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# THE MOVING PICTURE WORLD

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## VOLUME XL

April—June 1919

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J. P. CHALMERS

Founder

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PUBLISHED BY

CHALMERS PUBLISHING CO.

516 Fifth Avenue, New York

CALIFORNIA STATE LIBRARY

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## Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects released during the three months ending June 30, 1919, and upon the majority of which have been published reviews, comments, and advertising aids. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids; "A and R" for advertising aid and reviews combined. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Ace High (2 parts) (Universal-Western)—June 7.
Across France with the Yanks, "Gas Hounds" (1 part) (Paramount-Burton-Holmes)—May 18.
Action of the Heart, The; and With Rod and Reel (1 part) (Paramount-Bray)—May 25.
After His Own Heart (Metro)—May 5; A. & R.-940.
Allied War Heroes Arrive in Switzerland (1 part) (Sherry-Burlingham).
All in the Swim (1 part) (Universal-Star)—June 9.
All Jazzed Up (2 parts) (Universal-L-Ko)—June 4.
All Wrong (Pathe) (1 part)—June 1; A. & R.-1227.
Almost Married (Metro)—June 2; A. & R.-1687.
Amateur Adventuress, The (Metro)—April 28; A. & R.-1070.
Amateur Liar, An (2 parts) (Paramount-Drew)—April 20; R.-1273.
Amateur Widow, An (World); A. & R.-1227.
Ambrose Day Off (1 part) (Frohman Amusement Co.).
Americans in the Making; Waders of the Marsh (1 part) (Paramount-Bray)—June 1
Anybody's Widow (1 part) (Christie).
Apartment 23 (1 part) (Christie).
As a Man Thinks (W. W. Hodkinson-Artco)—April 30; A. & R.-711.
As Others See Us (1 part) (Bull's Eye).
At the Mercy of a Monster (No. 5 of the Red Glove) (2 parts) (Universal-Special)—April 14; C-1078.
Auction of Souls (8 parts) (First National)—A. & R.-1379.
Avalanche, The (Famous Players-Lasky-Art-Craft)—June 22.

B

Bachelor's Wife, A (Pathe-American)—June 1; A. & R.-1235.
Back to the Woods (1 part) (Pathe-Rolin)—June 1; C-1239.
Bank, The (1 part) (World-Chaplin Reissue).
Bare Fisted Gallagher (Exhibitors Mutual-Robertson-Cole)—June; A. & R.-1990.
Bare Fists (6 parts) (Universal-Special)—May 5; A. & R.-576.
Bath Towel Beauties; Canadian Big Game (1 part) (Paramount-Bray)—May 4.
Be a Little Sport (Fox-Excel)—June 29.
Beans Putting Nature Under Glass (1 part) Paramount-Bray)—June 15; R-1793.
Beating the Odds (Vitagraph)—May 12; A. & R.-941.
Beauty and the Boob (2 parts) (Universal-L-Ko)—June 18.
Beauty Proof (Vitagraph)—June 23; A. & R.-1529.
Before Breakfast (1 part) (Pathe-Rolin)—May 18; C-941.
Behind the Scenes (2 part) (Bull's Eye).
Behind the Scenes (Famous Players-Lasky-Success-Reissue)—June 15.
Best Man, The (W. W. Hodkinson)—May 4; R-718; A-941.

Better Times (Robertson-Cole-Mutual)—June; A. & R.-1821.
Betty's Bolsheviki (1 part) (Exhibitors Mutual-Strand)—June 8.
Beware (Warner Bros.).
Big Little Person, The (6 parts) (Universal-Special)—June 2.
Bill Stringer's Poems (1 part each) (Ernest Shipman).
Bird of Commerce; Interior Decorations (1 part) (Paramount-Bray)—June 8.
Birth of a Race, The (10 parts) (Renco Film); R-938.
Birth of Color; Interior Decorations (1 part) (Paramount-Bray)—June 8.
Bishop's Emeralds, The (6 parts) (Pathe-Pearson)—June 8; A. & R.-1533.
Black House Bandit, The (2 parts) (Universal-Western)—March 15; C-1543.
Blackie's Redemption (Metro)—April 14; A. & R.-575.
Blinding Trail, The (6 parts) (Universal-Special)—May 19; A. & R.-431.
Bolshevism on Trial (Select)—April; A & R-717.
Boomerang, The (7 parts) (Pioneer Film)—A. & R.-939.
Break the News to Mother (6 parts) (Select)—May; A. & R.-1535.
Bridge Trap, The (No. 2 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 2; R-1535.
Bringing In the Law (No. 10 of The Tiger's Trail (2 parts) (Pathe-Astra)—June 22; C-1833.
Broken Blossoms (D. W. Griffith)—R-1321.
Broken Butterfly (Maurice-Tourneur).
Bullskiviks (1 part) (Universal-Star)—May 12; C-1239.
Buried Alive (No. 2 of Elmo the Mighty) (2 parts) (Universal-Special)—June 23; R-1831.
Busher, The (Famous Players-Lasky-Paramount)—May 18; A. & R.-1529.
By Indian Post (2 parts) (Universal-Western)—April 12; C-1239.

C

Caleb Piper's Girl (Pathe-Astra)—May 18; A. & R.-935.
Call the Cops (2 parts) (Universal-L-Ko); C-1239.
Cambric Mask, The (Vitagraph)—April 7; A. & R.-126.
Cameraring Through Africa No. 1 (1 part) (Outing Chester).
Cameraring Through Africa No. 2 (1 part) (Outing Chester).
Camping in the Great Northwest (1 part) (Paramount-Bray); R-678.
Can the Poor Fish (1 part) (Goldwyn-Ford)—May 11.
Can Wives Be Trusted? (1 part) (Christie).
Captain Kidd, Junior (Famous Players-Lasky-Artcraft)—April 6; A. & R.-712.
Captive Bride, The (2 parts) (Universal-Western)—June 28.
Castles in the Air (Metro)—May 12; A. & R.-1383.
Caught With the Goods (1 part) (Bull's Eye).
Cave Man's Bride, The (1 part) (Fox-Mutt and Jeff)—May 4; C-1077.
Cave of Terror (No. 4 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 16.
Challenge of Chance, The (Independent Sales-Continental).
Charge It to Me (Pathe-American); A. & R.-716.
Charlie Treats 'Em Rough (1 part) (Universal-Nestor)—April 7.
Chateau Thierry and Beyond (1 part) (Paramount-Holmes)—June 29.
Cheerio Chums—Will, I'll Be Blowed (1 part) Dudley Buxton); R-1225.
Cheerio Chums—Hot Stuff (1 part) (Dudley Buxton); R-1225.
Chimmie Fadden (Famous Players-Lasky-Success-Reissue)—April 27.
Circumstantial Evidence (2 parts) (Goldwyn-Capitol)—May 18.
City of Comrades, The (Goldwyn-Star)—June 22.
Cleared of Guilt (No. 14 of the Lightning Raider) (2 parts) (Pathe-Astra)—April 6; C-128.
Cliff of Treachery, The (No. 5 of Perils of Thunder Mountain) (2 parts) (Vitagraph—June 23.
Climbing the Cascade Mountains (1 part) (Paramount-Bray)—R-1181.
Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs (1 part) (Paramount-Bray)—April 13.
Coast Guard Patrol, The (7 parts) (Ernest Shipman.
Columbia, the Gem of the Highways (Exhibitors Mutual-Rothacker-Outdoor); March 2; R-542.
Come Out of the Kitchen (Famous Players-Lasky-Paramount)—May 11; A. & R.-1225.
Coming of the Law, The (Fox-Victory)—May 11; R-1229.
Comets (1 part) (Paramount-Bray) March 30; R-84.
"Con" in Economy, The (2 parts) (Paramount-Flagg) June 29.
Conquered Hearts (7 parts) (World).
Courageous Coward, The (Exhibitors Mutual-Robertson Cole)—April; A. & R.-579.
Cowardice Court (Fox-Excel)—June 15; A. & R.-1989.
Cow's Husband, The (1 part) (Fox-Mutt and Jeff)—March 30; C-580.
Crack Your Heels (1 part) (Pathe-Rolin)—April 30; C-433.
Crimson Gardenia, The (6 parts) (Goldwyn-Star)—May 18; A. & R.-1993.
Cry of the Weak, The (Pathe-Astra)—May 4; A. & R.-577.
Current Events No. 14 (1 part) (Universal)—April 4.
Current Events No. 15 (1 part) (Universal)—April 11.
Current Events No. 16 (1 part) (Universal)—April 18; C-1078.
Current Events No. 17 (1 part) (Universal)—April 25.
Current Events No. 18 (1 part) (Universal)—May 2.
Current Events No. 19 (1 part) (Universal)—May 9; C-1399.
Current Events No. 20 (1 part) (Universal)—May 16.
Current Events No. 21 (1 part) (Universal)—May 23.
Current Events No. 22 (1 part) (Universal)—May 30.
Current Events No. 23 (1 part) (Universal)—June 6.
Current Events No. 24 (1 part) (Universal)—June 13.
Current Events No. 25 (1 part) (Universal)—June 20.
Current Events No. 26 (1 part) (Universal)—June 27.
Cut It Out (Goldwyn-Ford)—April 6; R-239.
Cyclone Smith (No. 1, A Prisoner for Life) (2 parts) (Universal-Special)—May 12; C-1399.
Cyclone Smith (No. 2, A Phantom Fugitive) (2 parts) (Universal-Special)—May 19; C-1399.
Cyclone Smith (No. 3, The Wild Rider) (2 parts) (Universal-Special)—May 26; C-1399.
Cyclone Smith (No. 4, Cyclone Smith's Comeback) (2 parts) (Universal-Special)—June 2.
Cyclone Smith (No. 5, A Pistol Point Proposal) (2 parts) (Universal-Special)—June 9; C-1833.
Cyclone Smith (No. 6, Cyclone Smith Plays Trump (2 parts) (Universal-Special)—June 16.
Cyclone Smith (No. 7, The Missing Bullet) (2 parts) (Universal-Special)—June 23.
Cyclone Smith (No. 8, Down but Not Out) (2 parts) (Universal-Special)—June 30.
Cyclone Smith Plays Trump (No. 6 of Cyclone Smith) (2 parts) (Universal-Special)—June 16.
Cyclone Smith's Comeback (No. 4 of Cyclone Smith) (2 parts) Universal-Special)—June 2.

D

Dabbling in Society (2 parts) (Fox-Sunshine)—June 15.
Daddy Ambrose (1 part) (Frohman Amusement).
Daddy Long Legs (First National)—A-1223; R-1159.
Damaged Goods (7 parts) (American Film Reissue).
Danger Ahead (No. 8 of The Tiger's Trail) (2 parts) (Pathe-Astra)—June 8; C-1543.
Danger Signals (No. 4 of the Tiger's Trail) (2 parts) (Pathe-Astra)—May 11; C-1077.
Daughter of Mine (Goldwyn)—March 30; A. & R.-935.
Daughter of the Don, The (Ernest Shipman).
Daughter of the Wolf, A (Famous Players-Lasky-Paramount)—June 22.
Delicious Little Devil, The (6 parts) (Universal-Special)—May 12; A. & R.-577.
Democracy (Triangle) April 6.
Desert Hero, A (2 parts) Paramount-Arbuckle)—June 1; A. & R.-2009.
Deserter, The (2 parts) (Bull's Eye).
Desperate Chance, A (No. 7 of The Red Glove) (2 parts) (Universal-Special)—April 28; C-1239.
Destiny (6 parts) (Jewel)—June 2.
Devil M'Care (Triangle)—April 20.
Devil's Trail, The (World)—June 16; A. & R.-1825.
Diana of the Green Van (Exhibitors Mutual-Robertson Cole)—April; A. & R.-429.
Dictator, The (Famous Players-Lasky-Success)—April 13.
Divorce Trap, The (Fox-Victory)—May 25; A. & R.-1541.
Dombey and Son (6 parts) (Triangle)—June 25.
Down but Not Out (No. 8 of Cyclone Smith) (2 parts) (Universal-Special)—June 30.
Dreamy Chinatown (1 part) (Bull's Eye Film).

E

Eagle and the Fawn, The (1 part) (Educational Film); R-679.
Elmo, the Mighty, (No. 1, The Mystery of Bad Mountain) (2 parts) (Universal-Special)—June 16; R-1831.
Elmo, the Mighty (No. 2, Buried Alive) (2 parts) (Universal-Special)—June 23; R-1831; C-2009.
Elmo, the Mighty (No. 3, The Flames of Hate) (2 parts) (Universal-Special)—June 30; R-1831.
Essay of the Hills, An (Educational-Bruce)—R-84.
Eternal Magdalene, The (Goldwyn-Special)—A. & R.-713.
Eternal Penalty, The (Aywon Film).
Even Money (1 part) (Universal-Nestor)—April 26.
Experimental Marriage (Select)—March; A. & R.-123.
Expert Eloper, The (1 part) (Universal-Star)—April 28; C-1239.
Exquisite Thief, The (Universal) (6 parts)—R-279.
Extravagance (Famous Players-Lasky)—March 16; A-Vol. 39-1644; A. & R.-125.
Eyeful of Egypt, An (Exhibitors Mutual-Rothacker-Outdoor)—March 9; R-542.
Eyes of the Soul (Famous Players-Lasky-Artcraft)—April 20; A. & R.-710.

F

Facing Death (No. 8 of The Red Glove) (2 parts) (Universal-Special)—May 5; C-1239.
Fallen Idol, A (Fox-Standard)—May 18; A. & R.-1387.
False Evidence (Metro)—A. & R.-714.
False Gods (No. 3 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Family Tree, The (Metro)—June 16.
Fares and Fair Ones (2 parts) (Vitagraph-Big-V)—May 5.
Fear Woman, The (Goldwyn-Star)—June 1.
Fighting for Gold (Fox)—March; A. & R.-270.
Filipino School Days (1 part) (Paramount-Burton Holmes)—April 27.
Film Fairies (1 part) (Bull's Eye Film).
Final Closeup, The (Famous Players-Lasky-Paramount)—May 18; A. & R.-1683.
Fire Flingers (6 parts) (Universal-Special)—April 21.
Fireman! Save My Child (1 part) (Fox-Mutt and Jeff)—March 2; C-128.
Fires of Faith (Famous Players-Lasky-Paramount)—A. & R.-1069.
Firing Line, The (Paramount-Artcraft)—June 29.
First Rothapfel Unit Program, 1919 (No. 1, The Wood of Fair Water) (No. 2, The Last Hour) (No. 3, False Gods) (No. 4, A Thought of Equity) (No. 5, Wild Flowers) (Independent Sales-Rothapfel)—R-1147.
Fit to Win (6 parts) (Public Health)—R-276.
Flames of Death, The (No. 6 of The Red Glove) (2 parts) (Universal-Special)—April 21; C-1239.
Flames of Hate, The (No. 3 of Elmo, the Mighty) (2 parts) (Universal-Special)—June 30; R-1831.
Flaming Waters, The (No. 7 of The Tiger's Trail (2 parts) (Pathe-Astra)—June 1; C-1399.
Flapjacking in the Adirondacks (1 part) (Paramount-Bray)—R-238.
Flying Cannon (1 part) (Paramount-Bray)—R-1793.
Follies Girl, The (Triangle)—April 27; A. & R-574.
For Better, For Worse (Famous Players-Lasky-Artcraft)—April 27; A-937; R-815.
For Love of Betty (1 part) (Robertson-Cole-Strand)—May 25.
Foolish Age, The (2 parts) (Paramount-Mack Sennett)—April 13.
Fools and Their Money (Metro)—June 16; A. & R.-1989.
Fool's Gold (6 parts) (Arrow)—A. & R.-1076.
Frisky Lions and Wicked Husbands (2 parts) (Universal-Century)—May 28; C-1399.
Frocks and Frills of the Philippines (1 part) (Paramount-Holmes)—June 22.
From Cocoon to Kimono (1 part) (Paramount-Burton Holmes)—May 25.
From Mud Dug (Goldwyn-Ford)—May 25.
From the Tiber to the Piave (1 part) (Paramount-Holmes)—June 15.
Full House, A (1 part) (Christie).
Full of Pep (Metro)—May 26; A. & R.-1533.
Fun in a Flat (1 part) (Universal-Star)—May 5; C-1239.
Fun in Feet; Scenic Wonders of Mt. Lowe (1 part) (Paramount-Burton Holmes)—April 20.

G

Gentleman From India, A (Famous Players-Lasky-Success Reissue) -May 18.
Getting Gay with Neptune (1 part) (Outing Chester)—R-1501.
Getting Mary Married (Select)—April; A. & R.-427.
Ghost Girl, The (2 parts) (Universal-Special)—Jan. 26; C-580.
Ghost of Slumber Mountain, The (1 part) (World-Superfeature).
Giants in Fairyland; Climbing the Cascades (1 part) (Paramount-Bray)—May 18.
Ginger (World Film)—May 5; A. & R.-711.
Girl at Bay, A (Vitagraph)—A. & R.-2005.
Girl From Nowhere, The (Pioneer Film).
Girl Next Door, The (Famous Players-Lasky-Paramount)—May 4; A. & R.-1385.
Girl of Hell's Agony, The (Frohman)—R-1833.

Girl Who Stayed at Home, The (Famous Players-Lasky-Artcraft)—March; A. & R.-121.
Girlies and Grubbers (2 parts) (Vitagraph-Big V)—April 7.
Girls (Famous Players-Lasky-Paramount)—June 29.
Glowing Eyes, The (No. 2 of The Tiger's Trail) (2 parts) (Pathe-Astra)—April 27; C-580.
God and the Man (6 parts) (Ideal Film)—R-1074.
God Bless Our Red, White and Blue (6 parts) (Samuelson Films)—R-1225.
Going Up (Goldwyn-Ford)—May 4.
Good Roads (Goldwyn-Ford)—April 20.
Good Gracious, Annabelle (Famous Players-Lasky-Paramount)—March 2; A. & R.-277.
Good Night Turk (2 parts) (Universal-L-Ko)—May 7; C-1078.
Gornergrat Railway, The (Sherry-Burlingham).
Greased Lightning (Famous Players-Lasky-Paramount)—April 20; A. & R.-934.
Great Expectations (Famous Players-Lasky-Success Reissue)—June 1.
Green-Eyed Johnny (1 part) (Universal-Nestor)—April 14; C-1078.
Gretna Green (Famous Players-Lasky-Success Reissue)—April 20.
Guided and Miss Guided (1 part) (Outing-Chester)—R-238.
Gun Law (2 parts) (Universal-Western)—May 10; C-1078.
Gun Packer, The (2 parts) (Universal-Western)—May 24.
Gymbelles and Boneheads (2 parts) (Universal-L-Ko)—March 26; C-433.

H

Hands Up (1 part) (Fox-Mutt and Jeff)—June 8; C-1833.
Happiness a la Mode (Select)—June; A. & R.-1993.
Happy Returns (1 part) (Universal-Star)—June 30.
Harems and Hokum (2 parts) (Vitagraph-Big V).
Harmony in a Flat (2 parts) (Universal-Star)—May 5.
Harold, the Last of the Saxons (2 parts) (Paramount-Drew)—May 4.
Haunted Bedroom, The (Famous Players-Lasky-Paramount)—May 25; A. & R.-1689.
Hawaii (World-Prizma)—R-1181.
Hay Foot, Straw Foot (Famous Players-Lasky-Paramount)—June 22.
He Was No Lady (1 part) (Universal-Special)—Jan. 27; C-580.
Healthy and Happy (2 parts) (Vitagraph-Big V)—June 2.
Hearst News No. 10 (1 part) (Universal)—March 3; C-128.
Hearst News No. 15 (1 part) (Universal)—April 7.
Hearst News No. 16 (1 part) (Universal)—April 14.
Hearst News No. 17 (1 part) (Universal)—April 21.
Hearst News No. 18 (1 part) (Universal)—April 28.
Hearst News No. 19 (1 part) (Universal)—May 5.
Hearst News No. 20 (1 part) (Universal)—May 12.
Hearst News No. 21 (1 part) (Universal)—May 19.
Hearst News No. 22 (1 part) (Universal)—May 26.
Hearst News No. 23 (1 part) (Universal)—June 2.
Hearst News No. 24 (1 part) (Universal)—June 9.
Hearst News No. 25 (1 part) (Universal)—June 16.
Hearst News No. 26 (1 part) (Universal)—June 23.
Hearst News No. 27 (1 part) (Universal)—June 30.
Hearts and Flowers (2 parts) (Paramount-Sennett)—June 8.
Hearts and Hats (1 part) (Exhibitors Mutual-Strand)—June 1.
Hearts Asleep (Exhibitors Mutual-Robertson-Cole)—March; A. & R.-274.
Hearts in Hock (2 parts) (Universal-L-Ko)—March 19; C-128.
Hearts of Men (6 parts) (Abrams-Beban)—A. & R.-426.
Help! Help! Police! (Fox-Victory)—April 27; A. & R.-933.
Here Comes the Groom (1 part) (Outing-Chester).
His Bridal Night (Select)—June.
His Buddy (2 parts) (Universal-Western)—March 29; C-1543.
His Debt (Exhibitors Mutual-Robertson-Cole)—May; A. & R.-1391.
His Scarlet Past (1 part) (Exhibitors Mutual-Strand)—May 4.
His Wicked Eyes (2 parts) (Universal-L-Ko)—May 21.
His Vampy Ways (2 parts) (Pathe)—May 11; C-1077.
Homebreaker, The (Famous Players-Lasky-Paramount)—A. & R.-932.
Homespun (Pathe-American).
Home Run Bill (1 part) (Universal-Nestor)—March 17; C-1543.
Home Town Girl, The (Famous Players-Lasky-Paramount)—May 11; A. & R.-1393.
Home Wanted (World)—June 30.
Honor of Men, The (1 part) (Universal-Star)—April 19.
Hornet's Nest, The (Vitagraph).
House Divided, A (Independent Sales-Blackton)—A. & R.-936.
House Without Children, The (Film Market).
Howling Lions and Circus Queens (2 parts) (Universal-Century)—June 25.
How the Telephone Talks (1 part) (Paramount-Bray)—April 27; R-678.
How's Your Husband? (1 part) (Universal-Star)—Jan. 12; C-580.
Hulda from Holland (Famous Players-Lasky-Success Reissue)—April 6.
Human Chain, The (No. 3 of The Tiger's Trail) (2 parts) (Pathe-Astra)—May 4.

I

I'll Get Him Yet (Famous Players-Lasky-Paramount)—May 25; A. & R.-1381.
In a Pinch (2 parts) (Goldwyn-Capitol)—June 1.
In Bad All Around (2 parts) (Universal-L-Ko)—May 14; C-1239.
In Death's Grip (No. 12 of The Red Glove) (2 parts) (Universal-Special)—June 2.
In Search of Arcady (Exhibitors Mutual-Robertson-Cole)—June.
In the Breakers (No. 11 of The Tiger's Trail) (2 parts) (Pathe-Astra)—June 19.
In the Days of Daring (Aywon Film).
In the Wild West (2 parts) (Territorial Sales-Jester).
Innocent Adventuress, An (Famous Players-Lasky-Paramount)—June 8.
Interior Decoration (1 part) (Paramount-Bray)—R-1793.
International News No. 10 (1 part) (Universal)—March 5; C-128.
International News No. 15 (1 part) (Universal)—April 9.
International News No. 16 (1 part) (Universal)—April 16.
International News No. 17 (1 part) (Universal)—April 23; C-1078.
International News No. 18 (1 part) (Universal)—April 30.
International News No. 19 (1 part) (Universal)—May 7; C-1399.
International News No. 20 (1 part) (Universal)—May 14.
International News No. 21 (1 part) (Universal) May 21.
International News No. 22 (1 part) (Universal)—May 28.
International News No. 23 (1 part) (Universal)—June 4.
International News No. 24 (1 part) (Universal)—June 11.
International News No. 25 (1 part) (Universal) June 18.
Intrusion of Isabel, The (Pathe-American)—A. & R.-277.
Island of Intrigue, The (Metro)—April 7; A. & R.-425.
Itasca Makes Her Bow (Outing-Chester)—R-1501.

J

Jacques of the Silver North (Select)—May; A. & R.-1679.
Joselyn's Wife (Exhibitors Mutual-Robertson-Cole)—May; A. & R.-1072.
Jungle Trail, The (Fox)—April 20; A. & R.-573.
Just Dropped In (1 part) (Pathe-Rolin)—April 13; C-128.
Just Neighbors (1 part) (Pathe-Rolin)—C-2009.
Just Squaw (Exhibitors Mutual-Robertson-Cole)—April; A. & R.-934.

K

Khavah (Zion Films)—A. & R.-1237.
Kiddies (World-Prizma).
Kiddies in the Ruins, The (3 parts) (Welsh, Pearson & Co.)—R-1074.
Kingdom Come (2 parts) (Universal-Western)—June 21.
Kiss the Bride (1 part) (Christie).
Kitchen Police (1 part) (Universal-Star)—Feb. 3; C-580.
Knickerbocker Buckaroo (Famous Players-Lasky-Artcraft)—May 18; A-1537; R-1475.

L

Labrador and Newfoundland (1 part) (Post Film)—R-1793.
Lady Bellhop's Secret, A (2 parts) (Fox-Sunshine)—Feb. 23; C-1077.
Lady of Red Butte, The (Famous Players-Lasky-Paramount)—May 11; A. & R.-1527.
Lady Windemere's Fan (Triangle)—June 15; A. & R.-1689.
Land of Mompies (1 part) (Paramount-Burton Holmes)—April 13.
Land of the Ukelele, The (1 part) (Ford Educational)—June 1.
Last Bottle, The (2 parts) (Paramount-Flagg)—April 6.
Last Hour, The (No. 2 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Last Outlaw, The (2 parts) (Universal-Western)—June 15.
Law of Men, The (Famous Players-Lasky-Paramount)—April 27; A. & R.-1221.
Lay Off (1 part) (Universal-Star)—March 17; C-1543.
Leap for Life, A (No. 9 of The Red Glove) (2 parts) (Universal-Special)—May 12; C-1543.
Leave It to Susan (Goldwyn-Star)—May 11; A. & R.-1531.
Left at the Post (1 part) (Fox-Mutt and Jeff)—May 18.
Lessons in Swordmanship; Perfect Potatoes (1 part) (Paramount-Bray)—May 11.
Let's Elope (Famous Players-Lasky-Paramount)—April 23.
Let Fido Do It (2 parts) (Universal-L-Ko)—April 16; C-1239.
Lightning Raider, The (No. 14, Cleared of Guilt) (2 parts) (Pathe-Astra)—April 6; C-128.
Lightning Raider, The (No. 15, Wu Fang Atones) (2 parts) (Pathe-Astra)—April 13; C-433.
Lion's Den, The (Metro)—May 19; A. & R.-1389.
Little Boss, The (Vitagraph)—June 2.
Little Diplomat, The (Pathe-Diando)—June 15; A. & R.-1395.
Little Intruder, The (World)—April 7; A. & R.-122.
Little Lucy's Lion (Exhibitors Mutual-Strand)—June 15.
Little Miss Pinkerton (Exhibitors Mutual-Strand)—June 29.
Little Orphan, The (Tyrad Film).
Little Widow, The (2 parts) (Paramount-Sennett)—April 27.
Lone Larry (2 parts) (Universal-Western)—May 17.
Lone Star Ranger, The (Fox-Standard)—June 29.
Long Arm of Manister, The (Pioneer).
Looney Lions and Monkey Business (2 parts) (Universal-Century)—April 23; C-1077.
Lost—A Bridegroom (1 part) (Christie).
Lost Millions, The (No. 14 of The Red Glove) (2 parts) (Universal-Special)—June 16.
Love and the Woman (World)—June 30; A. & R.-2003.
Love Call, The (Exhibitors Mutual-Robertson-Cole)—April; A. & R.-716.
Love Hunger, The (W. W. Hodkinson)—Feb. 23.
Love Letter, The (Universal-Star) (2 parts)—April 12.
Love That Dares, The (Fox-Excel)—April 20; A. & R.- 713.
Love or Fame (Selznick Pictures).
Love's Faces (2 parts) (Paramount-Sennett)—May 25.
Love's Prisoner (6 parts) (Triangle)—June 8; A-1373; R-1535.

M

Madelon of the Redwoods (Metro)—April 21.
Man and His Money, A (Goldwyn)—A. & R.-574.
Man of Honor, A (Screen Classics)—A. & R.-572.
Man of Might (No. 11, The Ship of Dread) (2 parts) (Vitagraph)—C-941.
Man of Might (No. 12, The Volcano's Prey) (2 parts) (Vitagraph)—C-1239.
Man Who Stayed at Home, The (Screen Classics)—A. & R.-1987.
Man Who Turned White, The (Exhibitors Mutual-Robertson-Cole)—June; A-1055; R-1071.
Man Who Won, The (Vitagraph).
Marathon, The (1 part) (Pathe-Rolin)—May 25; C-1077.
Marie, Ltd. (Select)—March; A. & R.-273.
Married in Haste (Fox)—April 6; A. & R.-429.
Mary O'Rourke (Pathe-American)—May 11.
Mary Regan (First National)—A. & R.-1071.
Master Man, The (Pathe)—May 25; A. & R.-1074.
Mayor of Filbert, The (7 parts) (Triangle)—May 25; A. & R.-1231.
Men Met in the Mountains (1 part) (Educational-Bruce)—R-1793.
Men, Women and Money (Famous Players-Lasky-Paramount)—June 15; A. & R.-2001.
Midnight Alarm, The (2 parts) (Goldwyn-Capitol)—April 6.
Mints of Hell (Exhibitors Mutual-Robertson-Cole)—May; A. & R.-1233.
Miss Adventure (Fox-Excel)—May 4; A. & R.-940.
Missing Bullet, The (No. 7 of Cyclone Smith) (2 parts) (Universal-Special)—June 23.
Missing Heir, The (No. 9 of The Tiger's Trail) (2 parts) (Pathe-Astra)—June 15; C-1833.
Mr. Outing Climbs Aboard (1 part) (Outing-Chester).
Model Girls (World-Prizma).
Model Husband, A (1 part) (Universal-Star)—June 23.
Modern Husbands (Exhibitors Mutual-Robertson-Cole)—April; A. & R.-1537.
Money Corral, The (Famous Players-Lasky-Artcraft)—May 4; A. & R.-714.
Money Talks (2 parts) (Fox-Sunshine)—March 23; C-128.
Movie Riot, A (2 parts) (Universal-L-Ko)—April 9; C-1078.
Big V)—April 21.
Mules and Mortgages (2 parts) (Vitagraph-

Mutt, the Mutt Trainer (1 part) (Fox-Mutt and Jeff)—April 6.
My Lady's Garter (Maurice Tourneur).
My Little Sister (Fox-Standard)—June 29; A. & R.-1991.
Mysteries of Snow; With Rod and Reel (1 part) (Paramount-Bray)—June 22.
Mysterious Message, The (No. 15 of The Red Glove) (2 parts)—June 23; C-1833.
Mystery of Mad Mountain, The (No. 1 of Elmo the Mighty) (2 parts) (Universal-Special)—June 16; R-1831.

N

Nearer, My God, to Thee (Hepworth)—R-1075.
Nellie's Naughty Boarder (2 parts) (Universal-L-Ko)—June 11.
New Moon, The (6 parts) (Select)—May; A. & R.-1123.
New Screen Magazine No. 10 (1 part) (Universal)—April 25.
New Screen Magazine No. 11 (1 part) (Universal)—May 2.
New Screen Magazine No. 12 (1 part) (Universal)—May 9.
New Screen Magazine No. 13 (1 part) (Universal)—May 16
New Screen Magazine No. 14 (1 part) (Universal)—May 23.
New Screen Magazine No. 15 (1 part) (Universal)—May 30.
New Screen Magazine No. 16 (1 part) (Universal)—June 6.
New Screen Magazine No. 17 (1 part) (Universal)—June 13.
New Screen Magazine No. 18 (1 part) (Universal)—June 20.
New Screen Magazine No. 19 (1 part) (Universal)—June 27
Next Isle Over (1 part) (Pathe-Rolin)—March 30; C-128.
Night at the Show, A (2 parts) (World Chaplin Reissue).
Nobody's Baby (1 part) (Exhibitors Mutual-Strand)—May 11.
No Mother to Guide Him (2 parts) (Paramount-Sennett)—June 22.
Northern Sports in Southern Waters (1 part) (Goldwyn-Ford)—R-238.
Nugget in the Rough (Ernest Shipman).

O

Off the Trolley (1 part) (Pathe-Astra)—June 22; C-1833.
Oh! Boy (6 parts) (Pathe)—June 22; A. & R.-1829.
Oh, My Dear (1 part) (Christie).
Oh, Susie, Be Careful (1 part) (Christie).
Oh, Teacher! (1 part) (Fox-Mutt and Jeff)—June 1; C-1833.
Oh, You Women! (Famous Players-Lasky-Paramount)—May 4.
One Big Night (1 part) (Bull's Eye).
One of the Finest (Goldwyn-Star)—May 4; A. & R.-1681.
One Thing at a Time, O'Day (Metro)—June 23.
One Week of Life (Goldwyn-Star)—April 13; A. & R.-1389.
Only Way, The (Goldwyn-Ford)—June 8; R-1793.
Open Your Eyes (Warner).
Other Man's Wife, The (Independent Sales)—A. & R.-1827.
Other Men's Wives (Famous Players-Lasky-Paramount)—June 15.
Out and In Again (1 part) (Fox-Mutt and Jeff)—March 23; C-433.
Outcasts of Poker Flat (Universal)—A. & R.-2007.
Out-Columbusing Columbus (Outing-Chester)—R-1501.
Out of Death's Shadow (No. 10 of The Red Glove) (2 parts) (Universal-Special—May 19; C-1543.
Out of the Depths (Metro)—April 14.
Out of Tune (2 parts) (Bull's Eye Film).

P

Painted World, The (Vitagraph)—June 16.
Pale Pack Train, The (1 part) (Educational-Bruce)—R-1181.
Palestine Pilgrimage, A (1 part) (Exhibitors Mutual-Outdoor)—R-678.
Parisian Tigress, The (Metro)—March 31; A. & R.-271.
Passing Gentlemen, The (No. 4 of The Red Glove) (2 parts) (Universal-Special)—April 7; C-1842.
Passing the Buck (2 parts) (Larry Semon)—May 12; C-1078.
Pathe News No. 30 (1 part) (Pathe)—April 6.
Pathe News No. 31 (1 part) (Pathe)—April 6.
Pathe News No. 32 (1 part) (Pathe)—April 13.
Pathe News No. 33 (1 part) (Pathe)—April 13.
Pathe News No. 34 (1 part) (Pathe)—April 20.
Pathe News No. 35 (1 part) (Pathe)—April 20.
Pathe News No. 36 (1 part) (Pathe)—April 27.
Pathe News No. 37 (1 part) (Pathe)—April 27.
Pathe News No. 38 (1 part) (Pathe)—May 4.
Pathe News No. 39 (1 part) (Pathe)—May 4.
Pathe News No. 40 (1 part) (Pathe)—May 11.
Pathe News No. 41 (1 part) (Pathe)—May 11.
Pathe News No. 42 (1 part) (Pathe)—May 18.
Pathe News No. 43 (1 part) (Pathe)—May 18.
Pathe News No. 44 (1 part) (Pathe)—May 25.
Pathe News No. 45 (1 part) (Pathe)—May 25.
Pathe News No. 46 (1 part) (Pathe)—June 1.
Pathe News No. 47 (1 part) (Pathe)—June 1.
Pathe News No. 48 (1 part) (Pathe)—June 8.
Pathe News No. 49 (1 part) (Pathe)—June 8.
Pathe News No. 50 (1 part) (Pathe)—June 15.
Pathe News No. 51 (1 part) (Pathe)—June 15.
Pathe News No. 52 (1 part) (Pathe)—June 22.
Pathe News No. 53 (1 part) (Pathe)—June 22.
Pathe News No. 54 (1 part) (Pathe)—June 19.
Pathe News No. 55 (1 part) (Pathe)—June 19.
Pathe Review No. 5 (1 part) (Pathe)—March 18; C-1077.
Pathe Review No. 7 (1 part) (Pathe)—April 13; R-84.
Pathe Review No. 8 (1 part) (Pathe)—April 27; R-541.
Pathe Review No. 9 (1 part) (Pathe)—May 11; C-580.
Pathe Review No. 10 (1 part) (Pathe)—May 25.
Pathe Review No. 11 (1 part) (Pathe)—June 8; R-1793.
Pathe Review No. 12 (1 part) (Pathe)—June 22.
Patricia (Metro)—June 9.
Peace and Riot (2 parts) (Territorial Sales-Jester).
Peaches and Pigtails (1 part) (Fox-Mutt and Jeff)—April 20; C-941.
Pen Points of Progress (1 part) (Pathe)—June 19.
Peppy Polly (Famous Players-Lasky-Paramount)—March 30; A. & R.-432.
Perfect Lover, The (Selznick Pictures).
Perils of the Beach (1 part) (Bull's Eye).
Perils of Thunder Mountain (No. 1, The Spear of Malice) (2 parts) (Vitagraph)—May 26; R-1535.
Perils of Thunder Mountain (No. 2, The Bridge Trap) (2 parts) (Vitagraph)—June 2; R-1535.
Perils of Thunder Mountain (No. 3, The Teeth of Steel) (2 parts) (Vitagraph)—June 9.
Perils of Thunder Mountain (No. 4, Cave of Terror) (2 parts) (Vitagraph)—June 16.
Perils of Thunder Mountain (No. 5, The Cliff of Treachery) (2 parts) (Vitagraph)—June 23.
Perils of Thunder Mountain (No. 6, The Tree of Torture) (2 parts) (Vitagraph)—June 30.
Pest, The (Goldwyn-Star)—April 20; A. & R.-712.
Pets and Pests (1 part) (Fox-Mutt and Jeff)—June 22.
Pettigrew's Girl (Famous Players-Lasky-Paramount)—March 23; A. & R.-275.
Phantom Fugitive, A (No. 2 of Cyclone Smith) (2 parts) (Universal-Special)—May 19; C-1399.
Phil Apperson's Boy (6 parts) (First National)—June 25.
Phil-for-Short (6 parts) (World)—A. & R.-1539.
Piking After Pizarro (1 part) (Outing Chester)—R-1793.
Pilatus Railway, The (1 part) (Sherry-Burlingham).
Pistol-Point Proposal, A (No. 5 of Cyclone Smith) (2 parts) (Universal-Special)—June 9; C-1833.
Pistols for Breakfast (1 part) (Pathe-Rolin)—June 8; C-1543.
Pitfalls of a Big City (6 parts) (Fox)—April 13; A. & R.-427.
Place in the Sun, A (Triangle)—May 4; A. & R.-939.
Plant Growth; Columbian Highway (1 part) (Paramount-Bray)—June 29.
Playthings of Passion (United Picture Theatres)—June 8; A. & R.-1531.
Police (2 parts) (Wold-Reissue).
Poor Boob (Famous Players-Lasky-Paramount)—March 9; A. & R.-430.
Poppy Girl's Husband, The (Famous Players-Lasky-Artcraft)—March 16; A. & R.-124.
Pretty Smooth (6 parts) (Universal-Special)—June 16; A-1395; R-1235.
Prisoner for Life, A (No. 1 of Cyclone Smith) (2 parts) (Universal-Special)—May 12; C-1399.
Prize Fight, A (1 part) (Fox-Mutt and Jeff)—June 29.
Profiteers, The (Pathe)—June 19; A. & R.-1999.
Pure Havana (1 part) (Goldwyn-Ford)—R-1793.
Putting It Over (Famous Players-Paramount)—June 1.

Q

Quickening Flame, The (World)—April 21; A. & R.-425.

R

Raid, The (2 parts) (Universal-Western)—May 3.
Ranger, The (Kremer-Shorty Hamilton).
Red Glove, The (No. 4, The Passing Gentleman) (2 parts) (Universal-Special)—April 7; C-Vol. 39, 1842.
Red Glove, The (No. 5, At the Mercy of a Monster) (2 parts) (Universal-Special)—April 14; C-1078.
Red Glove, The (No. 6, The Flames of Death) (2 parts) (Universal-Special)—April 21; C-1239.
Red Glove, The (No. 7, A Desperate Chance) (2 parts) (Universal-Special)—April 28; C-1239.
Red Glove, The (No. 8, Facing Death) (2 parts) (Universal-Special)—May 5; C-1239.
Red Glove, The (No. 9, A Leap for Life) (2 parts) (Universal-Special)—May 12; C-1543.
Red Glove, The (No. 10, Out of Death's Shadow) (2 parts) (Universal-Special)—May 19; C-1543.
Red Glove, The (No. 11, Through Fire and Water) (2 parts) (Universal-Special)—May 26.
Red Glove, The (No. 12, In Death's Grip) (2 parts) (Universal-Special)—June 2.
Red Glove, The (No. 13, Trapped) (2 parts) (Universal-Special)—June 9.
Red Glove, The (No. 14, The Lost Millions) (2 parts) (Universal-Special)—June 16.
Red Glove, The (No. 15, The Mysterious Message) (2 parts) (Universal-Special)—June 23; C-1833.
Red Head (Select)—April; A. & R.-1383.
Red Lantern, The (7 parts) (Nazimova)—A-920; R-933.
Redemption of David Corson (Famous Players-Lasky-Success-Reissue)—June 22.
Regular Fellow, A (Triangle)—April 13; A. & R-276.
Reilly's Washday (2 parts) (Paramount-Sennett)—March 23; C-128.
Rescuing Angel, The (Famous Players-Lasky-Paramount)—April 6; A. & R.-679.
Riders of Vengeance (6 parts) (Universal-Special)—June 9; A. & R.-1237.
Riding Wild (2 parts) (Universal-Western)—March 23; C-1543.
Ring Up the Curtain (1 part) (Pathe-Rolin)—April 27; C-580.
River of Lake Leman, The (1 part) (Sherry-Burlingham).
Road Called Straight, The (Goldwyn-Betzwood)—A. & R.-932.
Roaring Road, The (Famous Players-Lasky-Paramount)—April 27; A. & R.-573.
Rogue's Romance, A (Vitagraph)—June 9; A. & R.-1397.
Romany Lass, A (6 parts) (Harma Prod)—A. & R.-578.
Romany Rye (Maurice Tourneur).
Root of Evil, The (Triangle)—June 1.
Rose of Granada, The (Famous Players-Lasky-Paramount)—June 29.
Roses and Thorns (Awyon Film).
Rowdy Ann (2 parts) (Christie)—R-1529.
Rustic Romeo, A (1 part) (Christie).
Rough on Roller Skates (2 parts) (Universal-L-Ko)—April 2.
Rustling a Bride (Famous Players-Lasky-Paramount)—A. & R.-1381.

S

Sage-Brush League, The (Romayne Superfilm).
Sahara (W. W. Hodkinson); A-1371 (See "Fires of Faith").
Sally's Blighted Career (2 parts) (Christie)—A. & R.-1075.
Sambo's Wedding Day (2 parts) (Universal-L-Ko)—April 30; C-1077.
Sammy in Siberia, A (1 part) (Pathe-Rolin)—April 6.
Sawdust Doll, The (Pathe-Diando)—April 30; A. & R.-124.
Scar, The (World)—April 14; A. & R.-270.
Scrambles in the High Alps (1 part) (Sherry-Burlingham).
Scared Stiff (1 part) (Universal Star)—April 21.
Sea Sirens (1 part) (Christie).
Sea Wolf, The (2 parts) (Goldwyn-Capitol)—May 4.
Secret Assassin, The (No. 6 of The Tiger's Trail) (2 parts) (Pathe-Astra)—May 25; C-1239.
Secret Service (Famous Players-Lasky-Paramount-Artcraft)—June 15.
Seeing Sights in London (1 part) (Paramount-Holmes)—April 6.
Seeing Things (1 part) (Fox-Mutt and Jeff)—April 27; C-1077.
Shadows of the Past (2 parts) (Vitagraph-Special).
Shanghaied (2 parts) (World-Reissue).
She Wolf, The (Frohman Amusement Co.)—A. & R.-1823.
Shell Game (Fox-Mutt and Jeff)—May 25; C-1833.
Sheriff's Son, The (Famous Players-Lasky-Paramount)—March 30; A. & R.-272.
Ship of Dread, The (No. 11 of The Man of Might) (2 parts) (Vitagraph)—C-941.
Si Senor (2 parts) (Pathe-Rolin)—May 11; C-941.
Signet of Sheba (Pathe-American).
Silken Cities of Suwako, The (1 part) (Paramount-Holmes)—June 8.
Silver Girl, The (Pathe)—April 6.
Sir Sydney (1 part) (Fox-Mutt and Jeff)—May 11.
Siren's Song, The (Fox)—May 4; A. & R.-1075.
Six Feet Four (Pathe-American).
Skate at Sea, A (2 parts) (Universal-L-Ko); April 2.
Skidding Thrones (1 part) (Universal-Star)—April 14; C-433.
Sleeping Lion, The (6 parts) (Universal)—June 23; A. & R.-1393.
Smell of the Yukon, The (1 part) (Universal-Star)—March 24; C-1543.
Snail, The (Victor Kremer).
Sneak, The (Fox-Victory)—July 20; A. & R.-1829.
Social Pirate, The (World)—May 19; A. & R.-1076.

Soft Tenderfoot, A (2 parts) (Fox-Sunshine)—May 11.
Solitary Sin, The (Solitary Sin Corp.).
Somebody's Business (W. H. Productions).
Some Bride (Metro)—June 9; A. & R.-1825.
Some British Bits well Done (1 part) (Paramount-Holmes)—April 20.
Some Liar (Pathe-American)—May 18; A. & R.-1072.
Something to Do (Famous Players-Lasky-Paramount)—April 13; A. & R.-937.
Soul's Crucification, A (Broadwest)—R-1225.
Spark Divine, The (Vitagraph)—June 30; A. & R-1823.
Spear of Malice, The (No. 1 of The Perils of Thunder Mountain) (2 parts) (Vitagraph)—May 26; R-1535.
Speedy Meade (Goldwyn-Bennison)—March 23; A. & R.-426.
Splendid Romance, The (Famous Players-Lasky-Paramount)—June 1.
Sporting Chance, A (Pathe-American)—A. & R.-2003.
Sporting Life (Famous Players-Lasky-Artcraft).
Spotlight Sadie (Goldwyn-Star)—April 6; A. & R.-715.
Spring Fever (1 part) (Pathe-Rolin)—June 19; C-1833.
Square Deal Sanderson (Famous Players-Lasky-Artcraft)—June 8; A. & R.-1991.
Squared (2 parts) (Paramount-Drew)—June 15.
Star Boarder (2 parts) (Vitagraph-Semon)—June 9.
Star Over Night, A (2 parts) (Jewel)—June 16.
State Room Secrets (1 part) (Universal-L.-Ko)—April 7.
Stepping Out (Famous Players-Lasky-Paramount)—June 29.
Still Waters (Famous Players-Lasky-Success)—June 8.
Stitch in Time, A (Vitagraph)—May 5; A-1941; R-715.
Stop, Cease, Hesitate (2 parts) (Universal-Star)—June 16.
Stop-Look and Listen (1 part) (Christie).
Stopping Bullets (1 part) (Bull's Eye Film).
Stronger Vow, The (6 parts) (Goldwyn-Star)—April 27; A. & R.-939.
Stuff of Heroes (Pathe-American).
Stung (2 parts) (Bull's Eye Film).
Subbing for Tom Mix (1 part) (Fox-Mutt and Jeff)—April 13; C-941.
Sunnyside (First National-Chaplin)—A. & R.-1987.
S'prise Party'n Ever-thing, A (2 parts) (Briggs Pictures, Inc.).
Swat the Crook (1 part) (Pathe-Rolin)—June 15; C-1543.
Sweet Papa (1 part) (Fox-Mutt and Jeff)—June 15; C-1833.
Swordsmanship (1 part) (Paramount-Bray); R-1181.

T

Tagalog Toilers (1 part) (Paramount-Holmes)—May 11.
Taking Things Easy (1 part) (Universal-Star)—May 26.
Tangled Threads (Exhibitors Mutual-Robertson-Cole)—June; A. & R.-1683.
Taxi (Triangle)—May 11; A. & R.-1073; A-891.
Teeth of Steel, The (No. 3 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 9.
Tell Your Wife Everything (1 part) (Christie).
Tenderfoot, The (Territorial Sales).
Test of Honor, The (Famous Players-Lasky-Paramount)—April 6; A-428; R-365.
That's Good (Metro)—March 24; A. & R-126.
Their Day of Rest (2 parts) (Goldwyn-Capitol)—June 29.
Their First Flivver (1 part) (Bull's Eye).
Thin Ice (Vitagraph)—May 26; A. & R.-1231.
Third Degree, The (Vitagraph)—May 19; A. & R.-1073.
Thou Shalt Not (6 parts) (Fox)—March 23; A. & R.-125.
Thought of Equity, A (No. 4 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Three Green Eyes (World)—April 28; A. & R.-573.
Three in a Closet (1 part) (Universal-Star)—May 19; C-1078.
Three in a Row (1 part) (Robertson-Cole-Mutual-Strand)—May 18.
Three Men and a Girl (Famous Players-Lasky-Paramount)—March 30; A. & R.-271.
Through Fire and Water (No. 11 of The Red Glove) (2 parts) (Universal-Special)—May 26.
Through the Toils (World)—June 9; A. & R.-1691.
Thunderbolts of Fate (W. W. Hodkinson)—April 6; A. & R.-430.
Tiger Lily, The (Pathe-American).
Tiger of the Sea, The (7 parts) (Ernest Shipman).
Tiger Trap, The (No. 5 of The Tiger's Trail) (2 parts) (Pathe-Astra)—May 18; C-1077.
Tiger Worshippers, The (No. 1 of The Tiger's Trail) (3 parts) (Pathe-Astra)—April 30; A. & R.-278; C-580.
Tiger's Trail, The (No. 1, The Tiger Worshippers) (3 parts) (Pathe-Astra)—April 30; A. & R.-278; C-580.
Tiger's Trail, The (No. 2, The Glowing Eyes) (2 parts) (Pathe-Astra)—April 27 C-580.
Tiger's Trail, The (No. 3, The Human Chain) (2 parts) (Pathe-Astra)—May 4.
Tiger's Trail, The (No. 4, Danger Signals) (2 parts) (Pathe-Astra)—May 11; C-1077.
Tiger's Trail, The (No. 5, The Tiger Trap) (2 parts) (Pathe-Astra)—May 18; C-1077.
Tiger's Trail, The (No. 6, The Secret Assassin) (2 parts) (Pathe-Astra)—May 25; C-1239.
Tiger's Trail, The (No. 7, The Flaming Waters) (2 parts) (Pathe-Astra)—June 1; C-1399.
Tiger's Trail, The (No. 8, Danger Ahead) (2 parts) (Pathe-Astra)—June 8; C-1543.
Tiger's Trail, The (No. 9, The Missing Heir) (2 parts) (Pathe-Astra)—June 15; C-1833.
Tiger's Trail, The (No. 10, Bringing in the Law) (2 parts) (Pathe-Astra)—June 22; C-1833.
Tiger's Trail, The (No. 11, In the Breakers) (2 parts) (Pathe-Astra)—June 19; C-2009.
Tin Can Toys; Winter Sports at Lake Placid (1 part) (Paramount-Bray)—April 6; R-238.
Too Many Crooks (Vitagraph)—June 16; A. & R.-1785.
Too Many Sweethearts (1 part) (Robertson-Cole-Mutual-Strand)—April 6.
Too Many Wives (1 part) (Christie).
Tootsies and Tamales (2 parts) (Vitagraph-Big-V)—May 19.
Topics of the Day No. 1 (300 feet) (Pathe)—May 4.
Topics of the Day No. 2 (300 feet) (Pathe)—May 11.
Topics of the Day No. 3 (300 feet) (Pathe)—May 18.
Topics of the Day No. 4 (300 feet) (Pathe)—May 25.
Topics of the Day No. 5 (300 feet) (Pathe)—June 1.
Topics of the Day No. 6 (300 feet) (Pathe)—June 8.
Topics of the Day No. 7 (300 feet) (Pathe)—June 15.
Topics of the Day No. 8 (300 feet) (Pathe)—June 22.
Topics of the Day No. 9 (300 feet) (Pathe)—June 19.
Trapped (No. 13 of The Red Glove) (2 parts) (Universal-Special)—June 9.
Tree of Torture, The (No. 6 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—June 30.
Triple Trouble (2 parts) (World-Chaplin).
Trixie from Broadway (Pathe-American)—May 11; A. & R.-1677.
Trout—Kileuea's Lakes of Fire (1 part) (World-Prizma).
True-Heart Susie (Famous Players-Lasky-Artcraft)—June 1; A. & R.-1677.
'Twas Henry's Fault (Robertson-Cole-Mutual-Strand)—June 22.
Twilight (William L. Sherry).
Two Men of Tinted Butte (2 parts) (Universal-Western)—May 31; C-1399.
Two Women (Vitagraph)—April 28.

U

Unbeliever, The (7 parts) (World).
Unchastened Woman, The (7 parts) (World).
Uncle Remus—Brer Rabbit (1 part) (Anson-Dyer)—R-1075.
Unknown Love, The (6 parts) (Pathe)—April 27; A. & R.-575.
Unknown Quantity, The (Vitagraph)—April 14; A. & R.-273.
Unpainted Woman, The (6 parts) (Universal-Special)—May 26; A. & R.-938.
Unpardonable Sin, The (Harry Garson)—R-1017.
Unwritten Code, The (World)—May 12; A. & R.-937.
Upside Down (Triangle)—June 22; A. & R.-1997.
Upstairs and Down (Selznick)—A. & R.-1819.
Usurper, The (Vitagraph)—April 28; A. & R.-576.

V

Volcano's Prey, The (No. 12 of The Man of Might) (2 parts) (Vitagraph)—C-1239.
Veiled Adventure, The (Select)—April; A. & R.-1225.
Virtuous Husbands (2 parts) (Fox-Sunshine)—May 25; C-1543.
Virtuous Men (7 parts) (S-L Pictures)—A. & R.-428; A-2009.
Virtuous Sinners (Pioneer)—A. & R.-1229.
Visit to New Orleans, A (Goldwyn-Ford)—April 27.

W

Wanted—A Baby (2 parts) (Goldwyn-Capitol)—April 20.
Warrens of Virginia (Famous Players-Lasky-Success-Reissue)—June 29.
Waswanipae Week End, A (1 part) (Outing-Chester); R-238.
Water Lily, The (Triangle)—May 18.
Weaker Vessel, The (6 parts) (Universal-Special)—June 30; A. & R.-1685.
Welcome, Little Stranger (2 parts) (Paramount-Flagg)—May 18.
Well, I'll Be— (2 parts) (Vitagraph-Semon)—April 14; R-128.
Westerners, The (W. W. Hodkinson-B. H. Hampton Prod.).
What Am I Bid? (6 parts) (Universal-Special)—April 14; A. & R.-272.
What Money Can't Buy (Famous Players-Lasky-Success)—May 11.
What Uncle Sam Had Up His Sleeve (1 part) (Goldwyn-Ford)—March 23; R-238.
When a Feller Needs a Friend (1 part) (Briggs Pictures).
When Black Is Red (1 part) (Goldwyn-Ford)—June 8.
When Doctors Disagree (Goldwyn)—May 25.
When Fate Decides (Fox-Excell)—June 6; A. & R.-1529.
When Love Is Blind (2 parts) (Paramount-Sennett)—May 11.
When My Ship Comes In (Independent Sales)—A. & R.-122.
Where the Screen Tree Grows (1 part) (Outing-Chester); R-1793.
White Heather (Famous Players-Lasky-Paramount-Artcraft)—June 29; A. & R.-1070.
Whitewashed Walls (Exhibitors Mutual-Robertson-Cole)—March; A. & R.-274.
Wife Breakers, The (1 part) (Universal-Star)—March 31; C-433.
Wild Flowers (No. 5 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Wild Goose Chase, A (1 part) (Goldwyn-Ford)—May 18; R-1181.
Wild Rider, The (No. 3 of Cyclone Smith) (2 parts) (Universal-Special)—May 26; C-1399.
Wild Waves and Angry Women (1 part) (Fox-Mutt and Jeff)—March 9; C-128.
Wild Wedding Belles (1 part) (Outing-Chester)—R-1793.
Wild Woman, The (2 parts) (Bull's Eye Film).
William Hohenzollern, Sausage Maker (1 part) (Fox-Mutt and Jeff)—C-433.
Wise Wives (1 part) (Universal-Star)—June 2.
With the Yanks in France (1 part) (Paramount-Burton Holmes)—May 4.
With Uncle Sam's Submarine Chasers (1 part) (Paramount-Holmes)—June 1.
Wolf of the Tetons, The (1 part) (Educational-Bruce)—R-1181.
Wolves of the Night (Fox-Standard)—June 1.
Woman in the Case, The (Famous Players-Lasky-Success)—May 25.
Woman on the Index, The (Goldwyn)—Feb. 23; A. & R.-121.
Woman Thou Gavest Me, The (Paramount1Artcraft)); A. & R.-1821.
Woman There Was, A (Fox-Standard)—June 15; A. & R.-1679.
Woman Under Oath, The (United Picture Theatre)—A. & R.-1997.
Artcraft)—A. & R.-1821.
Wonderful Night, A (2 parts) (Goldwyn-Capitol)—June 15.
Wood of Fair Water, The (No. 1 of First Rothapfel Unit Program, 1919) (Independent Sales-Rothapfel)—R-1147.
Words and Music By—(Fox)—May 18; A. & R.-1387.
Wrangling Dudes (1 part) (Outing Chester).
Wu Fang Atones (No. 15 of The Lightning Raider) (2 parts) (Pathe-Astra)—April 13; C-433.

Y

Yankee Princess, A (Vitagraph)—April 21; A. & R.-431.
Young Mr. Jazz (1 part) (Pathe-Rolin)—May 4; C-580.
You're Fired (Famous Players-Lasky-Paramount)—June 8; A. & R.-1995.
Your Wife and Mine (6 parts) (Tyrad)—R-279.
Yvonne from Paris (Pathe-American).

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Adapted from the story by S. E. V. Taylor
Photographed by G. W. Bitzer
Personally directed by D. W. Griffith
An Artcraft picture

Paramount Pictures

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

# They Say Just What Your Audiences Will Say

*N. Y. Times*: "The Girl Who Stayed at Home," satisfies every expectation. Judged by the Griffith standard, it is good. In some ways it even adds to its producer's long list of achievements.

Mr. Griffith has been noted for his ability to handle plots of varied and extensive range, but he *has never done it so well before* in a photoplay designed for routine exhibition. "The Girl Who Stayed at Home" is not what is called in the trade a "super-production," it is a regular Artcraft release; yet it has all of the scope and wealth of treatment that might be put into a "super" film.

Another characteristic that it shares with the greater Griffith productions is its blending of melodrama, delineation of character and humor. And, of course, Mr. Griffith's subtlety and strength in making scenes of pure beauty and of dramatic meaning, has not failed him. He is not only an artist in pictorial composition, but, by technical skill, often along original lines, he produces effects that others in time learn to imitate. No pictures seem to have the perspective of his. And when Griffith does make a close-up, it is a soft, delicately shaded portrait. These remarks, while general, are pertinent here because they appertain particularly to "The Girl Who Stayed at Home."

* * *

*N. Y. Morning Sun*: The picture has less scenes devoted to the world conflict itself than most ambitious war pictures, but Griffith once more reveals even in the swift glimpses shown that only Napoleon, Caesar and a few others surpassed him in staging a war. In Clarine Seymour, he has a player who can do a vibratory walk that is like shaking the shimmy without music. Robert Harron, Richard Barthelmess, George Fawcett, Tully Marshall and Carol Dempster carry the honors in a cast that is heavily coated with talent.

* * *

*N. Y. Morning World*: An *excellent example* of the artistic work of D. W. Griffith as a producer. Makes unusually good moving picture entertainment because of its dramatic action and effective photography.

* * *

*N. Y. Herald*: D. W. Griffith's new photo drama combines humor with war thrills. Bobby Harron in one of the best comedy parts he has had in a long time, and Miss Clarine Seymour as a charming little cabaret dancer, were the principals in a well chosen cast.

* * *

*N. Y. American*: Mr. Griffith has again done something different—not only in production, but in selecting the material and the cast, and it is a happy medium that serves to introduce new faces in a Griffith production.

One of the young women is Clarine Seymour. It took the unerring eye that gave us Mary Pickford and the Gish girls to feature her.

* * *

*N. Y. Telegraph*: Griffith has a fortunate habit of letting his audience into the secret that he is thoroughly enjoying the discomfiture, the pangs, and the aspirations of his young heroes and heroines. He lifts the commonplace above the ordinary by means of a little gentle, kindly humor.

It is in the treatment that Griffith shows what he can do with a simple tale. He makes it all real, and so plausible, and brings it very close to every one. . . . That is where Griffith gets his audience. He appeals to them each individually.

* * *

*N. Y. Telegram*: Even if the circus is coming the director at the Strand Theatre is not a bit worried. This week he is projecting D. W. Griffith's new production, "The Girl Who Stayed at Home." The story is dramatic and intensely interesting, lightened with touches of genuine comedy. The pictures show the genius of Mr. Griffith as a motion picture creator.

* * *

*N. Y. Post*: It is a typical Griffith piece, done on a gigantic scale, with thrilling battle scenes, a host of characters, beautiful scenes, several love stories, and a plot that never lags.

* * *

*N. Y. Evening Sun*: The great master of battle pieces ventures to hold the fearsome incidents of the field down to due proportion in "The Girl Who Stayed at Home." In direction and photography it is in every respect worthy of Mr. Griffith.

* * *

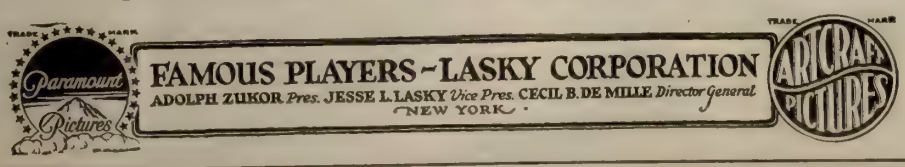
*N. Y. Globe*: A series of shadow impressions of the boys who marched away, the battles they fought, and the girls they left behind them. Clarine Seymour is one of these girls—a slangy, bewitching little tomboy—and Robert Harron and Richard Barthelmess are the very appealing young veterans.

* * *

*N. Y. Mail*: It is the best of his Artcraft series. No one is going to complain because "The Girl Who Stayed at Home" is a war picture. For that matter, Griffith's war pictures are about the only war pictures nowadays that have any thrill in them, the only ones that offer convincing imitations of the real thing. D. W. is a whole military school in himself. You cannot describe the plot because its producer has interwoven several plots in the manner of his earlier spectacle dramas. He is the only producer who is able to do this without offering his audience a screen jig-saw puzzle.

* * *

*N. Y. Journal of Commerce*: There are many features displayed in D. W. Griffith's latest photoplay, "The Girl Who Stayed at Home," that are refreshingly new. It cannot be called a war play. A few short chapters deal with actual fighting and have to do exclusively with the charge and siege of one of the lost companies that faced the Germans in the Argonne. While Robert Harron, George Fawcett and Tully Marshall are seen to great advantage in the more prominent roles, the little girl who stayed at home, as played by Clarine Seymour, won the most distinction. She possesses unusual beauty and intelligence.



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If you saw saucy, lovable Dorothy Gish in "Battling Jane" and as the Little Disturber in D. W. Griffith's "Hearts of the World," you'll know she gets what she goes after in "Peppy Polly"—including Dr. Jim.

*By Frank Garbutt. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer. Leigh E. Smith, Technical Director.*

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NEW YORK

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

# REPORT OUT NEW YORK SUNDAY BILLS

## Thompson Measure Sanctioned by Codes Committee of Senate and Assembly by Majority of One Each

Albany, March 26.

SUNDAY motion picture advocates went "over the top" here today and late this afternoon had captured two front line trenches through the action of the Senate Codes Committee, which reported the Thompson Sunday Motion Picture bill out of committee by a vote of 6 to 5, Senator Baumes being absent. Later on in the day, the Assembly Codes Committee took a like action by a vote of 7 to 6. The bill now goes into general orders, will be taken up for consideration, and final action may be expected within a week or two. It is claimed this afternoon by supporters of the bill that the Senate will act favorably, but that the Assembly is in doubt.

Supporters of the measure have been active through Capitol corridors for the past several days and have been distinctly on the job. Members of the Senate and Assembly who committed themselves in writing last fall during the forepart of the campaign and signified their willingness to stand back of any bill which would pave the way toward legalizing Sunday motion picture shows in this state have made good their promise, according to word which comes from both committees and which, while not official, voices the vote.

**Interesting Day for Picture Men.**

Today has been one of considerable interest to motion picture advocates. A representative from the motion picture houses of Buffalo arrived in town, bringing with him 60,000 signatures of persons in the Western city who desire Sunday motion picture shows being permitted throughout that state. And what is more, there will be 20,000 more names from the same city within the next few days. The petitions arrived bound in a most attractive way.

The wording of the Thompson bill is as follows:

"Motion picture exhibitions on the first day of the week.—If, in any city, town or village, motion pictures are now exhibited on the first day of the week, they may continue to be so exhibited during such time after 2 o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adopting, repeal or readoption of which is hereby authorized. If, in any city, town or village, motion pictures are not now exhibited on the first day of the week, they shall not be so exhibited except during such time after 2 o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adoption, repeal or readoption of which is hereby authorized."

The act, if passed, is to take effect immediately.

**Slacer Introduces Sunday Measure.**

Another phase to the Sunday movie question developed during the last few days, when Assemblyman Slacer, who by the way, introduced the censorship bill, introduced another bill which adds a new section to the penal law and which, if passed, will permit any municipality to conduct motion picture shows for education and recreation on Sunday from 2 to 6 p. m., in armories, school houses, state, county or municipal buildings, or in any hall or room furnished rent free, providing, however, that the pictures are previously censored by a local board of recreation serving without pay and appointed by the local authorities. The bill specifies that no admission charge must be made for these pictures. GRANT.

## Fire Bureau Heads Are Indicted in Graft Case

DR. WILLIAM S. DOYLE, chief of the Bureau of Fire Prevention, city of New York; Frank McGinnis, Chief of the Bureau of Public Assemblies; Leon Wallace, a cafe manager, and Frank McGoey, a friend and neighbor of Wallace, were indicted by the Grand Jury March 27 on a conspiracy charge, placed jointly against the four, and in addition each man is indicted on two separate counts, charged with accepting bribes. Bonds for each man was fixed by Judge Rosalsky at $1,000.

The indictments are the culmination of an inquiry which was begun a month ago when Fire Commissioner Thomas J. Drennan received complaints that motion picture men were being compelled to pay tribute to a concern known as the Colonial Film Exchange in order to carry on their business.

Investigation developed that the manager of the exchange was Wallace and that Wallace was a friend of McGinnis. A raid was made on the place, and Florence McGrath, a stenographer, was questioned. She told District Attorney Swann, it was said, that in the month she had been employed at the "exchange" checks amounting to more than $1,500 had been received. As far as she knew, she said, no films had been sent out to the motion picture show owners who sent in the checks.

**Frederick L. Collins Sails for Europe.**

Frederick L. Collins, president of McClure Productions, Inc., and publisher of McClure's Magazine, sailed Saturday, March 22, on the "Adriatic" for Europe. He expects to visit England, France, Belgium, Holland and Italy and will be gone several months.

In addition to important business for his magazine, Mr. Collins will devote a large part of his time to consummating extensive motion picture projects. Mr. Collins has been busy upon plans for these enterprises for several months.

Mr. Collins has been preceded to Europe by a special representative of McClure Productions, Inc., who will transact the preliminary details for all the McClure motion picture activities abroad.

## Syndicate Buys New York for "Unpardonable Sin"

THE sale of the New York State territory for the Harry Garson production, "The Unpardonable Sin," to a syndicate made up of a number of the biggest theatrical operators in the country, was announced a few days ago. Lawrence Weber and Bobby North, prominent in the Apollo Trading Corporation, who purchased the foreign rights on the picture, engineered the deal for the New York territory, enlisting the support of ample capital through their praise of the production.

"The Unpardonable Sin" will open at a prominent Broadway theatre in the near future for an indefinite run and will be advertised and promoted on a particularly large scale. The syndicate has not yet announced its plan for placing the picture in the important theatres in other cities throughout the territory which it now controls.

**Branham Leaves Detroit Majestic.**

Charles D. Branham has resigned as manager of the Majestic Theatre, Detroit, taking effect Saturday, March 22. He plans to leave for the south to consult with the owner of a string of theatres, who is after him. Mr. Branham went to Detroit from Minneapolis, where he had charge of three big houses. No successor was appointed up to the time of going to press.

Charles Guise, who recently came to the Majestic Theatre, Detroit, has been appointed advertising and publicity manager for the Majestc, Regent and Orpheum theatres, Detroit.

**Exhibitor Charged with Murder.**

Homer Barnes, owner of a moving picture theatre in Hillsboro, Ohio, is under arrest there charged with the murder of his wife Charlotte. According to authorities of that town he confessed after a bloody knife and wearing apparel were found hidden in the theatre. Barnes and his wife operated the show, and Barnes claims he cut her throat following an argument over the business.

He is confined in the Highland county jail awaiting action by the grand jury.

# WARREN JOINS HODKINSON CORPORATION

## Vice-President of Goldwyn Resigns to Take a Similar Position with Distributing Organization

W. W. HODKINSON announces the election of F. B. Warren as vice president of the W. W. Hodkinson Corporation, thereby springing a surprise in the business side of the motion picture industry. This new affiliation means the retirement of Mr. Warren as vice president and a member of the board of directors of the Goldwyn Distributing Corporation, with which he has been associated from the day of its formation in 1916 by Samuel Goldwyn.

"I think Mr. Warren shares my own opinion as to the necessity for the integrity of product and the improvement of relations existing between the exhibitor and distributor of motion pictures," said Mr. Hodkinson in making his announcement. "I have watched his development in the industry and have felt that his previous experience as an editor and publisher of important newspapers gave him a sound base for straight thinking. After all, both the making and the selling of motion pictures is a publishing function, and the most successful publisher of pictures will be one who rejects unfit materials in his search for the selective, finer materials upon which he can place his imprint.

**Hodkinson Building Slowly.**

"During the past year the W. W. Hodkinson Corporation has proceeded with great deliberation to build an internal organization capable of doing the big things we have in prospect. We have not wished to expand too quickly, for that has been one of the big faults of the industry both in its business and production sides. I am now gathering about me both the men and the product that will make our company's name stand for a definite quality in production and service.

"By service I mean our business relations with the exhibitor as well as the aids rendered the exhibitor in conjunction with the pictures he receives from us. I shall next week make a comprehensive announcement on the product that I have assembled for our new season, together with some plans for a releasing innovation which I am certain will win exhibitor support immediately."

**Warren Tells Why He Changed.**

"My affiliation with Mr. Hodkinson is founded upon business logic," is Mr. Warren's explanation of his unheralded change. "My first reason is founded on the memory that six years ago when W. W. Hodkinson founded the Paramount organization and laid down the fine pattern and fabric on which it was builded, the producer-distributor and the exhibitor were not engaged in a blood feud. They were not at each other's throats.

"They did not feel that there was any necessity for their being enemies. A thousand Strands and Rialtos and their equivalents in all of the large cities of the country are operating today because of the initial Hodkinson vision that pioneered in good pictures at decent prices, instead of contributing to the abundance of cheap melodramas that formed the prevailing motion picture diet of that period. The continuation of such product meant the continuation of converted store shows and five-cent houses.

**Buys More Goldwyn Stock.**

"Mr. Hodkinson has always had a lesson to teach. He has been a pioneer, and I like both pioneers and men who use their brains. He has had the patience to redevelop slowly. I believe in the things he is going to do, and I want to help do them. I have the friendliest and best of feeling for the Goldwyn organization, of which I have been a part since it was organized, and this is further evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock on which I had an option. I hope to be up to my eyes in work with the W. W. Hodkinson Corporation on April 1."

**Conducted Big Advertising Campaign.**

In trade circles Mr. Warren has been credited with being one of the builders of the Goldwyn organization. Even prior to the completion of the first Goldwyn production two years ago he had made the name Goldwyn known in all parts of the world and had, through one of the most unusual sales campaigns in motion picture annals, made the entire industry eagerly await his company's product. In the British market his campaign of introduction gave Goldwyn the standing possessed by only a few brand names that were years older and backed by scores of releases. As a result of this campaign in the United Kingdom, the Goldwyn releases abroad were remarkably successful from the outset.

Since December Mr. Warren has been in sole and exclusive charge of the merchandising plans and distribution of the Ford Educational Weekly for the Goldwyn organization, and under the spur of his enthusiasm the Goldwyn offices have placed this feature under contract in more than 4,000 theatres.

## Buys New Outing-Chester Series for Great Britain

THE new series of fifty-two Outing-Chester pictures, produced by C. L. Chester in co-operation with Outing Magazine, has been sold to the Moving Picture Sales Agency, Ltd., of London, for Great Britain through the agency of B. Nichols. Mr. Nichols, who controls the Sales Agency, and is one of the best known film men in London, arrived in New York a short time ago, and gives an interesting account of the demand of English film audiences as compared with our own.

"The English people go to the moving pictures to be entertained," said Mr. Nichols, "and they fight shy of anything which sounds ponderous and instructive —"high-brow" you call it in this country. For that reason the heavy educational film is not popular among our exhibitors.

"But the sort of thing that Mr. Chester has been producing in the last Outing-Chester series and in this new one of fifty-two pictures is a different matter. These films are always amusing, always picturesque, and with as much action in them as a five-reel melodrama. The incidents caught by the camera in all parts of the world are really thrilling, and the titles make people laugh.

"That is what we want in these days —to thrill people and make them laugh. After the strain we have all been through it is what all moving picture men want on both sides of the water; and I have bought the Outing-Chester pictures because they have what the ordinary educational film lacks—originality and humor."

## The Rialto, of Indianapolis, Is To Be Greatly Improved

THE motion picture business in Indianapolis has passed the "full house" and "S. R. O." stage.

Following close on the heels of the announcement of the extensive enlargement of the Lyric Theatre, on North Illinois street, by the Central Amusement Company, comes word from the Lenwood Amusement Company of the enlargement and remodeling of the Rialto Theatre, at Kentucky avenue and Illinois street.

The plans and specifications for the work call for a new and larger entrance to the theatre from the Illinois street side as well as a change in the Kentucky avenue entrance. The new opening, when completed, will be twenty-two feet in width. The floor will be of marble and the walls and ceiling will be richly decorated. One of the pleasing features of the new lobby and entrance will be the illumination. No chandeliers will be visible as the lighting fixtures are to be incorporated in the scheme for the decoration of the ceiling.

A nursery and playroom for children will be installed, also a rest and smoking room for men and a rest room for women. The capacity of the house will be increased by about 400 seats.

It is estimated that the cost of rerun between $25,000 and $30,000.

## Loew Chooses Cleveland for Headquarters City

THE visit of Marcus Loew to Cleveland, the week of March 15, had a double significance. He now operates the Stillman Theatre, and announced that he expects very shortly to begin work on two big theatres in Cleveland, also that he intends to move his Chicago headquarters to that city where the main business of his central west theatres will be transacted.

Accompanying Mr. Loew was Thomas P. Lamb, his architect. Loew stated that he intended to build downtown, a theatre for vaudeville and another in the Euclid—East 105th street—district for pictures and vaudeville. He also intimated that he would have at least five theatres in Cleveland within a year.

In announcing that he would establish central western headquarters in Cleveland, Mr. Loew pointed out that several of the big film companies have their district headquarters there and that it is also handy to the cities in which he has theatres, such as Toledo, Dayton and Pittsburgh.

# TRADE PAPER FORUM IS WIDE OPEN

## Many Picture Showmen Discuss First National's Proposal to Limit Advertising to Five Mediums Devoted Strictly to Forwarding Film Industry —One Manager Says Two Will Fill the Bill

OUR exhibitor-subscribers have found a field of common interest in First National's proposal to limit its advertising appropriation to five trade papers—the five that devote their organization and effort to promoting the film industry and only the film industry. The story began with an expression of opinion by William Sievers, of St. Louis, printed in Moving Picture World dated March 22; an expressed approval of the circular letter James D. Williams had previously sent to First National members, in which Mr. Williams "declared himself" in unmistakable terms. The sound business statements by Mr. Sievers "went over."

Last week we were privileged to print a symposium of opinion sent in by picture showmen from various sections of the country. They expressed their opinions freely and we gladly printed them them in the hope that further discussion would eventuate. Here is another installment—and we hope to be able to print several more "batches" from subscribers who are sufficiently interested in the business that is yielding their bread and butter to add their opinions and convictions to the sum total.

We aim to be fair and open in the publication of these communications. We run them without "editing"—without cutting out the things that might not entirely favor our own publication. What we want is the opinion of showmen who are interested in their own business sufficiently to aid "the other fellow" in arriving at a sound conclusion. Come on in! Say what you think—and remember the opinion of a manager in a 2,000-town means just as much to the logical outcome of the situation as does the opinion of the manager of the biggest chain of moving picture houses in the country.

Read this symposium. Give thought to every letter we print. If you can add anything to the grand total, send your ideas along and they'll be mighty welcome. Space in a moving picture trade paper was never devoted to a better purpose. We are willing to take our chances in the final summary. Kick in with your opinion! Here is the list for this week:

### By E. W. Collins.

Liberty Theatre, Electra, Texas.

I SUPPOSE a trade journal is like a man. When a man advances an idea or a plan he wants it to be supported by people who agree with him. So, when Moving Picture World has the editorial courage to take the bull by the horns and tear down a theory about trade paper advertising, it wants to know whether the exhibitors, for whom it is doing this, thinks that it is right.

As an exhibitor I'll say you are right, damned right, and right beyond all doubt, argument or question. First National Exhibitors' Circuit has gone to bat with something worth while when it permits the World or any other publication to print its private correspondence about its advertising policy. And the World has taken up the gauntlet for the exhibitors and for the industry in a campaign that should awaken the producer and distributor advertisers to what the exhibitors think about their disbursement of advertising money.

**Why Stop at Five Publications.**

For the trade to support and encourage so many publications, particularly the hangers-on, is not only burdensome but it is a harmful practice. The expense must inevitably be shouldered off on to the exhibitors, and they, in turn, must seek it from their only source of revenue, the public. Now that we are burdened with a multitude of taxes of all kinds why should not the rest of the advertisers do as First National has done? Only why stop at five publications in the process of elimination?

I am what you call a small town exhibitor. I have never run a big town house, therefore I do not know what demands are made upon such managers, but I can see no reason from my position as a small town exhibitor, or from what little I do know of the problems of the big town manager, for any exhibitor to spend money or time on a paper that devotes ninety per cent. of its space to circuses, vaudeville, carnivals, the legitimate stage, or sports and the stock market. Neither can I understand why an exhibitor would subscribe for any of these outside papers with nothing but a few pages for a moving picture department when he could just

**Polished Gamblers and Fashion-Plate Gold Diggers of '49 Back Up Warren Kerrigan, Star of Hodkinson's "The End of the Game."**

as easily subscribe for one or two of the big ones and get all the information he needs.

**Still Room for Improvement.**

While these two papers which I have in mind (you all know who they are) seem to try and give the exhibitors unbiased opinions of the pictures they review, I believe there is still room for improvement. I can recall one instance of the editor of a certain journal who came out with some mighty strong editorials against the exhibitor-owned companies. Now whether this was his honest opinion or just a sop to the already organized companies I do not know. Yet I do know that it did not set well with me, and the past year or so has proved this editor entirely wrong in this.

Now, it seems that it has remained for that very exhibitor-owned organization to put into practice a policy which is sensible, ample and sound, unproductive lines.

Moving Picture World deserves the support of every exhibitor for what it is doing in this connection to awaken the industry to a great big leak in funds, and I want to thank you for having the courage to tackle it without fear of consequence. You are proving yourselves well worthy of exhibitor confidence.

## By Frank W. Buhler

Managing Director Stanley Theatres.

IN your issue of March 22 there appears an article expressing the views of William Sievers on the First National's trade journal advertising policy, in which he sets forth several reasons why the proposition to limit advertising to five motion picture journals is the right thing to do.

While I believe that the time is at hand when the useless waste of money in non-productive advertising should be stopped, I am not thoroughly in accord with Mr. Siever's views as to the elimination of all but five trade journals. Of course there are many trade publications now receiving a goodly amount of advertising which fail to bring the advertiser any noticeable results. These I would say to cut out at once, but there are others which devote much space and do lots to help the industry thrive.

**Should Measure Journals by Strength.**

These latter journals, I think should be given some little consideration and be allotted a certain portion of the advertising to encourage them in their good work. By this I mean that they should be measured up with their strength in the motion picture industry and given space in proportion.

It may be true of some exhibitors that they only have enough time to read two journals each week, but there are others who go through many more each week. As managing director of the Stanley Theatres in Philadelphia, New York, Atlantic City and other cities, I am compelled to keep in close touch with every angle of the industry, therefore it is necessary for me to read numerous trade journals each week.

I don't know of any other business in the world in which there is so much money wasted in non-productive advertising as there is in the motion picture industry. I am a firm believer in advertising, but only in a sensible way. Great care must be exercised in the selection of publications so as to get the best possible results.

If the new policy of the First National Exhibitor's Circuit can be worked out in a way that will not injure the industry, it should prove beneficial both to the Circuit and to the exhibitors, as the money thus saved can be put into the purchase of bigger and better pictures.

## By D. A. Kuhlman

The Rex Theatre, Jackson, Mich.

AT last we find a company of film producers who have backbone and foresight enough to buy advertising space as they would any other commodity necessary in the making and producing of pictures. By this I am referring to the First National's trade journal advertising policy.

Every month I throw enough motion picture literature in the wastepaper basket that if the advertising expenditure on exhibitors in these mediums were totaled would produce the greatest motion picture the world has ever seen.

It is impossible to estimate the waste of time and money spent in publishing in these so-called authoritative motion picture mediums.

In all my years in the motion picture game I have run across many motion picture magazines and trade journals, some of which have died a natural death. But among the real live ones, and those I depend upon for authentic picture information, I find the Moving Picture World, Motion Picture News and the Trade Review to stand head and shoulders above the rest.

**Scattering Hits Won't Win.**

Yes, First National is on the right track. Weed out the weak sisters and advertise in mediums that will have a tendency to build up rather than tear down the good virtues of the motion picture business. The team that scatters its hits never wins ball games. Bunch your hits and drive hard. Pick your mediums. Stick to them. Rather three good ones than a dozen also rans.

Save the money spent in injudicious advertising, and if at any time you have surplus appropriations for advertising put it into better engraved cuts and go the limit on publicity in co-operation with your franchise holders.

Yes, the First National policy is rock bottom and one that will have producing companies falling in line in a hurry. Stick to virgin motion picture magazines and journals. It's not alone conservation. It's practical. Yours for the Fifth Victory Loan.

## By George J. Schade

Schade Theatre, Sandusky, O.

I HAVE read Mr. Sievers' article in the Motion Picture World of March 22, and "I second the motion." Two trade papers are enough. We are swamped with advertising matter, magazines, etc., every day. This stuff is coming in so fast that we bought a baler to take care of the oversupply. The writer owns a First National franchise for Sandusky, and wishes to say that First National is blowing in entirely too much jack when they take on five trade papers to advertise their productions. We never pay much attention to trade publications.

We never pay much attention to trade paper opinions on pictures, because the fact is always this, viz., a producer holds the whip hand over the trade paper—"good write-up big advertising, poor write up nothing doing from Mr. Barnum." Good trade papers have their place in our theatre. We get help for exploiting, music cues, news in general pertaining to the picture game, and a few other minor things that assist us in putting them over, but when it comes to criticisms in trade papers, we say "Good-night."

**Wants Plain Honest-to-Goodness Statement.**

If you want criticisms, buy Wid's or Screen Opinions, and get what you pay for. If the producer wants to advertise a production, let him buy enough space in a couple of good journals, so that one can read them "while on the run." We don't care a rap to read about little Mary buying another auto or Doug playing golf in Maine. What we want is a plain, honest-to-goodness statement from the advertiser, telling us what he has to sell, and we don't want any frills or fringes attached to them either.

Mr. Sievers suggests weeding them out. Why not have some producer put them out with his overabundance of "Poison Gas?" Cheer up, fellows! We'll be wearing diamonds when McAdoo starts in to produce pictures, because he will be getting all of his publicity gratis. First National take the hint. Maybe Newton D. Baker will be open for a job soon. You might then get a lot of free advertising, 'twould help us out immensely from a financial standpoint. Yours for two magazines only.

## By W. W. Graham

Webster Theatre, St. Louis.

AS a "trade journal exhibitor" I want to go on record as approving every statement made by William Sievers in the article dealing with the trade journal advertising policy of the First National Exhibitors' Circuit, appearing in The World March 22.

It is high time that some company has come to the front on this proposition. I want to congratulate the First National for taking the lead.

I do not have time to review all of my programs. Therefore, I depend largely on the trade papers for my information.

For that reason I demand the leading journals—those devoted exclusively to motion pictures.

When I find time to read two of the magazines thoroughly, I consider myself fortunate.

**Far Too Many Papers.**

As stated in the article, there are too many papers in the field. There are far too many. The field is not big enough for all of them.

I believe that in the near future many of the smaller journals will suspend publication. Now that the fight is started; now that they have been properly exposed; now that their worthlessness is known, let's keep up the fight.

Every exhibitor should join in the war on trade journals that permit their advertising to influence their "news matter."

If an exhibitor reads a nice article about some picture and books the production on the strength of the article and finds to his sorrow that the stuff

he read was untrue, who will suffer? Will that alleged trade journal pay for his losses?

Most men can tell "colored" news. Some can't. They pay the penalty for even reading trade journals of the biased type. Again, an exhibitor reads an article "roasting" a picture. He intended to book it, but because of the knock forgets it. His rival books the production and makes a killing on it. It was a good picture and, the first exhibitor again learns, to his sorrow, it was "hammered" because the producer did not advertise in that particular paper.

**Showmen Make Their Own Deductions.**

On the other hand, when we see a picture boosted in a responsible journal, we know that it is good. And when we see a production made by one of the big advertisers criticised we know that the picture is not so good and have even more faith in the nice things that are said about other productions.

**I notice that the responsible papers occasionally roast a picture made by one of their best advertisers. I also notice that such journals never knock the producers who do not advertise with them.**

Everything in Mr. Sievers' article is true. It is just plain common sense and I believe every man and woman in the business will agree to it. As to the point it makes about five journals covering the field I must disagree with him.

I believe it could be covered thoroughly with LESS than five. Five is exceptionally large measure.

## By C. P. S. Kouran

**Manager the Pageant Theatre, St. Louis.**

THE First National is right! That is my verdict, after reading the remarkable article written by William Sievers, of St. Louis, dealing with the advertising policies of the First National, as regards trade journals. "The Man from Missouri" certainly makes a clean-cut case of it. And right here allow me to make a prediction:

It won't be exclusively the advertising policy of the First National for any great period of time. Why? Because all the big producing and distributing companies are going to fall into line and adopt the policy themselves.

And one more prediction:

**Weeding Out Will Take Place.**

The "weeding out" of the trade journal garden, as referred to by Mr. Sievers, will take place shortly. The "big fellows" are going to realize that every dollar spent with the "fly-by-nights," and that's a good term for some of our so-called trade papers, is a dollar cast to the winds. And the "little fellows" who have been forced to advertise by persistent hammering will soon realize that all the hammering such publications can do cannot harm them.

In my own opinion, every point made by Mr. Sievers is a plain statement of fact. No criticism can be made of any part of the article. It appears to me that the policy adopted by the First National is the policy that any wise distributing company, or any other business doing national advertising, would adopt.

The policy of the First National, in a way, is an elaboration of the policies of my own theatre. I advertise in mediums that I know get results. I have discarded such mediums that have proved valueless. In my opinion, it would be just as wise for the First National to buy space in the inferior journals as it would be for me to advertise my theatre in the St. Louis Argus—said Argus being our negro paper.

**Approves Common Sense Policy.**

Incidentally, I believe the First National could get as much benefit by advertising in said Argus as in some of the trade journals that are in the field for ads. (And no doubt such an ad in the Argus would be more widely read than in some of our alleged "trade journals.")

In selecting the five leading journals as the mediums for its advertising The First National took the wise step. Few exhibitors find time to read five journals, even though they subscribe to that many. But it is safe to say that every person engaged in the industry takes from one to five of those journals in which the First National advertises. Therefore, it would be a waste of money to go any farther.

In conclusion let me say that the policy of the First National is the only "common sense" policy possible. I want to place the stamp of my approval upon it.

## By Peter Magaro,

**Manager Regent Theatre, Harrisburg.**

I WANT to take this opportunity to commend William Sievers for writing his expression of opinion on the advertising policy of the First National Exhibitors Circuit. Having booked some of its attractions, I feel as though the opinion is virtually the same as my own.

To my mind, the fundemental reason why the First National Exhibitors Circuit is right in its advertising policy is because it has weeded out the garden, as the St. Louis manager so aptly puts it. First of all qualities demanded in a publication, trade or otherwise, is truthfulness. We find in many magazines purporting to be trade publications articles coming direct from the press agent of a star or a corporation. These are on the face manifestly untrue, but just because the star or corporation uses several pages of advertising in the magazine they are given the readers free of charge. The exhibitor naturally loses faith in a magazine of this sort very quickly and turns toward the magazine which prints the truth, regardless of what it may cost.

**Should Watch Ads as Well as News.**

The First National, I believe, has recognized this. It has also recognized the fact that when a magazine prints the truth in its news columns it is careful to see that its advertisements measure up to the same standard of truthfulness. I do not know, of course, whether this is the case, but one would naturally assume it. The object, therefore, is reaching the exhibitor successfully, and the way to advertise in a magazine that can be relied upon.

One of the big mistakes being made nowadays by the producers is to advertise extensively in magazines which carry so-called "motion picture departments" in the back pages. It is fallacy to believe that these advertisements sell the exhibitor. You would not expect an exhibitor to pick up a magazine and read all the way through a melange of various kinds of trade news for the sole and simple object of finding the scant supply of motion picture news at the tail end. Understand I am not criticising these magazines. They have their mission to perform. They must touch all phases and branches of the amusement profession. But it is manifestly impossible for them to cover each field successfully.

**Trade Magazines Are Read Closest.**

That is why we have specialist-magazines, which specialize in vaudeville, others which specialize in the legitimate stage, and others which specialize in motion pictures. It is evident that the magazine which specializes in motion pictures, which covers every angle of the business from advertising to production, is the magazine that will be read the closest by the exhibitor. The First National people have singled out these magazines and are avoiding duplication by advertising in them exclusively. To my mind this is a big advantage for the exhibitor, because he does not have to wade through other magazines to learn what is happening in the realm of his own particular business, and further it helps to pull down the ultimate consumer cost.

## By L. L. Willey

**of Sayward & Willey, Colonial Theatre, Rochester, N. H.**

IT Pays to Advertise." How many times have you seen this slogan, but did you ever stop to consider its incompleteness?

Would it not be better, "It Pays To Advertise Right," for certainly the industry has been spending their money. In fact one could say the motto has been "It Pays To Advertise Left and Right," regardless of value or results from the medium they are using.

On reading in a current issue of The World that First National had decided to limit its trade advertising, I felt that I was right in a statement I made to a fellow exhibitor, that film concerns were always preaching "Advertise," while they themselves in many cases showed poor judgment by using anything and everything in the shape of Journal or Trade Papers.

**Papers Fair to All Are Needed.**

Few trade papers whose criticisms and editorials are not influenced by large space consumers and who are not afraid to say "rotten," when a picture is everything the word means, who are fair to both producer and exhibitor, are what we need.

**An exhibitor would rather know a picture he has booked was below average, so that he may strengthen his program by some means, rather than to tell his patrons what a wonderful show he has and have them go out feeling they have been "buncoed." It is up to the trade papers to tell them.**

The producers should be honest in their advertisements. It is hard to tell just what the word feature means. In the past we understood a feature as something good; now if a picture is good, we usually find them calling it a "super-production, special extra selected extravaganza," or some sort of name with as many adjectives as seem to be at hand.

When the producing concerns limit their trade advertising to fewer "trade

papers" they will be able to give more consideration to their advertisements. Cheap or poorly constructed advertisements are as unconvincing as the "flowery ad." As in a field one instinctively will steer clear of "The Bull."

**Few Subscribe to More Than Three.**

No exhibitor generally subscribes to over three magazines, which will usually contain the information he seeks in presenting his program. I am of the opinion that the policy taken by First National will be followed shortly by the other "Big Ones," which will naturally eliminate the small and needless papers. Many times after an exhibitor has formed his ideas from his usual magazine, he will receive gratis some paper, which knocks because they receive no support from the producer, and in many cases this causes him to doubt his own convictions.

When it comes to eliminating there is no question that the older and reliable magazines that have proved themselves serviceable and efficient are the ones that the First National will select, and there is no doubt that these magazines are the ones for which the majority of exhibitors have subscribed.

I may be wrong in my selection, but when it comes to a showdown I believe that the following papers will be chosen:

The Moving Picture World.
Motion Picture News.
Exhibitors' Herald and Motography.
Exhibitors' Trade Review.

## By H. Arthur

Manager The Garden Theatre, Marshall, Mich.

HAVING had a good deal of experience in the legitimate show business as well as the picture game I am fairly well qualified to express a few thoughts in regard to the First National's advertising policy.

When I want information on moving pictures I look to the Herald and the News and the World, because I can find just what I am looking for and it's boiled down to readable facts. When I want legitimate stage news I refer to the Billboard. Every magazine and periodical is fitted to carry some particular line better than others. To make my point more clear:

You don't look for the situation on woolens and the markets on underwear in the Iron Age, neither do you look in the Dry Goods Economist for shoe and leather goods information. Each medium is peculiarly fitted to cover a certain line. And so in the moving picture business. I sincerely believe that once we rid ourselves of a lot of auxiliary publications and half-hearted motion picture criticisms that exhibitors will have a better understanding of the coming events in the picture world and not be confused by a bunch of false alarms. First National surely has started something, and it won't be lacking supporters.

## By George Brookins

Washington Theatre, Hillsdale, Mich.

JUST a little comment from Hillsdale, Michigan, and the management of the Washington theatre in regards to the First National's advertising policy. If five moving picture journals, such as you have in mind, can cover the field and give you the proper circulation that such mediums claim, then it's time to resort to bally-ho men and the ancient criers, because such auxillary moving picture pamphlets as daily find their way to our waste basket will never fill the bill.

How some producers can spend perfectly good money for advertising in publications that reach a very small percentage of exhibitors and then by the sample route is far beyond me. Surely First National believes in advertising to as great an extent as any film company in America, and I have confidence that they will take this extra money saved by judicious advertising and put it to good advantage where it will help their franchise holders. The World and The News and one or two other virgin moving picture journals deliver the goods in thorough manner.

Five of such publications will cover the moving picture news of the world like a blanket and tell the exhibitor what he wants to know. Yes, First National seems to be putting one across, and I await further comment with interest.

## By G. A. Bohn

Censor Theatre, Albion, Mich.

I PRESUME by this time your discussion on the First National's advertising policy has become a countrywide issue. Still, I feel a word or two from the biggest little city in the United States won't go amiss. Leave it to Albion, Michigan, and the Censor Theatre to keep things alive. I surely would think that any exhibitor who can read two such thorough trade journals as the Moving Picture World and the Herald, and read them carefully, would have about all the literature he could take care of.

Better two or three good live publications thoroughly read than a whole string of journals glanced over and cast aside. It's not justice to the advertiser and not justice to the subscriber. I take the World and the Herald and find them a thorough source of information. They say the smaller the town the more one reads, and when I say two live publications fill the bill, that is if they are thoroughly read, I think that most exhibitors will agree with me whether they run a show in Oshkosh or Iceland.

It's a wise advertiser who picks his mediums with care, and I believe First National is on the right road.

## By W. D. Fisher

Proprietor Empress Theatre, Grand Island, Neb.

IT strikes me the First National Exhibitor's Circuit is hitting the nail square on the head with its proposal to limit its advertising to the trade journals. The trade journal is what the ordinary exhibitor of my acquaintance depends on for bedrock facts concerning new attractions. I know I do and my friends do. There are a lot of entertaining motion picture magazines a fellow may enjoy glancing over if he ever has a chance, but that is all it amounts to. Give me the trade journals when I am after real news of the film industry.

I noticed in your issue of March 22 that Mr. Sievers, of St. Louis, broached the subject, and he speaks of five trade journals. Just what five he means I am not sure, but I believe I can guess the names of four of them because your journal and three others are the ones I have always depended on for news of the business. I don't mean I read all four of them every week, but I always do make it a point to go through one of them, and I try to look over one or two more. If a man has time to read four of five trade journals it is a pretty good hunch he hasn't much business to attend to. Anyway it's a cinch the trade journals always have given me all the news I wanted or could assimilate.

**Doesn't Depend On "Fan" Stories.**

I won't say the motion picture magazines published for the movie fans are utterly useless to the exhibitor. Once in a while if there is some picture out about which I want to get as detailed a story as possible, I can find that story worked up for the fans in some magazine. Then I am glad of the chance to read up on the story. But I have always felt that the motion picture magazine, which is published for the "ultimate consumer," is apt to be tainted slightly with prejudice in favor of the pictures and the actors that are "played up" in that magazine. So I don't depend on that sort of magazine to form my opinion on how good the picture is. When I want that sort of information I go to the trade journal every time.

When it comes to theatrical publications and others carrying a "motion picture department"—nix on me. There isn't time in my busy life to look at them. My little Empress Theatre bosses me too much.

**Right System to Reach Exhibitor.**

So if I—and my friends—don't put our dependence for facts on anything but trade journals, it isn't getting advertisers anywhere with us to spend their money and time outside of trade journals. That's the way I look at it. For that reason I would say the First National's trade journal advertising policy is hunky-dory—or the correct thing, if you prefer the president's English. Conservation is one of the elements of success in business today, and that's another reason I approve the First National's plan. It looks like it was using the right system to reach the exhibitor.

I know something of advertising outside of the movies. I had the state rights for a certain fire extinguisher once, and I had district rights for a certain musical instrument. I learned then the value of honest advertising. That last works both ways. In this particular instance I mean that I consider the advertising in the higher class trade journals as close to the facts as I can reasonably expect to find it.

**Exhibitor Wants Facts, Not Slush.**

What an exhibitor wants is facts and not press agent slush. Maybe he can get himself jollied up more about a picture by reading a yard of pretties in some picture magazine, but he feels bad afterward.

Perhaps you don't care about my opinions on the First National's policies, but Mr. Sievers' page interested me and I wanted to get it off my chest.

# MARION SAYS TRADE FOLLOWS FILMS

## One of the Government's Dollar-a-Year Men Returns From Propaganda Mission in Spain to Tell Industry That Industrial Films Are Greatest Trade Boosters

TAKE it from Frank J. Marion, one of the most believable men in the industry, the work of the Committee on Public Information was a success in Spain. No matter what complaint may have been raised by newspapers and politicians relating to other branches the George Creel propaganda mission to Spain was completely successful. Mr. Marion should know, for he was the man placed in charge of the Spanish branch of the Government work. Trained newspaper man and expert moving picture producer and distributor, Mr. Marion went to Spain with just the experience and equipment essential to success.

"They wanted me to take different positions in war work," said Mr. Marion to the World representative, "but I determined to wait until the opportunity I was best adapted to was available. The dollar-a-year field was large, and finally came George Creel to ask that I should go to Spain as my part of the foreign work in combatting German propaganda."

Mr. Marion was interviewed in the little office where he is closing out the final details of the passing of Kalem, having arrived from abroad late last week. He still wore the clothes he bought in Spain, the loudness of which cried to the ceiling. He had not had time for his tailor to outfit him, and he was talking to the World man against train time for a trip to his home in Stamford.

**Brings Back Spanish Appetite.**

Asked what was his immediate purpose Mr. Marion declared he was going to close out his present moving picture interest and then devote himself to the kitchen, acting as interpreter for his wife in dealing with the Spanish cooks he is bringing over to satisfy his longing for the food of the Dons. For more than a year he has been living on Spanish fare and has created a new appetite—a taste that can only be appeased by the gang of servants who are now on the high seas bound for American and the Marion culinary department.

"The Spaniards are eager—it is not too much to say they are wild—for films that illustrate the various operations of American industry," said Mr. Marion. "They want to see American machinery in motion; to see goods in process of manufacture; to see pictures of American engineering and reclamation. They want to see how America does things. Just plain industrial films are looked upon by eager eyes, and the cinemas cannot get enough of them. We had only one strictly 'propaganda' film in Spain—'The Bridge of Ships'—but every industrial or straight advertising film that illustrated American enterprise served as propaganda of the best sort."

**Took Hint from Yankee Press Agents.**

"There were 70,000 Germans in Spain," Mr. Marion continued, "and their propaganda system had extended over years. The newspapers were mostly all subsidized, and those that were not in Germany's pay were anxious to be, and they printed everything pro-German and nothing pro-Ally when we reached there. The English, French and Italian consulates advised me that only with money could I get anything printed. They laid out a plan that would involve $20,000 a week and advised me to go ahead with it.

"Here my newspaper training took command. I believed that if we could furnish the papers news that they would print it. And by applying Yankee methods of press agenting plus my newspaper instinct I decided to go ahead under my own impulse and direction. It was uphill work for a few months, but in the long run the Spanish papers were printing 'cables' from North and South America that made the German's hair curl.

"One of the favorite devices of the

**Frank J. Marion**
Just returned from representing the Committee on Public Information in Spain.

Spanish papers in securing what they believed would be the real sentiment of the two Americas was to interview passengers who arrived at Spanish seaports, fresh from the United States or South America. Soon their ship-news reporters were being supplied with all the interviews they could possibly handle, 'written' by the passengers and supplied to the newspaper men without any labor on their part.

**Marion as Ship News Reporter.**

"My time was spent in 'being a good fellow' with the individuals on the newspaper who had actual charge of seeing 'copy' through to the composing room and into the papers. I was never disclosed as a propagandist. I was an American with money, who liked to pick my friends and spend it with them. All the time the papers were printing more and more news and other material favorable to the Allies. The Germans kept on spending their money at an estimated rate of $30,000 a month direct with the papers, but Yankee methods of press agentry was accomplishing better results at a fraction of the cost. In the final months of my stay in Spain everything was easy; the sailing was smooth and the work I had previously done registered a hundred per cent."

All the time Mr. Marion was circulating what films he could get hold of; in some instances with amusing outcomes. One of his industrials was a straight out advertising film, exploiting a certain widely advertised American fountain pen. It was publicity for the pen; nothing else. But theatres showed it eagerly and, as in every instance where industrial films were shown, there at once was created a demand for the product.

**"Trading with Enemy" a Joke.**

After the fountain pen film had been shown for some time Mr. Marion received a visit from a German propagandist who thanked him cordially for the great help the films had been in boosting the German's business. The Hun was the Spanish representative of the American fountain pen and pro-Ally propaganda had vastly increased his sales and profit.

"'Trading with the enemy,'" said Mr. Marion, "was a joke and in this case the laugh was on me. Business and demand for the product shown in these industrial films invariably followed the screening. We had a tractor film that created a great inquiry—but there was no representative of the tractor interest in Spain. Films on irrigation and water-power conservation were liked most of all—for Spain is sixth among nations in natural sources of water power and last on the list of water power applied. An industrial dealing with electrical appliances and the electrification of the C. M. & St. P. R. R. was a sensation. Our industrials were all shown at technical schools and colleges and when I left they had started to play return engagements beginning at the Royal College of Science."

**Foreign Competition in Films.**

Asked about the general film situation abroad Mr. Marion declared that within a few weeks American films will have stiff competition from foreign-made productions. Italy, France and England are all undertaking the production of pictures and there will be raw stock made in factories that have been operating on munitions. These munition plants are seeking the product that comes next easiest—and film stock is made from gun cotton. "If the American producer is depending upon their foreign market to consume over-production they will find opposition and plenty of it early in Summer, of that I am confident," said Mr. Marion.

"Foreign productions will be soon

offered on this market," he continued. "There is an active propaganda under way in England, France and all of the entente countries to urge the use of 'home made' products. The war-distressed countries are going to encourage the 'buy at home' spirit among their people and that is going to be another obstacle to successful American film exploitation abroad."

**Spain Ripe for Exploitation.**

Spain, however, is an open market, according to Mr. Marion. American goods are easily marketed, but they all come through English selling sources and very little if any distribution of American goods results from direct dealing with the Spaniards. Mr. Marion told of one of the largest picture houses in Madrid that lately closed for repairs and reconstruction. On the sign giving the reopening date it was proudly acclaimed that "American films," American projection machines and the famous "American Manusa screen" would be exclusively in use when business was resumed. Simplex and Power have almost entirely replaced the Pathe and Gaumont projection machines in Spain, he said. Film stock is scarce and none can be had in Spain even for titles.

"The United States needs more than ever to continue its exploitation in Spain. Trade follows the film. The projection of industrial pictures, backed by distribution of the product advertised, will create an immediate outlet for goods of American manufacture," said Mr. Marion. "There is a great field ready for cultivation; the opening wedge has entered. It would be a catastrophe for this Government and the American manufacturer to miss their wonderful opportunity." HILL.

# PRICE IS A MASTERLY PROPAGANDIST

## Entertains Delegates of Women's Convention with "Little Women" and Wins Them to Motion Pictures

IN his successful exhibition and exploitation of "Little Women," the Paramount-Artcraft picturization of Louisa May Alcott's widely known book, Joe F. Price, manager of Allen's Calgary Theatre, Canada, demonstrated his possession of that essential understanding of what sort of advertising is proper for certain kinds of pictures. When a government comes to the point of thanking a manager for the presentation of fine pictures it is time for exhibitors all over the country to rise up and do things a la Price of Calgary.

**Tactful Judgment on Convention Week.**

Mr. Price realized that, while the book had a wide reading, it was necessary to direct its appeal to a class of people not ordinarily in the habit of patronizing the motion picture theatre. He booked the subject to run concurrently with the annual convention of the Women's Institutes of Alberta, the largest women's gathering in western Canada.

Two months before the picture was to be shown Mr. Price played a master card in writing a letter to the secretary of the Women's Institutes, telling her of the picture "Little Women" and suggesting that it would be a pleasure to arrange a private showing for the delegates attending the convention. The result was that the private screening of the picture was included in the official program of the convention.

**Printed Special Invitation.**

Mr. Price had special programs and invitations printed, the latter being used by the delegates as admission tickets, and at 11 o'clock Wednesday morning the women came in a body, a thousand strong. A special musical program was arranged.

"When I heard the women weeping even above the pipe organ," said Mr. Price, "I knew the picture had gone over. My Wednesday business was good. Thursday picked up $50 over Wednesday, while Friday showed a gain of another $100."

**Seeing Opportunity and Gripping It.**

Realizing what a splendid opportunity for propaganda he had in the class of women who attended the convention, Mr. Price devoted the back page of his special program to an appeal for the proper attitude toward motion pictures. There were women at the gathering from all parts of the province—from as far north as Peace River, 700 miles above Calgary, and as far south as the international border. These women not only carried away a pleasant recollection of the hospitality of Allen's Theatre, but to the four quarters of the country they took the seeds of approval of the moving picture.

A letter to Mr. Price from Miss Mary MacIsaac, superintendent of Alberta's Women's Institutes, not only thanked him for the entertainment, but said: "Your presentation of 'Little Women' has done more to remove the feeling of prejudice against motion pictures than anything else which ever has been done."

**Meet "A Regular Fellow"**

Taylor Holmes is a woman hater in the Triangle picture of the above name.

## Jewel Carmen Again Wins Point in Contract Suit

JUDGE KNOX, in the United States District Court, on March 22, denied the application of the Fox Film Corporation and the William Fox Vaudeville Company for a dismissal on the pleadings of the suit instituted by Jewel Carmen, the former Fox screen star, to enjoin the defendant companies from interfering with her contractual relations with rival film companies.

Miss Carmen alleges that when she signed a contract with the Frank A. Keeney Productions after rescinding her contracts with the Fox companies, which she contends were not binding, the defendant companies enforced a boycott to prevent her from earning a livelihood in her profession.

Judge Knox granted a preliminary injunction in the suit some time ago, as announced in the Moving Picture World, but Rogers & Rogers, counsel for the defendants, applied recently for a dismissal of the suit on the ground that the allegations set up in the bill are insufficient to maintain such an action.

"I have again read the pleading, together with the briefs submitted, and am still of the opinion that it makes out a case, which, if established by proof, will warrant the plaintiff's receiving equitable relief," concluded Judge Knox.

**Mary MacLaren Entertains.**

Mary MacLaren, Universal star, was hostess at a party given in the Universal City studios last week in honor of the Naval Affairs committee which is on a tour of the Pacific Coast inspecting the coastal defenses. The committee came to Universal City upon the invitation of Carl Laemmle and spent an entire day watching the various film companies at work.

The committeemen visiting the producing plant were L. P. Padgett, chairman of the Naval Affairs committee; Frederick C. Hicks, Fred A. Britten, William J. Browning and Carl Vinson.

**Rowland Leaves for the Coast.**

Richard A. Rowland, who, together with Maxwell Karger, presents the Nazimova de luxe screen dramas, left on a trip for Hollywood, Cal., last week to see a projection of the star's latest super-feature, "The Red Lantern," the cutting and assembling of which has just been finished under the personal supervision of Mr. Karger.

Upon Mr. Rowland's arrival in California a conference of executives of Metro, who are the exclusive distributors of the Nazimova productions, will be held to perfect the details of special plans for the exploitation and distribution of this sensational production.

**D'Asseau to Assist Holubar.**

Leon D'Asseau, who acted as art director for Robert Z. Leonard's Universal company for several months, has been appointed assistant to Director Allen Holubar at Universal City. Reaves Eason, who assisted Holubar in the production of "The Heart of Humanity," is now working with Director J. P. McGowan, who is producing "The Red Glove" serial.

# YANKEE SHOWMEN COMBAT CLOSING

## Exhibitors' League in Boston Begins Fight Against Measure Filed by Representative Cowin—Have Best of Argument Before Mercantile Affairs Committee

THE Motion Picture Exhibitors' League of Massachusetts put up a strong fight before the Massachusetts Legislature against a bill filed by Representative Frank W. Cowin, of Boston, which would prohibit the opening of motion picture shows on Sunday.

A hearing was given on the bill before the Committee on Mercantile Affairs and the representatives of the Massachusetts exhibitors had all the best of the argument. While no report has yet been filed by the committee there is hope by the leaders among the exhibitors that the committee will report the bill unfavorably. If the bill is passed along to the House for action the exhibitors are preparing for a strong battle.

**Miller and Wasserman Lead Attack.**

Hiram E. Miller, attorney for the Motion Picture Exhibitors' League of America, and Harry I. Wasserman, secretary of the Massachusetts branch, made the main arguments in defense of the exhibitors. Mr. Wasserman made a strong and convincing plea, speaking as an exhibitor. He is manager of the Eagle Theatre, 2227 Washington street, Boston, and is a live wire in the exhibitor's league.

Representative Frank W. Cowin and the Rev. Martin D. Kneeland, of Winchester, general secretary of the Lord's Day League and others, spoke for the bill. They claimed that the opening of movie shows interfered with the proper observance of the Sabbath and caused many persons to remain away from church. They believed that the movie shows have a bad moral effect upon the communities where they are located.

The proponents of the bill had no new arguments in addition to the general condemnation of the motion picture as a Sunday attraction in opposition to the churches.

Attorney Miller, for the motion picture league, declared the motion picture was an antidote for crime. He said:

"How many dives existed in Gloucester. Then came the movie show. The dives are out of business now. Their former patrons, many of them seafaring men, now find wholesome pleasure in an evening at the movies.

In speaking specifically, he said the moving picture theatres were formerly of the smaller type and were permitted to remain open but six days a week. At the time the site of the theatre recently opened in Gloucester was purchased, the plan was to erect a much smaller building than the one now there. The new theatre is one of the best in the country.

**Did Not Meddle with Politics.**

In response to a question from the committee Mr. Miller said the moving picture interests have never been active in opposing the election of a Cambridge mayor. If Mayor Rockwood were opposed because he closed the motion picture theatres on Sunday it came from the people of the city whose will was balked by the mayor. He said if the people want picture shows they will insist upon having them. Sunday audiences are generally capacity houses. The people are the sovereigns, and if they want cabarets and other shows on Sunday they will get them, he responded to a question.

Mr. Miller said, in response to a question, that Sunday baseball and Sunday movies have little in common as the latter is confined within four walls so that no one outside is disturbed by it. The moving picture also carries instruction as well as amusement. He denied that the movie interests have aided in the defeat of Sunday baseball.

Representative Carey, of Boston, opposed the bill and pointed out that movie shows are held in certain Dorchester parochial schools on Sunday nights without opposition.

**Fewer Arrests Since Sunday Movies.**

Senator Curran, of Boston, said that police records show that there were more arrests on Sunday nights before the movie shows were permitted than since that time. James A. Shanborn, of Boston, said that the hotels were worse than the motion picture shows and if the people are unable to go to the latter they will go to the hotels. "For God's sake, crush the hypocrisy," he added, "and let those who desire to attend the Sunday evening shows, do so."

The main argument of the hearing was made by Secretary Wasserman, of the exhibitor's league. He said in part:

"As secretary of the Motion Picture Exhibitors' League of Massachusetts, whose members represent an investment of $22,000,000 to $25,000,000, I desire to take exception to the bill before you on closing the theatres on Sundays. There are two reasons for our opposition to the bill, and they are: Monetary consideration and the influence of immorality that Sunday closing would create.

"It is a positive fact that the theatres of Boston and vicinity figure their overhead expenses on the seven-day basis, and in 95 per cent. of the cases, if we did not have the seventh day, or Sunday, our investment would be hampered and losses result owing to the tremendous expenses we are under: increased salaries, film cost taxes and other additional expenses that have occurred since the declaration of the war.

"There are, on the average, sixty licenses granted for Sunday shows, for which we pay $11 each, every Sunday. The city and state derive a revenue from these of $660 a week, or on a forty-five week a year basis it would mean a loss of $29,700. The theatres running Sunday shows average at least ten employes or six hundred a week, and they receive an average wage of $4, $2,400 a week and $106,000 a year. The Government, on a 10 per cent. revenue tax, would lose at least $135,000 a year, besides $4,000 to $7,000 on reel tax.

"Gentlemen, these are facts and figures that must be taken into consideration besides the moral facts which are great factors in our community at the present time. You are aware, gentlemen, that the motion pictures and vaudeville act shows on Sundays are duly censored by the state police and that we cannot show any picture without proper eliminations, such as shooting, dancing, or drinking scenes. As a matter of fact, pictures shown on Sunday are scenic, cartoon, news reels, and only light comedies and comedy dramas. No vaudeville players are allowed to dance, or sing parodies, or change costumes that are eligible on week days. Therefore our concerts are run in accordance with the Sabbath Day.

**Closing Would Help Hoodlumism.**

"I have taken the matter up with numerous police officials and they claim that the closing of theatres on Sundays would create hoodlumism and cause people to seek their pleasures in other ways that would not be as clean and wholesome, as sitting at a clean theatre watching motion pictures or vaudeville.

"Representative Cowin made a remark that pictures are immoral. This cannot properly be substantiated, owing to the fact that at no time within the past five or six years has there been any reason to find any material fault with them. We are today a big industry and why should we be burdened by unnecessary evils?

"The motion picture industry has done as much, if not more, than any other industry during the war; we have assisted the Government in hundreds of ways, selling Liberty Bonds, allowing four-minute men to speak in our houses, allowing the contributions of money towards the Red Cross, and other contributions, allowing slides to run in different propaganda efforts of the Government and we have done everything at a great sacrifice.

**Theatres Now Represent Community.**

"Does it seem right now, gentlemen, that our investment should be jeopardized by such legislation? The theatres today are not what they were years ago; they are larger, better ventilated and the representative and other speakers are doing an injustice to the mayor's official censor, the state police and city officials by fault finding. There are thousands of people that go to the pictures Sundays that cannot go on week days and were it not for the fact that it is a wonderful change, and were it not for the fact that they derive pleasure and recreation, they would not patronize the Sunday night shows."

Mr. Wasserman's argument carried considerable weight with the committee. In spite of the balance of argument being with the opponents of the bill the exhibitors fear they have a lively fight on their hands to stave off injurious legislation and the Massachusetts league officials, headed by President Frank J. Howard, are preparing for a battle if the committee's report is against them.

# BATHING GIRLS TO TRAVEL WITH FILM

## Sol Lesser Engages Six Companies of Sennett Beauties to Tour with "Yankee Doodle" Show

FOLLOWING the announcement that Sol L. Lester, president of the State Rights Distributing Company, and the All Star Features Distributors, had taken over the rights to Mack Sennett's "Yankee Doodle in Berlin" for the United States and Canada, comes the announcement that Mr. Lesser has completed a second deal with Sennett, a deal also involving exclusive national and Canadian rights and introducing an innovation, hitherto unheard of in picturedom. Mr. Lesser has not only bought the rights to the feature picture, but has also undertaken to send the youth and beauty of the famous Sennett studios on tour with the picture covering the entire territory embraced in his picture rights.

This means, in short, that Mr. Lesser secured from Mack Sennett the pick of Sennett's beauty contingent to embellish the patriotic picture, so that wherever the message of "Yankee Doodle in Berlin" is delivered on the screen the message of youth, health and wholesome exhilaration as personified by these pictures, also will be transmitted by the models themselves.

**San Francisco Showing Gave Lesser Idea**

The project, unusual in recent cinema history, was the outgrowth of Mr. Lesser's experience with the picture when it was shown at the Tivoli in San Francisco, and later in Los Angeles. Mr. Sennett consented to the San Francisco appearance in deference to the desire of his patrons in that city. Some said it was the picture that crowded the house; some said it was the girls; some said it was the irresistable combination of the two, and the latter opinion seems to be nearest right.

Mr. Lesser, figuring San Francisco one of the most discriminating of cities, concluded it might not be a bad investment to keep the co-ordinated forces of beauty and wit together for the rest of the country.

**Plan Involves Transportation Feat.**

Difficulties are merely a challenge to Mr. Sennett and he worked out with Mr. Lesser a plan whereby alternating corps of girls in Los Angeles for his studio work, girls on the road with his feature picture and girls making the trip to the studio or to the front, the scheme could be put over.

**Combination Makes Critics Stutter.**

"I am persuaded America will be refreshed with the message of youth as it is brought by these hearty, healthy young women whose exhibition is a demonstration that health and beauty are as intimately related in life as they are in art," said Mr. Sennett.

## Detroit Majestic Turns to Policy of Two-a-Week

CHARLES H. Miles and Tom Ealand have decided on a new policy for Majestic Theatre, Detroit, starting Sunday, March 30. The program will be changed twice a week—Sundays and Thursdays, instead of only once a week. Prices will be the same—the same big orchestra, singers, organist, etc., will remain and in all other ways the present policy will be maintained.

For the first week, the program will be Dorothy Dalton in "Extravagance" and for the second half "Here Comes the Bride" with Jack Barrymore—both Paramount pictures. The second week the Majestic will show a Goldwyn picture with Geraldine Farrar for the first half and "What Every Woman Wants," an Exhibitors Mutual, for the second half.

# ON THE SCREEN IN MANY CITIES

(Features Booked for Week of March 24-29.)

THE purpose of this feature is to list the attractions at theatres throughout the country for the week following Moving Picture World's date of issue. Theatres that play week stands, or split no oftener than twice a week are invited to supply us with their list of features.

"First run" has nothing to do with the case. If your programme is booked for the length of runs specified, that's all there is to it. Managers who send us their lists a few weeks in advance will especially favor us and facilitate the work of preparing the feature for each issue.

In the following announcements the names of the house manager is listed for the information of our readers wherever it is possible to supply. Features mentioned are for week starting March 31:

**San Francisco.**

California Theatre (Eugene H. Roth).—Elsie Ferguson in The Marriage Price (Artcraft).

**Minneapolis.**

Strand (Chas. C. Perry).—John Barrymore in Here Comes the Bride (Paramount); Enid Bennett in Happy Though Married (Paramount).

**Denver.**

Rialto (H. E. Ellison).—W. S. Hart in The Poppy Girl's Husband (Artcraft); Marguerite Clark in Three Men and a Girl (Paramount).

**Dallas.**

Old Mill (Wm. Saale).—Madge Kennedy in Daughter of Mine (Goldwyn).

Queen (Wm. Saale).—Dorothy Gish in Peppy Polly (Paramount); Anita Stewart in A Midnight Romance (First National).

Hippodrome (Wm. Saale).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

**Atlanta.**

Rialto (Hugh L. Cardoza).—Mabel Normand in Mickey (W. H. Productions).

Forsyth (Hugh L. Cardoza).—Vivian Martin in Little Comrade (Paramount); Chas. Ray in The Sheriff's Son (Paramount).

**Washington.**

Metropolitan (H. M. Crandall).—Grace Darmond in What Every Woman Wants (Exhib-Mutual); Tom Moore in Man and His Money (Goldwyn).

**Birmingham.**

Strand (H. F. Kincey).—Florence Reed in To-Day (Pathe); Cecil De Mille's Don't Change Your Husband (Paramount).

**Providence.**

Modern (Sol Braunig).—W. S. Hart in Poppy Girl's Husband (Artcraft); Marion Davies in Belle of New York (Select).

**Boston.**

Beacon (Jacob Lourie).—Fred Stone in Johnny Get Your Gun (Artcraft); Madge Kennedy in Daughter of Mine (Goldwyn).

Modern (Jacob Lourie).—Plays same attractions as Beacon.

**Baltimore.**

Loew's Hippodrome.—W. S. Hart in Poppy Girl's Husband (Artcraft).

**Detroit.**

Broadway-Strand (Phil Gleichman).—Dorothy Phillips in The Heart of Humanity, for three weeks (Universal).

**Los Angeles.**

Broadway (T. L. Tally).—Anita Stewart in A Midnight Romance (First National).

**Seattle.**

Coliseum (Jensen & von Herberg).—Fred Stone in Johnny Get Your Gun (Artcraft); Ethel Clayton in Pettigrew's Girl (Paramount).

Liberty (Jensen & von Herberg).—Marguerite Clark in Three Men and a Girl (Paramount); Enid Bennett in Partners Three.

Strand (Jensen & von Herberg).—Elsie Ferguson in The Marriage Price (Paramount).

Mission (Jensen & von Herberg).—J. Warren Kerrigan in Come Again Smith (Hodkinson); Lila Lee in Puppy Love (Paramount).

**Winnipeg.**

Bijou (H. N. Jernberg).—Evelyn Nesbit in The Woman Who Gave (Fox).

Province (H. N. Jernberg).—Dorothy Phillips in The Heart of Humanity (Universal).

Gaiety (H. N. Jernberg).—Ethel Clayton in Maggie Pepper (Paramount).

**New York City.**

Eighty-first Street (A. L. Shakman).—Peggy Hyland in Persuasive Peggy (Fox); Florence Reed in Her Code of Honor (United).

Rialto (Hugo Riesenfeld).—Charles Ray in The Sheriff's Son (Paramount).

Rivoli (Hugo Riesenfeld).—Marguerite Clark in Three Men and a Girl (Paramount).

Strand (Joseph Plunkett).—Billie Burke in Goodness Gracious Annabel (Paramount).

Audubon (Manager, Ben Jackson).—Gladys Brockwell in The Forbidden Room (Fox); Tom Mix in Fighting for Gold (Fox).

Academy of Music (Mr. Edel).—Tom Mix in Fighting for Gold (Fox); Marguerite Clayton in Maggie Pepper (Famous Players); Mildred Harris in When a Girl Loves (Jewel); Dustin Farnum in The Virginian (Artcraft).

Bay Ridge (William Waldron).—Charles Ray in The Girl Dodger (Paramount); Henry B. Walthall in False Faces (Artcraft).

City (Sam Fried).—Taylor Holmes in It's a Bear (Triangle); Hazel Daly in The Little Rowdy (Triangle).

Bedford (Mr. Moore).—Pauline Frederick in The Woman on the Index (Goldwyn); Nazimova in Out of the Fog (Metro).

Comedy (D. Schaefer).—Priscilla Dean in The Silk-Lined Burglar (Universal); Mitchell Lewis in Cambre 38 (Sherry).

Crotona (Phil Levy).—Charles Ray in The Girl Dodger (Paramount); Nazimova in Out of the Fog (Metro).

Folly (H. Lipkowitz).—Evelyn Nesbit in "Thou Shalt Not" (Fox); Nazimova in "Out of the Fog" (Metro).

Jamaica (John Spagna).—Gladys Brockwell in The Forbidden Room (Fox); Tom Mix in Fighting for Gold (Fox).

Ridgewood (Mr. St. John).—Charles Ray in The Girl Dodger (Paramount); Henry B. Walthall in False Faces (Artcraft).

Star (A. E. Smith).—Charles Ray in The Girl Dodger (Paramount); Nazimova in Out of the Fog (Metro).

Terminal (F. Shafer).—Tom Mix in Fighting for Gold (Fox); Priscilla Dean in The Wicked Darling (Universal).

# DISCUSS HYLAND BILL AT TRENTON

## Dr. Hespe, Major Johnson, Congressman Austin, W. A. Brady, Charles Hilfer and Mayor Gillen Championed the Bill, While Its Opponents Were Most Conspicuously Absent

A DISCUSSION of the Hyland Bill No. 291, before the Assembly Welfare Committee, was held at the State House in Trenton, N. J., on Monday afternoon, March 24. Assemblyman Rowland of Essex, who presided, asked if those who were in favor of the bill were prepared to present their arguments and the time they required? Dr. H. J. Hespe, president of the Motion Picture Exhibitors' League of New Jersey, replied that they were and would need at least three quarters of an hour. There was no response from those opposed, they were conspicuous by their absence. The presiding officer remarked: "I guess it will pass."

The salient features of bill 291 are: It shall be lawful for all persons to attend, or attend, and participate in, on any day of the week, games, plays sports and recreations, motion pictures, recitals, plays and musical performances, subject in all cases to police control.

The privileges of this act shall not become effective until adopted, in any municipality of this state, by the vote of the electors in such municipality.

**Believed Bill Stands a Good Chance.**

The opinion prevailed that if the bill were a purely motion picture privilege, exclusive of all other forms of entertainment mentioned therein, it would stand an excellent chance of passing both houses. As it is, there is a good chance of its passing the Assembly, but prospects of opposition in the Senate. The absence of the opponents at the hearing was a puzzler to those who attended.

Dr. Hespe introduced Major Charles F. H. Johnson, who was supervisor of munitions and president of the Passaic Board of Trade. He spoke of the valuable assistance moving pictures had rendered in keeping idlers on Sundays well and beneficially occupied. They served to offset the dissemination of Bolshevicism, the influence of saloons and other secret meeting places, where anti-Americanism was preached. In the city of Passaic the moving picture people came to his assistance and opened up their theatres to take care of the idlers and shared the proceeds on a fifty-fifty basis. People must have recreation on Sunday or they become restless and he believed motion pictures the best and safest means to promote American ideas.

**The Day of Puritanical Laws Has Passed**

Congressman R. W. Austin of Tennessee, also president of the American Recreation League, said in part: "We are seeking to interest people in every form of legitimate recreation, in all kinds of athletics and the Boy Scouts. In Washington, where I have the honor to be a member of the lower house, the theatres have been opened on Sundays. The plan has worked well, and I believe it will work well elsewhere. Particularly did it prove helpful during the war in the cantonments and elsewhere, making the soldiers satisfied and happy. The day has passed for puritanical laws, our great concern is to make people satisfied. We must find a substitute for the saloons where thousands gathered on Saturday nights and Sundays. The moving picture is the natural means and the theatres the safest substitute. If the theatre is endorsed by the Capitol of the United States, the people of every other city should have the privilege of adopting it if they feel so disposed." Congressman Austin was at one time American Consul at Glasgow, Scotland.

**People's Entertainment on Sunday.**

Charles Hilfer, representative of organized labor, spoke briefly and said: "People crave entertainment on Sunday. We must give the laboring class some form of Sunday recreation and I am heartily in favor of this bill. I believe as Congressman Austin advocated, there should be a proviso introduced in the bill that shows should begin not before 1 p. m. on Sunday."

Major George N. Seger of Passaic, said: "The theatres in Passaic have been opened on Sundays recently, without legal permission. It seems to be the will of the people and they have not been interfered with. Moving pictures have been found beneficial. The city of Passaic has a mixed population and during the recent strikes, seventeen thousand people walked the streets on Sunday, the motion picture has done much good and kept them in check and from harmful dissipations and temptations." He said he thought some revenue should be derived from Sunday shows to make up the difference in revenue lost by the closing of saloons by prohibition.

**Brady Regrets Absence of Opposition.**

W. A. Brady, president of the National Association of the Motion Picture Industry, the only speaker in any way connected with motion pictures, prefaced his remarks by saying: "I regret the absence of the opposition. My remarks will therefore be brief." Mr. Brady laid much emphasis upon the great work which had been done here and abroad in the winning of the World's war and combatting the pro-German propaganda by counter-propaganda in the universal language of motion pictures, which all could understand. He spoke particularly of the commendation which motion pictures had received from the President, public officials and other prominent persons, whom he mentioned. In conclusion, he read from a newspaper, an article written by a prominent Methodist minister in which

**"The Red Lantern," Metro's Artistic Production, Places Nazimova in Settings of Unusual Beauty.**
A telling contrast is offered by a part of the picture which surrounds her with an atmosphere of harsh plainness.

the minister said he thought so much of motion pictures, that he had introduced them in his church on Sunday evenings as part of his service. "True" said Mr. Brady, "he does not charge any admission but he takes up a silver collection."

**Newark Favors Sunday Movies.**

The last speaker was Mayor Chas. P. Gillen of Newark. He said: "The city of Newark as a whole is in favor of Sunday movies. Ninety per cent would favor this bill, consequently I am in favor of it."

The following were among those in attendance: Charles Dooley, Regent Theatre, Paterson; P. A. Adams, U. S. Photoplay Theatre, Paterson; Max Gold, Garden and Lyric Theatres, Paterson and Passaic; William Anderson, New Grand, Paterson; T. F. Blumenthal, National Theatre, Jersey City; Tom Miner and J. B. McNally, Newark Theatre, Newark; W. B. Pertruam, Paramount, Newark; G. W. Jacobs, Paramount, Newark; Joseph Stern, City Theatre, Newark; Dr. Charles Hespe, Jersey City; Fred Cross, Long Branch; Harry Rockfeller, Asbury Park; W. A. Brady; Charles Hildinger, Trenton; Arthur B. Freund; Congressman R. W. Austin; Charles Hillfers; Charles P. Gillem; George N. Seger; Major Chas. F. H. Johnson.

# PENDING BILLS HIT COAST INDUSTRY

## One Drastic Measure Passes Arizona Legislature and Another Is Introduced in California Body

IF proposed laws now pending before the legislature of the States of California and Arizona are passed, great hardship to the motion picture industry will result.

A bill, passed by the state legislature of Arizona and awaiting the signature of the Governor to become a law, requires that every film exchange or producer doing business in Arizona must have a resident manager; that every film producer must deposit with the state treasurer a sum equal to the price charged the theatre for the film, no provision being made for a refund; that every film producer must file a statement of his financial condition annually, and that the expense of such statement must be borne by the producer; that a copy of every contract made with an Arizona theatre must be filed with the Commissioner of Contracts within five days after it is signed.

**Impossible Conditions.**

This requirement, according to film exchange managers, is impossible of performance, because every contract made by the local exchange must be sent to New York for approval before it becomes operative.

Another objectionable feature in the bill is that "the Commissioner of Corporations may, when he sees fit, send a committee to inspect the books of the producing company at its head office at the expense of the producer."

It is believed that exhibitors who object to the deposit system used by some exchanges are responsible for the introduction of the measure. Exhibitors of Arizona are said to be divided in their opinion on the matter.

The bill was introduced into the state legislature by Assemblyman Watters, of Mojave County, and until the text of the measure was brought to the attention of the Los Angeles Film Board of Trade by a traveling representative who returned from a trip to the State Capital at Phoenix it was not considered objectionable.

**Will Bar Film If Bill Passes.**

The discovery of the drastic features in the bill prompted the Film Board of Trade to decide that no film would be shipped to any of the 180 theatres of Arizona if the bill was allowed to become a law.

A committee composed of Dave Bershon, of the Universal Exchange; Charles Marley and Attorney A. P. Michael Narlian, which went to Phoenix to make a personal appeal to Governor Campbell against the passage of the bill, report that the Governor has postponed attaching his signature to the bill for a week, and instructed them to furnish a full and complete statement from the opponents of the proposed legislation.

**California Has Blanket Bill, Too.**

A measure introduced into the California legislature, now in session at Sacramento, by State Senator Anderson, makes it unlawful for any person or persons, company, corporation or combination to advertise, publish, produce or exhibit at any time or place in the State of California any theatrical play, act, picture show, litograph drama, photo drama, drawing, sketch or historical production which is contrary to good order and the public welfare, and which tends to reflect reproach upon any race or to incite hatred or race riot, and which stirs up race prejudice and tends to disturb the public peace, or that shall represent any hanging, burning or otherwise lynching any human being incited by race hatred.

This bill is regarded as very dangerous to the industry, since under its operation almost any scene in a film might be found objectionable by the censors intrusted with the interpretation of and the enforcement of the law.

**Make Strong Fight Against Measure.**

A strong fight is being made against its passage, and when it came up for consideration on March 18, it was rereferred to committee on the motion of Senator Lyon, who declared that the measure in its present form would cause disaster to the motion picture industry in California.

Anderson, the father of the bill, is said to have made the statement that the bill was drawn primarily to prevent the exhibition of certain well known film to which the negroes object.

In addition to the two measures spoken of above, there is another law pending in the California legislature which would cause Sunday closing, and still another that would make it unlawful for any exhibitor in the state to sell a ticket except where he could guarantee a seat to the purchaser.

GIEBLER.

## Colorado Senate Asked to Vote on Sunday Bill

A CONCERTED effort is being made in Denver to have the bill repealing the old Sunday amusement law of 1862, and known as the Owens-Kelly bill reported out of the State Judiciary Committee's limbo and given a chance on the floor of the Senate.

The measure was passed with a large majority in the house. Active work on the part of its opponents, however, resulted in the judiciary committee, which is headed by Senator Henry O. Andrew of Boulder, filing it away in its receptacle of forgotten things.

A petition signed by legitimate and motion picture theatre owners and employes, and by other citizens, is being circulated and will be presented to the Denver delegation in the senate, urging them to support the bill. The petition asserts that the present law, though not enforced in Denver, remains a potential danger as long as it is allowed to remain on the statute books, as it can be wielded as a spite club or for political purposes at any time. It is also asserted that the law was made at a time—1862—when conditions were entirely defferent than now, meeting evils which do not exist.

"All over the state sentiment in favor of the bill has grown," declares Harry Nolan, a motion picture man aiding in the fight. "In the senate, as it was in the house, the majority is convinced of the justice of the measure, and would pass it. But its enemies have taken this unfair and tricky method of defeating it, knowing full well that the senate would vote in its favor if it is reported out."

## Cleveland Film Men Ready for Liberty Loan Drive

PLANS of the moving picture trade for the coming Victory Loan were completed at a meeting in Cleveland March 22 of representatives of the Fourth Federal District, covering all of Ohio, Kentucky and western Pennsylvania.

A picture was shown which will be used extensively throughout the campaign. It is called "The Price of Peace" and shows an intimate view of one American soldier performing a deed of gallantry which later won him the Distinguished Service Cross.

W. E. Lusk, manager of the First National Exhibitors' Circuit, Cleveland, who was chairman of the film committee in the last loan, continues in this position again. He expects to use about 200 portable projectors in addition to the screens of the theatres to show Victory Loan pictures.

**Engage Melville Brown.**

Melville Brown, who has created a number of comedy ideas for Charlie Chaplin and who has also written several scripts for Mabel Normand, has been engaged by Lyons and Moran to prepare scenarios for future productions of the comedians. Brown and Clyde Bruckman, a magazine writer, will alternate in writing the stories for Lyons and Moran.

# RORKE BILL ARGUED IN PENNSYLVANIA

## William A. Brady Heads Large Delegation Taking Sides Against Sunday Closing Via Old Blue Law

THE activities of the legislative committee of the National Association of the Motion Picture Industry were centered during the past week in Pennsylvania, where two important hearings were held at Harrisburg. Under the leadership of President William A. Brady the representatives of the industry attended a hearing March 19 on the bill introduced by Representative Rorke, which would permit Sunday concerts, lectures and entertainments of an educational nature.

President Brady received an ovation from an audience estimated at three thousand, which packed the House of Representatives, and his arguments were delivered in a forceful and most effective manner. He related in detail how President Wilson had commanded him to mobilize the motion picture industry for co-operation with the war program and that motion pictures had rendered the most distinguished service during the war without any profit.

Mr. Brady claimed that the movies were directly responsible for maintaining the morale of the soldiers, and that if the films were good for the soldiers over there they certainly were all right for the great army of the soldiers of peace over here, as well as the working men and women of America.

President Brady made a distinct hit when, in summing up the answers to the opponents of the Rorke bill, he stated that President Wilson had personally commended the great aid which had been given by the film and screen under the leadership of Mr. Brady by formulating and directing educational campaigns against the Hun propaganda in France and other countries when it was reported that the United States was only giving half-hearted support to the Allies.

**Believes in the Public.**

"I have the greatest respect for all you men and women who are here in opposition to this bill," said Mr. Brady, "but I truly cannot believe that the great American people are in sympathy with you in your position."

Representative Rorke, who presided, stated after the hearing that he felt confident of the results, and that the bill would in all probability be reported favorably out of the committee next Tuesday. The Philadelphia newspapers carried stories of the hearings, and featured President Brady's presentation of the arguments on behalf of the people and the industry.

On Thursday President Brady appeared at a conference with Governor Sproul to consider the proposal for the moving of offices of the State Board of Censors of motion pictures from Philadelphia to Harrisburg. He related the importance of Philadelphia as a first release territory, of its central location, exceptional transportation facilities offered, and that it would be most embarassing and very expensive to the motion picture industry to have the headquarters of the censorship board removed to the state capital. At the suggestion of the governor President Brady is to prepare a brief, which is to be submitted, setting forth the arguments against removing the censorship headquarters from Philadelphia, and which will also contain pertinent suggestions relative to the whole censorship situation in the state.

**Goes Out of His Way.**

President Brady spent three days in Pennsylvania at a great personal sacrifice as he was on tour with a new play—with the Grace George company—and upon receiving several long-distant telephone messages from New York while in Detroit he made plans for a hurried visit to Cleveland and then on to Harrisburg. Upon his arrival in Cleveland Mr. Brady was waited upon by a committee representing the exhibitors and exchange managers, who desired to arrange a dinner in his honor. This plan could not be carried out, however, owing to Mr. Brady's sudden departure for Pennsylvania.

# SUNDAY SHOW ISSUE UP IN MONTREAL

## Film Men Watch Case Reopened by Manager of Scala Theatre for Relation to Lord's Day Act

THE Sunday show issue in Montreal has taken an active turn as a result of the hearing before Justice Mercier, of the Superior Court, Montreal, on March 20 of an application from Oliver McBrien, manager of the Scala Theatre, for the maintenance of a writ to restrain further proceedings against him in a case in which he was convicted in 1915 "of providing a performance contrary to the Lord's Day Act."

**Exhibitors Fear Flood of Prosecutions.**

As all theatres of Montreal are now being operated freely on Sundays the case is being watched with interest. If the appeal judge decides that further action may be taken against McBrien Montreal exhibitors see the way open for a flood of prosecutions by the Lord's Day Alliance on the charge that the theatre men are violating the Lord's Day Act.

The original offense alleged was that McBrien conducted a theatrical performance on Sunday, September 5, 1915. He appeared in answer to the summons on September 24, 1915, but the case was adjourned until October 6, then to October 22 and then to October 28, 1915. On this latter date the court did not fix a further date for hearing, but on May 5, 1916, the judge issued judgment, finding the accused guilty of having committed an offense against the Lord's Day Act, and imposed a fine of $25, or two months' imprisonment in default of payment.

**Claim Recent Judgment Is Illegal.**

The attorney for McBrien, in arguing the appeal before the Superior Court on March 20 last, contended that the conviction of May 5, 1916, was null and void as the lower court had no right to render a decision on that date. It was submitted that the case was given its final hearing on October 28, 1915, when no date was fixed for an adjourned hearing. Under the criminal code the adjournment of a criminal case is limited to eight days, and more than eight days elapsed after the hearing on October 28 until judgment was suddenly rendered without warning or order in the following May. It was further argued that there was an entire lack of evidence that the accused was guilty of the offense alleged and that he had not been given the opportunity to state his case. The theatre did not hold a performance on the date in question, but presented a concert, which did not break the Lord's Day Act, according to an interpretation of the act.

**Judge Holds Back Opinion.**

The city attorney argued that there was no law to compel the judge to render a decision within eight days of the "final hearing" on October 28, nor was it necessary, he contended, that the presiding judge would be compelled to recall the case every eight days or oftener until the court was prepared to render judgment.

The city asked that the writ be quashed and that the conviction be confirmed. Justice Mercier reserved judgment. If the case goes against the exhibitor all theatres in Montreal may be compelled to close tight every Sunday.

# We Must Continue Taxes If Loan Is Not Subscribed

OUTSIDE of actual confiscation of private property there are only two ways in which a government can raise money—by taxation and by the floating of loans. To finance its war both ways have been employed by the United States to an extent hitherto unknown here.

Still the Government needs great sums of money to pay up its war debts and meet its obligations to the people in the post-war period. It hopes to obtain several billions of dollars—the exact sum has not yet been announced—from the sale of victory notes in the fifth Liberty Loan. If this last loan should not be subscribed the alternative is a continuation of heavy taxation, from which individuals and industry must shrink.

**Choice Should Be Easy.**

The Government has gone as far with taxation rates as it deems it wise to go. Too heavy taxation inevitably dries up the source of the taxes. Further than that too long continued heavy taxation can exert a highly unfavorable influence on the economic life of a country; but the war bills must be paid, and the Treasury must have funds for its tasks of reconstruction.

The individual subscriber to the new loan will receive interest on his money, and eventually the principal will be returned. The burden will be distributed so that it will not be dangerous to the economic welfare of the country.

The choice lies between victory notes and taxes. It should not be a hard one to make.

# Rambles Round Filmtown

**With WALTER K. HILL.**

**The Rambler.**

**Wilson, World's Best Movie Picture Fan.**

A FRIEND who conceals himself under a sign of fatigue as appended writes thus from the wheat belt: "I note with interest, articles in the several leading trade journals, during the past few months, of various and numerous film productions which have been especially selected to accompany the President on his several trips across the 'briny.'

"What I, and hundreds of citizens of the U. S. A., would like to know, is: 'Does Mr. Wilson do anything else, while on shipboard, but look at moving pictures?'

"If the President actually views one-third of the productions the press agents say he does, he certainly is neglecting his official duties, and the 'League of Nations' is a side-issue with him.

"We may be wrong, but if the facts are true, as stated by the manufacturers and press agents, Mr. Wilson must be seriously considering entering the picture game at some near future date, and is availing himself of the opportunity of familiarizing himself with business and is attempting to take a short-course in viewing every production released in the past five years, not to mention several hundred re-issues of the pre-historic age.

"I wish the delegates would hurry up and sign the peace terms, so the trade journals would use their columns for other items of more interest to the trade.

"The manufacturers had better get busy and get the balance of their productions listed in the 'honor role,' for the return trip.

—Ho-Hum!

"Fairbault, Minn., March 19."

—w s s—

The Rothapfel "units," according to Joseph Limerick Kelley, publicist for same, "will combine opera and drama with a punch in either hand."

—w s s—

**Truth—Stranger Than Fiction.**

The Casino Theatre, Louisville, recently experienced an exciting scene that proves how realistic the movies may seem to those who take them seriously. A railroad flagman, influenced by strong drink, kept quiet after he had gained admission until a train came thundering across the screen. The flagman jumped from his seat in the middle of the performance and with a waving lantern endeavored to place a stop signal against the onrushing screen train. He might have succeeded had not willing and eager hands thrown him into Louisville's principal business street in the nick of time.

—w s s—

**Let this be a shadow of a coming event: The Motion Picture Club's ball at Hotel Commodore, Friday, April 11.**

**Rubaiyat of a Press-Agent**

(By Morrie Ryskind)

*A bunch of jazzy paragraphs to write*
*And land in magazines whose space is tight—*
*Some fifty stars loaded with Temperament—*
*If this be Paradise, old kid, good night!*

*Myself when young did eagerly frequent*
*Rector's and Keene's, and heard great argument*
*About it and about; but evermore*
*Made just about enough to pay the rent.*

*When You and I behind the Veil are past,*
*Oh, still the Stolen Necklace Yarn shall last,*
*And columns shall be given to the Change*
*Of Title, and some inches to the Cast.*

*Waste not your Hour, nor in the vain pursuit*
*Of Something New endeavor and dispute:*
*Better to stick to Stuff You Know Will Land*
*Than fail with Novelties, and Get the Boot.*

*The Moving Finger writes; and, having writ,*
*Moves on, nor cares too much for Truth nor Wit.*
*Who'd move it back to cancel half a Line*
*When every star counts up the Whole of it?*

*O Heaven! O Hill! The business is accursed!*
*Come let us Drown our Sorrows—and our Thirst;*
*And find Contentment in a Rock-and-Rye,*
*And do the same before July the First!*

—w s s—

We often wonder when we see fashionable film stars scrubbing floors on hands and knees, delving into washtubs or doing other forms of housework, if they ever did such things in real life.

—w s s—

**Items of Individual Concern.**

Charles Condon, having disentangled himself from the well-known fighting industry forces of Ireland's best friend, is now located in Los Angeles helping sister Mabel Condon put one word after another in a publicity way.

Dickson Watts, who was taken from the Morning Telegraph to go to war, is now attached to the Wall street department of that paper. He was for a long time associated with the ladies of the Telegraph's movie department—but it is now all suffragette.

—w s s—

Randolph Bartlett employs his evenings writing novelettes for Ainslee's and his days are spent in creating publicity for Selznick Pictures, of which Olive Thomas is the pioneer star. She soon goes "Upstairs and Down," but the exact date is still segregated in the Bartlett brain.

—w s s—

**The month of July will start with the thirst and end with the thirsty-first. Every day'll be Dryday bye and bye.**

**Barleycorn, Plus Good Continuity, Can't Be Driven from the Screen**

WE have received from Raymond C. Hill, the Brooklyn scenarist, some remarks on booze as a factor in screen writings after July 1—so sadly near at hand! Like some of the other Hills this one writes, "From the viewpoint of the story teller who is looking at prohibition from the standpoint of story material." (P. S.—Somebody has said "nobody ever heard of a convention being called to assemble around a pump.")

There is not room in our share of space-killing in this issue to use all Mr. Hill has so cleverly written on the subject, but we'll print enough so you'll easily be getting at what he means. (P. P. S.—Beau Broadway, in Sunday Telegraph, indicates that a lot of people will have considerable difficulty in "declaring the constitution unconstitutional.")

"It is true," writes the Brooklyn Hill (no relation to Brooklyn Heights or this "column") "that the saloon as we know it today will probably pass away, but in its place will come a new type of saloon—the blind pig, the speak-easy. This type will be more vicious than the old, and, from a story point of view, more dramatic, for the place itself will now be illegal and its habitues engaged in an unlawful act.

"Heretofore the saloon was a lawful, open-to-the-public sort of a dump, and had no punch in itself. The lead or the heavy went into the bar, took a snifter of third-rail, went through the motions of being potted and staggered out. Nothing like that any more. The very process of getting one little drink will be fraught with enough dangers and hair-breath escapes to supply almost enough material for a five-reeler, while a fifteen episode serial may be woven about the lead's efforts to get stewed, or to save somebody from getting that way.

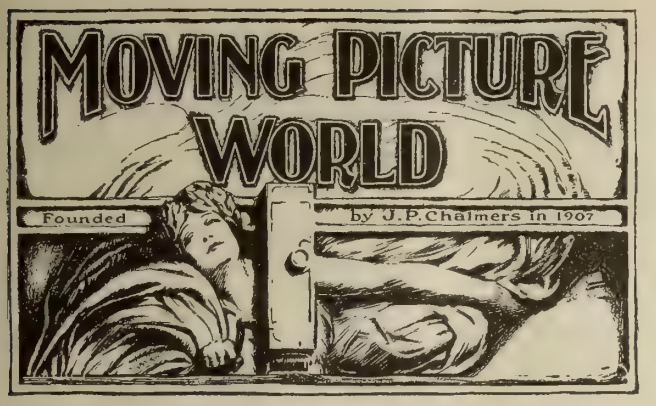
"Under the new dispensation, when the lead is determined to go to the devil via the drink route, he will have to make the booze himself in his own home, or buy it from the private still of a friend or secret enemy, or get it at the blind pig, or by way of the crooked doctor's prescription, all of which hold dramatic or comedy interest according to the kind of story. In former times the lead just took a drink or a dozen, and there was no particular punch or interest to it, in fact it was a bore to see him swigging cold tea and pretending to like it, but now—oh, boy!

"If the forces of evil hatched dark plots in the old style saloon, how much more effectively, from a story standpoint, will they be able to plot in the secret, underground, guarded blind pig, with its atmosphere of criminality, its air of alertness against detection and imprisonment, its never-ceasing dread of the law?

"With prohibition will come not only the blind pig and the private still, but a host of so-called temperance drinks and substitutes for liquor, each of them as deadly as the old time booze. All of these factors possess story and plot interest, and will take on an even greater interest and importance as drink develops into a more acute problem that it was in former days. Ways will be invented of evading or circumventing the law, and still other ways to counteract these and uphold the law, which in themselves will provide stories or parts of stories. Drugs will probably be resorted to to provide the "kick" that booze gives its devotees at present, and there again the story writer glimses new fields for grazing."

—w s s—

Judy is the name selected for a magazine the ladies of "our set" will soon issue monthly—or as frequently as they can get the price and the text together. Betty Shannon Ramsaye, Katherine Hilliker, Allison Smith et al have the project under way. Mere man will only be permitted to subscribe. There is advance promise of punch to Judy.




Entered at the General Post Office, New York City, as Second Class Matter

**Published Weekly by the**

**CHALMERS PUBLISHING COMPANY**

**516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY**

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

**J. P. Chalmers, Sr.....President**
**J. F. Chalmers.....Vice-President and General Manager**
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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

**SUBSCRIPTION RATES.**

**United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year**
**Canada ..... 3.50 per year**
**Foreign Countries (Postpaid) ..... 4.00 per year**

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

**ADVERTISING RATES.**

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, April 5, 1919

## Speaking of Duplicated Advertising

THE WORLD this week prints the second installment of letters from exhibitors expressing approval of the sentiments uttered by William Sievers, of St. Louis, in response to the announcement from First National that in future it would confine its advertising to straight motion picture trade papers. Sharp pens and clever ones these managers wield, no one will deny. The writers have a message for the trade at large, and wise will be the men who fail not to catch it.

There is one phase of the discussion which gradually is rising to the position of supreme importance. It is even overtopping and outranking—at least to the MOVING PICTURE WORLD—the theme around which the conversation began.

Managers really are concerned about the money wasted by producers in the columns of publications that make a side issue of motion pictures.

*But many of them are more concerned over the vital necessity of reviews that review—of getting down to bedrock and calling a spade a spade.*

*Showmen want facts about pictures. And the* WORLD *is going to do its utmost to see that they get them.*

Our readers will bear witness that for several months the WORLD in its reviewing department has been giving increased attention to the needs of exhibitors. This long established feature was in January placed under the supervision of its newly appointed associate editor a man peculiarly qualified by lifelong experience to comprehend exhibitor wants so far as ordinarily it may be given to one man to estimate those complex requirements.

One of the WORLD'S contributors sets forth as his ideal of an honest trade paper one which will, when justified, condemn a subject produced by a large advertiser and praise a picture made by a non-advertiser. The WORLD will subscribe to that.

Another thought strongly is suggested by the letters from managers: There have been in the past one or two reviewers who have seen fit to write down to what they conceived to be the exhibitors' level. If in the cases of these individuals there yet remain any reforming work to be done it would seem not amiss for them to begin a course of suitable study the better to enable them to reach the plane of good, forcible English so easily and naturally sustained by the showmen.

## Here's a Governor With an Open Mind

WHAT the Governor of North Carolina said to the Chief Executive of the Palmetto State means much less to the moving picture industry, all things considered, than what the Governor of Pennsylvania said to William A. Brady. The President of the National Association met Governor Sproul as the outcome of his visit to Harrisburg to defend the industry against the attacks of those who would continue to deny residents of the Keystone State their Sunday chances to enjoy "the poor man's amusement." After the hearing before the legislative committee Mr. Brady repaired to the Executive Mansion and there was received by Governor Sproul in a manner most cordial.

The Governor wanted to know all there was to be known about the picture business as applied to legislation—and he picked the one man in the industry best qualified to tell him. Mr. Brady has been through many legislative battles, paying his own way to the "ring side" and meeting all comers with arguments that might be expected to appeal to men (or women) of open mind. Of his visit to Governor Sproul the President of N. A. M. P. I. cannot say enough; he was treated with a degree of consideration that bespoke a mind open to both sides of an important question and is convinced that the "square deal" will dominate Governor Sproul's influential conclusions.

## Frank Marion Brings Back the Bacon

FRANK J. MARION, long time motion picture producer and distributor and more recently representative of the United States in Spain, has returned to his home country. He went abroad to do certain things, and he did them, as his friends were certain he would when he was given his commission by the Committee on Public Information. Breaking in on the close corporation maintained by Germany in Spain was no simple every day job, but it was a task containing no terrors for the Kalem chief. He knew newspaper work and he knew motion pictures. One prominent newspaper publisher and film manu-

facturer recently remarked these two agencies combine in themselves about all the publicity there is.

So Mr. Marion knew something about publicity and how to get it, even with the doors seemingly closed against him. He has discharged his difficult duties with credit to his country and to himself. He has done more than that—he has brought back a fund of information about the motion picture trade situation in Spain. On another page of this issue Mr. Marion tells of the opportunities opening in that country for American producers. It is a story worth reading, both for the interest the trade has in Mr. Marion personally and for the intrinsic value of the business facts he calls to public attention.

### Fred Warren Changes Address

THE resignation of Fred B. Warren as vice-president and director of the Goldwyn organization to take up similar responsibilities with the Hodkinson Corporation is a matter of more than ordinary moment. Mr. Warren is always a prime factor in any concern with which he may be connected. He is an active citizen. His hooking up with Mr. Hodkinson may be assumed to indicate increased activity on the part of the company he joins. His parting with his Goldwyn associates is marked by an incident out of the usual, one containing a touch of sentiment as well as an expression of faith in the solidity of the company he is leaving. Mr. Warren is reported not only to be retaining his interest but also to have purchased additional stock. The trade will wish him a full measure of success in his new home.

### Yakima Goes on Record

OUT in Yakima, in Washington state, the residents have expressed their opinion as to Sunday showings. The Ministerial Association centred its efforts on the small community with the intention in case it was successful of sweeping over the state in the belief it could carry things according to the way of thinking of its members. In Yakima, however, is a man named Mercy, who, besides other activities, runs the motion picture shows of the town. The ministers soon discovered they had Mercy on their hands, but they likewise found out his name in a measure belied his efforts to upset their plans. For of it for them there was none to be noted. A plebiscite was taken, with the result that in threescore hundred sterilized votes Mercy and the citizens on his side of the line cast approximately twoscore hundred.

It is possible the statewide campaign will be abandoned.

### Connecticut Senate Sets an Example

AT last one legislative body has had the courage to declare for giving communities the right legally to witness the showing of motion pictures on Sunday. Undoubtedly there have been numberless cases where one or both branches of a legislature had the conviction that such authority should be granted, but a majority of the members lacked the stamina and political integrity so to vote.

The Connecticut Senate, with but three members recorded in the negative, has passed on to the House the measure sanctioning Sunday performances of motion pictures wherever the local authorities grant permission. The hours stipulated in the bill are short—from 7 to 10:30. The first two of these three and a half hours naturally will conflict with services in the churches. Had the opening been set at 1 or 2 o'clock in the afternoon there would have been no possibility of such interference, barring Sunday school sessions and possibly one denomination which adheres to afternoon sermons.

Nevertheless the victory is notable. Even should the measure fail to become law by reason of antagonism in the House the vote in the Senate will hearten the friends of Sunday motion pictures.

Killing of censorship bills in many states has seemed a comparatively simple task; but the passing of measures permitting even local option on Sunday showings has proved to be beyond the power of the industry's most skilled tacticians.

### The Keystone "Cops"—A Reminiscence

WHERE are the Keystone "cops" of yesterday? The story of the troubles of the Louisville policemen outlined in our columns last week renews to memory one of the classics of the screen, or of the comedy screen—and if you won't stand for that denomination we'll say the slapstick comedy screen. For classics they were—and would be now—and the wide world laughed at the misfortunes of these misfit bluecoats. Otherwise staid and respectable citizens became convulsed with mirth when their caricatures of semi-suburban peace guardians were piled up in the waters of Eastlake Park or sprawled over the Hollywood landscape in their efforts to adhere to the speeding departmental flivver.

It was an indiscreet policeman who placed under arrest a boisterous youngster who in a spirit of fun had alluded to the former as a "Keystoner"; indiscreet because in court the opprobrious epithet was repeated in the giving of testimony. Three newspapers in the city are opposed to the local police administration. "Keystone" sounded good to the writers of all of them. Inevitably the town of Henry Watterson laughed with the newspapers and at the "cops."

Which brings us back to our opening question. If a few twelvemonth ago you had asked a body of film men to state offhand the market value of the brand name of Keystone would any one of them have raised violent objection had a member of the party set the price at a million dollars? Yet this remarkably valuable screen asset fades into nothingness so silently that the average picturegoer is unaware of its passing.

In the minds of the screen's public Keystone represented an individual. Take from behind the brand the person who is credited with creating it and the larger part of its importance is dissipated.

In the film business brand names are valuable as property if and when they represent an institution and not an individual.

### Oregon Exhibitors Get Together

WHEN picture showmen plank down checks for thirty dollars covering initiation and a year's dues it is more than a declaration of intention to join an organization. It is valid evidence of enthusiasm. Consequently we may look forward to militant doings on the part of the exhibitors of Portland, Oregon, if any indiscreet and likewise misguided reformers tread on the tail of their respective coats. The Portlanders have affiliated with the Northwest Board of Trade, the exchangemen's body, which makes the combination of distributors and exhibitors complete.

### Western Canada Passes Up Daylight Saving

THE exhibitors of Western Canada are more fortunate than their brothers in the United States. The former are congratulating each other over the decision of the Canadian Parliament to shelve the daylight saving measure this year. But as night's shadows are not seen prior to 9:30 in summer up in that northern country there would seem to be little excuse for interference with the normal goings and comings of Old Sol.

# HONEST PUBLICITY FURTHER ADVANCED

## First National "Ad" Recognizes Value of Truthful Advertising; Also Good Sense of the Exhibitor

IT takes courage sometimes to tell the truth; then again, it is only a matter of common sense. The First National Exhibitors' Circuit by running a trade paper "ad" which contained two reviews, one favorable and the other unfavorable, of its latest release and proclaiming in the same "ad" its belief that both reviews were honest expressions of opinion, has given the cause of reliable and profitable publicity an important advance. The exhibitor is bound to be impressed by such a novel method of drawing attention to a picture and to welcome the frankness that seeks to put him in possession of ALL the FACTS relative to the release. It takes the manager of a moving picture theatre but a short time to make the astounding discovery that the perfect reviewer is still among the unattained blessings of life. Experience has taught him that the critics of the daily press seldom agree on the merits of an attraction, whether it be a financial failure or a moneymaker of the first rank, and that motion picture reviewers are quite as apt not to agree.

**Experts Frequently Disagree.**

The moving picture theatre manager also knows that his brother managers do not always agree on the merits of a picture, and that the patrons of his theatre are often of different minds.

He can recall playing a certain picture to a crowded house that gave every indication of entire satisfaction and of writing a brother manager in a neighboring town:

"Be sure to book so-and-so; ran it yesterday to big business; everybody pleased."

He can also recall receiving a letter from the man to whom he gave the tip which read like this:

"Took your advice about so-and-so; poor business; my people didn't take to the picture for a cents' worth."

This is another way of saying that exhibiting moving pictures is show business and every manager must study his local conditions and master them if he is to succeed.

**Answering a Logical Question.**

The logical question that now arises is: Of what value is a review if it cannot always be relied upon?

The answer is: There are many important points about a picture that a trained and truthful reviewer can furnish the exhibitor to help him arrive at the conclusion as to whether or not he wants to show a certain release; and honest advertising by the producer will tell him how the release is being received elsewhere, the trade papers supplementing this information in their reading pages.

During four years of constant attendance at projection rooms and first run theatres the writer has heard many differences of opinion on the merits of the pictures just shown and has always been impressed with the honesty of these opinions.

**Exploding One Time Johnstonian Fetish.**

It is because the managers of the moving picture theatres have a clear understanding of these facts that none of them advocate supporting but one trade paper. In the letters publish in last week's Moving Picture World indorsing William Sievers' article on trade paper advertising some of the managers discussed the advisability of using but three such publications. Others seemed to think that the five exclusive trade papers now in the field should be supported.

**None of the writers showed any disposition to advise the producers to CONCENTRATE all advertising in ONE publication.**

Neither did they advocate relying upon the judgment of but one reviewer.

Outside of comparing the reviews, the exhibitor finds every week in each of the five papers exclusive articles that repay reading.

Moving picture showmen are aware that honest competition will benefit the trade papers as well as themselves.

EDWARD WEITZEL.

## Personal and Otherwise

W. A. BRADY, W. M. Irwin, G. L. Hess, John C. Flinn and Paul H. Cromelin left New York on Thursday, March 27, for Chicago, to appear before the Chicago Censorship Commission on Friday, March 28. They are to discuss the need of a permanent censorship commission in Chicago and State of Illinois.

Lieutenant Syd Marion, formerly with the Vitagraph, is now leading a military jazz band at Fox's City Theatre in Fourteenth street, New York. Lieutenant Marion has lately returned from France.

The Heights Theatre, at Washington Heights, New York, has raised the price of admission to 20 cents. It is the only theatre in that section charging that amount. The other theatres were charging 11 cents until recently, when taking courage from Proprietor Landau of the Heights, they raised to 17 cents, including The Classic, Palace, Annex and the Empress. The Majestic, the largest theatre in Washington Heights, still retains its old price, 17 cents, very often presenting a double feature at each performance. The increased prices of the smaller houses have not diminished their attendance.

W. W. Young, of the Play House, Ridgewood, N. J., will raise the price of admission for adults from 20 to 25 cents, children, 10 cents.

William Atkinson, general manager of Metro, is making a countrywide tour of Metro Exchanges. He is now working his way East from Los Angeles.

Peter J. Schaefer, president of the new National Exhibitors' Association, it is said, contemplates calling a meeting of the executive board to be held at the Hotel Astor, New York, Thursday April 3.

**Files Articles of Incorporation.**

Articles of incorporation of the Wisima Film Company, of Salt Lake, have been filed with the county clerk of Salt Lake. The company is capitalized at $50,000, and takes over by transfer rights held by H. A. Sims, a former local theatre man, for the distribution of "The Eyes of the World" in Indiana, Ohio and Illinois, said to be of a fair cash value of $45,000. The officers of the company are C. F. Wilcox, president; F. J. McGanney, vice-president; E. Stevenson Wilcox, secretary and treasurer. These, with H. A. Sims and F. J. McGanney, Jr., form the directorate.

## Hirsch Is Triangulating in Busy Cleveland Office

THE busy and interesting job now occupying the attention of Irwin Hirsch, manager of the Cleveland office of the Triangle Distributing Corporation, is "Putting Triangle on the map."

Since the first of the year Mr. Hirsch has been engaged in a campaign to make his company's pictures even more popular than they were a few years ago.

**Irwin Hirsch.**

"The new idea is catching on fine," he said. "Exhibitors are finding out also that it is something they needed. But best of all, the reports I get are that the new pictures are profitmakers.

**Farewell Luncheon to the Johnsons.**

The farewell luncheon given to Mr. and Mrs. Martin Johnson by the Robertson-Cole Company at the Hotel Astor, Monday, March 24, was attended by nearly fifty guests, most of them being connected with the moving picture industry. Houdini was master of ceremonies and introduced a number of speakers who told of their regard for the explorer and their belief in the importance of his work.

Chic Sales, the vaudeville actor and a warm friend of Mr. and Mrs. Johnson, expressed the feeling of the entire company in a single sentence when he said:

"There's just one thing I hope they'll get—back."

Martin Johnson outlined the coming trip to the South Seas as given in last week's issue of this publication, and was followed by a short speech from Mrs. Johnson. The couple then hurried away to catch the train for Chicago, the first stopping place on their long journey to the home of the cannibals.

# MADAM, DON'T CHANGE YOUR HUSBAND

## That Was the Injunction Sent Over the Phone by Thomas of Omaha's Rialto and It Worked

THE other week H. M. Thomas, of the Rialto Theatre, Omaha, put on the film, "Under the Top," and advertised it with a lobby display, a ballyhoo, a side-show and other characteristics of a circus.

Recently with "Don't Change Your Husband," he put over one of the heaviest runs that the Rialto ever had. His campaign kept them coming for an entire week.

First he had sweet-voiced girls call up every woman in the city. The girls would say sweetly, "Mrs. Smith, don't change your husband." Then, before Mrs. Smith could do more than gasp, the sweet-voiced girl would hang up. He also sent out 3,000 neatly engraved cards looking like wedding invitations, on which were simply the words—"Don't Change Your Husband." These were sent to the leading society women of the city.

Fifty twenty-four sheets were printed and put up about the city, bearing only the words, "Don't Change Your Husband." An equal number of six-sheets were put up. He spent $80 in running little one-line teasers through the daily newspapers for a week, saying, "Don't Change Your Husband.—Adv."

**Used Suspense to Advertise.**

The big space in front of the Rialto lobby, where coming attractions are usually advertised, was nothing but a question mark. On the screen, announcing the next week's picture, was a question mark. The telephone exchanges and the newspaper offices were all but driven frantic by people calling up and wanting to know what everything meant saying "Don't Change Your Husband," but the secret kept.

Then, in the Sunday papers, the day the picture started, were huge ads, with the words, "Don't Change Your Husband," in the largest of large type.

Later in the week Mr. Thomas ran an advertisement such as had never before been seen in Omaha. He printed a big picture of onions, with Webster's definition of an onion, then explained that one of the causes of trouble in "Don't Change Your Husband" was that the husband ate onions.

A wholesale vegetable commission man raised a row in the newspapers, saying Mr. Thomas was making light of the valuable onion, and thereby wronging an edible beloved by many people.

Thus it went, throughout the week, the advertising, coupled with an excellent picture, keeping up record crowds.

**Kane Holds Conference in Omaha.**

Advices received at the home office of Select from Omaha bring the news of an enthusiastic sales conference in that city, presided over by Arthur S. Kane, general manager. Mr. Kane is now closing a six-weeks' tour of the largest cities throughout the South and Middle West for the purpose of getting in closer touch with his branch managers, salesmen, and especially the exhibitors personally, for, as he so remarks, "the exhibitor has his ear closer to the ground, and the producers should get first-hand information from him as to what our public wants."

To greet Mr. Kane on his arrival at Omaha C. W. Taylor, branch manager in that city, arranged that the Strand, A. H. Blank's well-known first-run house, should be running "The Probation Wife," Norma Talmadge's latest Select Picture.

## Pennsylvania Blue Law Bill Dies in Committee

THE Rorke Bill providing for amusements on Sunday in Pennsylvania failed to pass the committee on judiciary at Harrisburg, on March 25, and was subsequently reported killed. The vote was 18 to 6. According to the latest reports this closes the incident for the present, and marks a signal victory for the churchmen, who upheld the ancient blue laws at three public hearings held on the bill. The measure is now officially dead.

There is a possibility that Representative William F. Rorke, of Philadelphia, author of the bill, may try to revive it in the Legislature, under the rules for negatived bills, but opponents of the bill say that his chances for being able to do so are remote. What further action will be taken in the future by the Philadelphia Theatrical Association remains to be seen. However, it is apparent by the manner in which the opponents had the proposed amendment railroaded that they are past masters of the art, when it comes to upholding the old foggy "blue laws" of Pennsylvania.

## Eugene Mullin Engaged by Universal as Scenario Head

EUGENE MULLIN, who has become one of the best known men in the picture industry because of his eight years with Vitagraph in the capacity of writer, director and scenario editor, has signed a contract with Universal and has gone to Universal City to take charge of the scenario department at the West Coast studios. Mr. Mullin recently resigned his position at Vitagraph and has been spending several weeks resting prior to taking up his new work.

Eugene Mullin.

In engaging Mr. Mullin Universal believes it has added to its forces a man who will do much to assist in the carrying out of its policy to provide its stars only with vehicles especially suitable and stories only of the best and most original character.

During his eight years with Vitagraph Mr. Mullin wrote over 150 original stories for screen plays and almost twice as many scenarios for production. In addition he also directed a number of film plays that had popular appeal.

Mr. Mullin believes that much of the criticism of producers by editors and the public because better stories are not obtained is the cause of giving the stars in the productions too much to say about their vehicles. The new Universal scenario editor states that numerous good stories accepted for screen production by scenario departments have been spoiled because the producers gave the stars the privilege of making changes in the script that would give the star more prominence in the vehicle but would subordinate many of the best parts of the drama.

## Peggy Hyland Near Death as Auto Plunges Into Sea

CARRIED over a sharp cliff and into the sea by a runaway automobile, Peggy Hyland, William Fox star, narrowly escaped drowning. The accident happened at Catalina Island, Cal., where Miss Hyland and her company were filming scenes for "Miss Adventure," her latest Excel Picture.

Miss Hyland, with Director Lynn F. Reynolds, Cameraman J. Dev Jennings and an assistant cameraman, were going to a location on the edge of a sharp bluff overlooking the Pacific. The road was narrow, but it was straight and there were no visible difficulties. Mr. Reynolds, who was at the wheel, was driving at a rather rapid pace. Coming suddenly upon a hairpin turn, he was unable to swerve the car quickly enough, with the result that the machine shot over the edge of the cliff, raced down the sharp incline and plunged into the surf.

Mr. Reynolds stuck to the wheel, and Miss Hyland and the others hung on for life, as the machine bumped over the big stones and into the waves.

The automobile, the property of Miss Hyland, was badly damaged by its bath, but the passengers suffered only a wetting and a shake-up. After they had waded to shore, the four returned to the road, hailed a passing automobile which took them back to the hotel, and an hour or two later were back on location.

**Hart Film Breaks Record.**

William S. Hart in "Branding Broadway" broke the week's attendance record at the new California Theatre, Los Angeles, according to Harry Leonhardt, one of the owners, in just six days. So great were the crowds in front of the theatre that the management was forced to speed up the program to put on an extra show at midnight to accommodate the patrons who preferred to stand in line to see "Bill" rather than go home or elsewhere.

# FABIAN TO BUILD 4000 SEAT HOUSE

## Jerseyman Will Erect Half-Million-Dollar Structure in Paterson—Ready to Begin Work on $800,000 House in Newark Which Will Accommodate 3,500 Persons

A MOTION picture theatre seating four thousand people will be the permanent memorial and tribute which Jacob Fabian, owner of the First National Exhibitors' Circuit franchise for New Jersey, and proprietor of the Regent and Garden theatres of Paterson, N. J., will erect there early this summer as his supreme exhibitor accomplishment and in recognition of the remarkable interest that local theatregoers have shown for screen entertainment.

The structure will cost half a million dollars. It will have a frontage of 287 feet on Church street, and 125 feet on Ellison street. The auditorium will be 175 feet deep by 125 feet wide. The first floor will have seats for 2,750 persons, while the balcony will accommodate 1,250.

**Will Match Fabian's Newark House.**

In size and the magnificence of its appointments the Paterson theatre will be the equal of the new theatre which Mr. Fabian is about to build in Newark, N. J. The latter house is admitted by Newark realty men to have the best business location in the city. It will be situated at the corner of Market and Broad streets, on the site known as Branford place. The junction of these two main thoroughfares of the downtown section are in the exact center of the business section. Ground for the theatre will be broken next week, and it is expected that the house will be opened early in September.

This addition to Newark's motion picture theatres will seat 3,500 persons. It will be 148 feet wide by 175 feet deep, with two entrances on Market street and one entrance on Broad street. The floor will have a capacity of 2,250, while 1,250 more seats will be placed in the balcony.

**Represents Investment of $800,000.**

The property and theatre, when it is completed, will represent an investment of $800,000. The difference in the cost of the Newark house and the one Mr. Fabian will build in Paterson is almost entirely in the increased value of the property in Newark.

The appointments of the two houses will be similar. Each will be equipped with logia boxes with comfortable, upholstered arm chairs and large, roomy upholstered seats throughout. The sight lines will be studied so that the occupant of any seat in either house will have an absoluteiy clear and unobstructed view of the screen. The angles at which the seats will be faced will be so arranged that patrons at either of the far sides of the theatres will be able to look directly at the screen, without turning or leaning to one side.

**$50,000 Pipe Organ for Paterson.**

The Paterson theatre will be equipped with a $50,000 pipe organ as a supplement to the large orchestra which will be a feature of the programs. The entire Paterson building will be heated and ventilated with an indirect system of blowers and exhaust fans, operated so that they will effect a complete change of air throughout the building every fifteen minutes. To these blowers and exhausts will be connected a series of air washers or humidifiers that will clean and purify the air as it enters the building. The system will serve a double purpose—it will cool the theatre in the summer months, and heat it in the winter time.

A large lounge and tearoom will adjoin the lobby as a form of innovation looking to a greater degree of personal convenience for patrons. Opening off of this will be a retiring room for women and a smoking room for men; an emergency hospital room with a nurse in constant attendance, a check room, telephone booths, sanitary drinking fountains and many other features. The lounging room will be beautifully furnished with deep, heavily upholstered couches and chairs, writing tables, reading tables, in fact, everything that can be found in the best equipped of hotel lobbies.

**Roof Garden May Be Closed.**

On top of the theatre will be a large roof garden, so constructed that it can be thoroughly closed in the winter time, and serve as a dancing pavilion, in charge of a patroness. This will be operated without cost to the patrons of the theatre.

Fred Wesley Wentworth, one of the best known theatre architects in the East, has been retained by Mr. Fabian to carry out his plans and ideas for these two model houses.

There is a significant indication of the future possibilities of the big special attractions in Mr. Fabian's statement that the tremendous number of people who have been turned away at both the Garden and Regent theatres on every occasion when he has shown a special feature encouraged him to the point of action in his opinion that Paterson, with its population of 125,000, could easily support a motion picture theatre with a capacity of four thousand.

**William Gilmore**
Manager Grand Theatre, Brooklyn.

## How a Brooklyn Exhibitor Advertised "Red Glove"

ONE of the most effective advertising stunts ever recorded by an Eastern exhibitor was used by Manager William Gilmore, of the Grand Theatre, 4618 Third Avenue, Brooklyn, Manhattan, to interest his community in "The Red Glove" serial which he is now presenting at his theatre.

For two weeks prior to the initial showing of the new serial Manager Gilmore displayed a slide on his screen informing the audiences that on the two evenings preceding the showing of the first episode of the film, a number of red gloves were to be hidden about the neighborhood. At midnight on March 15 five gloves were hidden in various parts of a vacant lot near the theatre. The next morning the lot was being scoured by over a hundred boys and girls for the hidden gloves.

The community became greatly interested in the picture because the search for the gloves created so much gossip, and record crowds turned out to witness the initial showings of the serial.

**Paul Brunet Entertains.**

The home office staff of Pathe Exchange, Inc., were the guests of their vice-president and general manager, Paul Brunet, on Wednesday, March 19, at a dinner at the Beaux Arts. The departmental heads of Pathe have been celebrating the anniversary of their chief's appointment as general manager in various ways, and Mr. Brunet decided to do a little celebrating himself. Jack Kyle, head of the titling department, officiated as toastmaster, and succeeded in inducing the most retiring and modest members of the organizations to get up on their feet and talk.

**Berst Returning to New York.**

After several weeks' business visit to Los Angeles J. A. Berst, president of United Picture Theatres of America, Inc., is back in New York. In an interview given out before leaving for the East Mr. Berst predicted unparalleled prosperity for the motion picture industry and a revival of production in New York with the summer months. Mr. Berst is enthusiastic over the coming Dustin Farnum and Kitty Gordon productions to be released under the United banner. He stated that the scenario of "Platonic Love" carried a strictly original and daring plot.

*Buy or sell; trade what you don't want for something you do. That's what The World's Classified advertising is intended to accomplish.*

# TO BRING FAY'S THEATRE UP TO DATE

## Prominent Rochester Playhouse Closes Memorial Day for Renovation—To Reopen September 1

ABOUT Memorial Day Fay's Theatre at Rochester will be closed and during the ensuing four months it will be practically rebuilt, opening again with feature pictures and vaudeville fillers about September 1.

An entirely new front will be built, with one of the most attractive foyers that architects and builders can produce. With the exception of the stage the entire interior of the house will be transformed, not merely with paint and decorations, but structurally. Three months will be allowed for the work.

Edward M. Fay, of Providence, owner of the house, planned last year to remodel the entire building, but the plan was given up at the time on account of the war. The idea at that time was to substitute a single balcony seating about 1,500 for the two balconies now in the theatre and to rebuild a great deal of the auditorium as well. The present boxes will be supplanted by more modern structures and the seating capacity of the ground floor will be changed materially and greatly enlarged. The new house will seat between 2,500 and 3,000 persons.

**Changed Hands Many Times.**

The site on which Fay's stands has seen many changes. The old National was formerly the home of stock melodrama made over from the old Odd Fellows's Temple after the latter had been partially destroyed by fire. It was opened in December, 1902.

After stock companies had passed their hey-dey the Shuberts took over the house and renamed it the Shubert. For four or five seasons it was the scene of some of the best plays of the times. Next the name was changed to The Club, playing burlesque for one season. Marcus Loew then took over the house, called it Loew's and played vaudeville for two years. For two seasons previous to Mr. Fay coming to town it was known as the Avon, playing vaudeville and pictures.

**Picture Programs Went Big.**

For many years the house was considered somewhat of a lemon. "Bill" McCallum, who had managed the place in the old days, was called to the rescue when the house was christened the Avon. He recognized the tendency of the age to pictures and made a whirlwind success of the house. Mr. McCallum was with Mr. Fay when he opened here, but later quit to assume the management and an interest in the Liberty and Gordon Square theatres in Cleveland. Fred J. Sarr, the present manager, succeeded Mr. McCallum, and under his management the house has prospered.

**Teachers Indorse Paramount Films.**

The publicity committee of the Massachusetts Teachers' Federation, whose fine work for the advancement of the cause of better pictures has frequently been noted, has just issued a bulletin containing a list of forty more or less recent films which the committee has approved as suitable and desirable pictures for children.

Including the William A. Brady production, "Little Women;" the Benjamin Chapin series, "The Son of Democracy," and the Burton Holmes Travelogues, thirty-nine of the forty films are Paramount or Artcraft productions. The single exception is Charles Chaplin in "Shoulder Arms."

## Michigan Film Man Directs Camp Custer's Big Theatre

CAPTAIN J. O. BROOKS, better known as "Ollie," is a film man whose experience has stood Uncle Sam and his boys in good stead at Camp Custer, Michigan. Captain Brooks has been in the service for the past eight months as manager of the Liberty Theatre of Camp Custer. Besides spending much time in looking after the big building, booking the shows and various performances, he devotes a period of each day to horseback riding, which he finds excellent sport and diversion.

Captain Brooks has been salesman and manager of the Paramount exchange in Detroit; manager of the Metro office; manager of the Madison Film Exchange; and special road salesman for Fox. He expects to leave the service in May when he will resume his activities in the film business.

**Captain J. O. Brooks.**
Manager of Camp Custer's Liberty Theatre.

## Reveler and "Blue Laws" Advocate Both Extremists

AT a time when everybody, or at least everybody in the reform ranks, seems to be jumping with both feet on everything approaching amusement, and when in Cincinnati and Ohio, specifically, there is an effort on foot to close the moving picture and other theatres on Sunday, it is refreshing to hear a minister take the sensible stand that there is no evil in harmless amusements.

"Legitimate amusement is not contrary to the teachings of Christ," declared the Rev. Henry Westermann, of California, in a public address in Cincinnati. "The advocate of the blue laws and the reveler are both extremists. St. John and St. Paul practiced and encouraged moderate recreation, and the reactionary and self-appointed leaders whom we meet today are certainly not superior in authority to the disciples of Christ."

## Strand Prepares Elaborate Anniversary-Week Program

THE week of April 20 will mark the fifth anniversary of New York's Strand Theatre, and Manager Joseph L. Plunkett plans to celebrate the occasion with a show claimed by him to be the biggest ever offered in a motion picture theatre. He has already commenced work on the elaborate program, one feature of which will be a special screen presentation, now being filmed under his direction.

During the Strand's anniversary week the First National Exhibitors will hold their yearly convention in New York, and each exhibitor will witness the Strand show.

Referring to the anniversary program, Mr. Plunkett said, "I am going to use the appropriation usually expended on souvenirs and things of that sort on the stage during the week of April 20. I am sure the majority of our patrons do not care particularly for souvenir programs, and the Strand show will be all the more pretentious."

## Kansas City Picture Men Worried by Censor Bill

LIVING so close to the State of Kansas and being under the vigilant watch of the Sunflower censors, Kansas City picture men are somewhat worried over the censor bill now before the Missouri Legislature. They have brought all the influence they could against the presentation of the bill and will do their best to convince the members of the Legislature that such a blow at one of Missouri's most popular industries is unnecessary. It cannot be said that the censorship of Kansas has been productive of a higher class of plays than those shown in Missouri.

**Lucas Issues Breezy Organ.**

Harry K. Lucas, general manager of the Lucas Theatre Supply Company, of Atlanta, which handles Simplex Projectors in the South, has just given the world an agreeable insight as to his versatility, he having published his first edition of the "Cosiki," an eight-page magazine, crammed full of breezy and timely trade notes, epigrams, illustrations and chatter concerning the supply business.

Mr. Lucas writes of the qualities of his wares in real, big-time style, which cannot fail to interest. A feature of the "Cosiki" is the Lucas editorial, which is a timely after-the-war story with a moral.

**Harry I. Day Joines Benedicts.**

Another member of the Famous Players-Lasky office force has deserted the ranks of bachelorhood. The new recruit is Harry I. Day, former editor of Paramount Progress, who is now engaged in sales promotion work for the Famous Players-Lasky foreign department. Mr. Day's bride was formerly Miss Marquita Harriss, of Memphis, Tenn.

# PETTIGREW'S GIRL SEES THE PARADE

## Ethel Clayton Watches the Welcome Home Given New York's Beloved 27th Division with Added Interest—Her Latest Paramount Uses the Stirring Incident

### By Edward Weitzel

EVERYBODY agrees it was a marvelous welcome home. New York is so proud of her beloved Twenty-seventh Division and its deeds of valor that it turned out three millions strong to applaud the lines of marching men and cheer them all along the banner bedecked avenue from Washington Square to 110th street.

Pettigrew's girl was among the watchers. Pettigrew is only a private and his girl's name is Dolly Heath, but their romance is just such a one as might have happened to any bashful young soldier and a New York chorus girl whose early training and native goodness of heart had kept her untarnished and enabled her to recognize the true manhood of the shy but handsome private who waited for her at the stage door one night and explained he had fallen in love with her picture and just had to come and tell her how he felt.

Dolly was inclined to laugh at him at first; but, somehow, she didn't. Instead she accepted his invitation to an ice cream soda and forgot that she had promised to go to supper with a rich young man whose only trouble in life was fear of the draft. Private Pettigrew didn't know much about girls in general and chorus girls in particular. But he knew he wanted Polly and he pleaded his cause in the same way he fought the Huns—with no thought of surrender. And he won.

So that's why Dolly stood in the front line of watchers on Fifth avenue when the Twenty-seventh marched by, and gave her own particular soldier a private signal of love and pride.

**Romance and Reality.**

Sounds like a story in the movies, doesn't it? Well, it is one! But it's founded on a very interesting fact—a fact that was utilized before it happened. Ever since the Twenty-seventh went away to war everybody knew the sort of welcome the boys would receive when they got back and paraded up Fifth avenue. The author of "Pettigrew's Girl" knew it. When he wrote his story he just anticipated that parade and put it in as the appropriate finish to his romance.

And that is why Ethel Clayton, who played Dolly in the Paramount production of "Pettigrew's Girl," was among the most interested spectators of the real parade. It would have been so easy for the whole story to happen that it was hard for her to convince herself it hadn't happened when she looked down from a window in the Paramount office and saw the big climax to her last release in all its glorious reality.

**Some Professional Secrets.**

It is hardly necessary to remind anyone that timeliness of theme is of great value to a photoplay. "Pettigrew's Girl" is up to the minute.

Watching the parade from one of the front windows of the Moving Picture World office reminded the writer that Ethel Clayton would have some very interesting information as to how the New York scenes in "Pettigrew's Girl" that it is really the Knickerbocker that

An interview with the Paramount star took place the next day at the Majestic Hotel.

"Do you mind giving away professional secrets?" the creator of Dolly Heath was asked.

Pettigrew's Girl was non-committal. "That depends upon what sort of secrets they are," was her reply. "If you want to know if all the movie people who go to California and declare they never want to leave there are speaking the exact truth, I must decline to express an opinion. It has been a fine thing for me physically as well as professionally and I shall be glad to go back."

**More Secrets Uncovered.**

"Roscoe Arbuckle said the same thing when he was here a few weeks ago, except that he qualified it a trifle by mentioning the number of months in two years he had been confined to his bed. However, some of his most brilliant bits of comedy business came to him when

Ethel Clayton.

too ill to move so the laugh was still on his side."

"Now you are giving away professional secrets!" exclaimed Ethel Clayton. "What is it you wanted to know?"

"How you managed the New York scenes. I understand that one incident shows a number of men in the windows of the Knickerbocker Hotel throwing down money to the members of the Lambs Club when they were making one of their parades for the Liberty Loan last year, and that you are shown helping to catch the money."

"Yes, it's all in the picture."

**Miss Clayton Makes a Great Catch.**

"But Truthful Publicity Smith, of Paramount, gives me his word of honor that it is really the Knickerbocker that is used."

"Mr. T. P. Smith is living up to his given names. The money throwing scenes were taken here and my scenes were all made on the Coast. In other words: The money was thrown to me in New York and I caught it in California."

"That's a great catch. But how did they manage to show all those people pouring out of the subway at the real Knickerbocker corner and then show you coming out of the same exit?"

Ethel Clayton smiled and shook her head. "You'll have to figure it out for yourself. I'm not going to give away any more professional secrets, but if you ever come out to Los Angeles I'll introduce you to that subway exit."

Ethel Clayton is on her way to Japan. Having come to New York to attend to important business, which included seeing the parade and purchasing several new frocks, she will sail for the land of the Mikado early next month for several weeks' vacation, accompanied by her mother. On her return she will resume her professional activities at the Paramount studios in California.

**An Exciting Hunt.**

Like many screen actresses she received her early dramatic training on the speaking stage. Stock company experience and engagements with traveling organizations gave her opportunities to play all kinds of parts, and to know the strain and mishaps of a first night performance.

"What is the drollest slip you ever encountered at an opening performance?" she was asked.

"The night the stage manager mislaid himself," was the answer.

"How did it happen?"

"It was in stock and none of us were any too sure of our lines. The stage manager was a nervous little man and was having his troubles trying to get the actors on to the stage at the right time. He was playing a small part himself and did not make his first entrance until the middle of the second act. The first act had been something dreadful and the second promised to be worse. Presently there was a dead pause. No one was on the stage and the voice of the angry stage manager could be heard all over the house demanding:

"'Jim! Where in thunderation is Jim?'

"As he rushed up stage in search of the missing actor one of the company stopped him. Seizing the excited man by the arm he remarked: 'Go on and stop the stage wait! You're playing Jim yourself.'"

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**Famous Boston Office to Dance.**

Arrangements have been completed for the first annual dance and surprise party given by the employes of the Boston office of the Famous Players-Lasky Corporation, to be held at the New Strand ballroom on Friday evening, April 25, at 8 o'clock.

Many prominent persons have been invited, and an elaborate program has been arranged.

As it is the first big affair by any of the motion picture interests in Boston a large attendance is assured.

# NEBRASKA CENSORSHIP BILL DEFEATED

## By a Vote of 62 to 20 the Sturdevant Measure Is Killed—State Safe from Evil for Two Years

NEBRASKA is safe for at least two years from the fear of state censorship. Last week the lower house of the Nebraska legislature decisively killed an effort toward state censorship that was more vigorously pushed than any such effort ever before advanced in that state. Not until the last moment, however, was the outcome certain.

All morning, the day that the fight over the bill was staged, the showmen sat in a serious faced mob in the gallery. Straws pointed in favor of the bill, when the house adjourned for luncheon.

When the legislators returned they were surprised to see a pyramid of petitions piled high upon the house secretary's desk. Each legislator hurried to the stack. Yes, there was a petition from his home town, bearing the names of the people who had elected him to office. He went back to his desk a different man. The bill was too unpopular.

**Even Worries About Women's Clothes.**

Sturdevant, who introduced the bill, was feverishly fighting for it. He pictured the modern child; how it is being demoralized by the movies. Loudly he declared that what was good for Broadway was not necessarily good for Nebraska.

Mathewson followed Sturdevant. Yes, he said, it was awful. He said the women's dresses are getting shorter at the top and bottom every day, and there should be a board of censors appointed to stop this. He told of the terribly indecent pictures in some art galleries too adjacent to the state house for comfort. He even found fault with the marble statues, and said they ought to be ashamed of themselves. Sturdevant snorted.

Foster wanted to know why Shakespeare isn't censored.

Statts told what an awful failure the Kansas censorship farce has been.

Snow said he depended upon the mothers of Nebraska children to be intelligent enough to tell their children where to go and where not to go.

**Only Criticism Is Lack of Shows.**

Berka of Lincoln said the principal criticism he heard against Lincoln is that moving picture shows are closed on Sunday.

Hardin rallied to the rescue of the bill by telling of a picture he had seen not many days hence. The heroine, he said, was clothed only in a smile, and a far too faint smile at that.

Miller arose and fervently blessed the movies because they had done away with the ham actors.

Reed, disgusted with the way the bill was losing, made a last desperate effort to save it. He shouted that he hoped the bill would pass. That would close some moving picture houses, he said, and then, maybe, if fortune was kind, every moving picture house in the state would be closed. He became too fervent. His teeth became loose and slipped down. He gave up. The fight was lost.

By a vote of 62 to 20 the bill was indefinitely postponed.

## Inactive Film Censor Satisfies Rochester

CENSORSHIP in Rochester, N. Y. approaches the ideal, for there, each manager acts as his own censor and refrains from showing anything objectionable. True, the city ordinances provide for censorship and the power of censor is vested in the commissioner of public safety, but even that official agrees that his department is not burdened with duties in connection with censoring. As evidence of cordial relations existing between movie men and official censor, Commissioner of Public Safety R. Andrew Hamilton addressed the Rochester Motion Picture Theatre Managers' League at its recent meeting:

"Although we have upwards of thirty theatres showing film, we seldom receive complaints regarding pictures shown or the manner in which you managers conduct your business," said Mr. Hamilton, "and I want to compliment you on this splendid condition.

"In fact, if few people should come to register a 'kick' regarding a performance that had been viewed by five or ten thousand people who were satisfied, I am generally inclined to believe that the fault lies in the viewpoint of the person making the complaint, rather than with the entertainment in question."

# COMPLAIN OF MARYLAND CENSOR BOARD

## Washington Exchange Managers Appeal to Governor to Investigate Lax Ways of State's Film Viewers

THE storm pending for many weeks in Washington over the attitude assumed towards the censoring of motion picture films by the Maryland State Censorship Board has broken. The exchange managers of Washington are up in arms over the laxity which seems to prevail in the office at Baltimore, that has resulted in the delegation of the legal duties of the members of the board to subordinates.

The managers have tried to avoid friction between the film companies and the members of the Board. They have at all times sought to co-operate with the latter, but have found on innumerable occasions, it is declared by individual members of the Washington Exchange Managers' Association, that they do not always get a square deal. By this they mean many things—that films are held up because of the absence of the reviewing authority, and by other like causes and by things that hamper the business of film men.

**An Appeal to Governor Necessary.**

At a special meeting held in the offices of the Famous Players-Lasky Company it was decided that the matter should be brought to the attention of Governor Harrington, and under a resolution adopted by the association the following letter was ordered prepared asking him to investigate the lax ways in which pictures were reviewed in Baltimore.

We quote the following from the letter:—"We understand also that certain pictures have been viewed in the past by a clerk employed by the Censorship Board, having no legal authority to do so, and that certain of these pictures have been condemned. . . . We seem to be handicapped to a considerable extent by the absence from the headquarters of the Board of Mrs. Harrison, who has not been in Baltimore for some time past, and of Mr. Harper. Consequently we cannot get prompt action on our films."

**Must Pay Tax on Copyrighted Music.**

Buffalo theatres in which copyrighted music is played for the entertainment of audiences were recently notified that unless they immediately pay a tax to the American Society of Composers, Authors and Publishers they will be prosecuted in the Federal court. It is said that several of the theatres have not paid the tax.

## Court's Ire Stirred When Censors Halt "The Brand"

THAT the members of the Pennsylvania State Board of Censors had overstepped their authority in refusing to permit the exhibition in Pennsylvania of the Rex Beach-Goldwyn production, "The Brand," was the expression from the bench used by Judges Rogers and Wessel in the Common Pleas Court, Philadelphia, where general counsel for Goldwyn had caused an appeal to be taken from the findings of the Pennsylvania State Board of Censors.

Judge Rogers himself interrupted the proceedings to put into the record his own statement that during a view of the picture, given the two judges in the Board of Censors' projecting room just before the trial began, Mrs. Katherine M. Niver told him that no matter what changes were made, either in the picture or sub-titles, it would not be accepted.

**"Theme" No Hit with Judge.**

The only witnesses called in the proceedings against the board's refusal to pass the picture on an appeal were connected with the board, with one exception, and all admitted that the picture had been rejected not because it visualized anything calculated to corrupt the public morals, but because its "theme" was immoral.

"Theme! Theme!" Judge Rogers finally interrupted sharply. "Drop this talk about the 'theme' and tell us what there is immoral about the picture. I've just seen it, and I'm frank to say that, with two sub-titles eliminated, as the plaintiffs have voluntarily agreed to do, I see nothing immoral about it.

"Do you people know the law under which you view and pass upon these pictures? The trouble seems to be

more your condition of mind than in the picture itself. The Legislature distinctly stated in the act creating the Board of Censors what its duties and its authority were to be. It didn't give the board any authority to pass upon or even assume what construction some persons might put upon something imagined, but not shown upon the screen at all."

## Censorship Lid Off for New Victory Loan Film

A WAR film, "The Price of Peace," compiled from the official film archives of the Government, is to be released to boost the Victory Liberty Loan. It has been assembled and titled by Betty Shannon and Terry Ramsaye, with Joseph La Rose, of the Rialto-Rivoli, New York, at the cutting table.

The picture, it is understood, has not been designed for ordinary theatre exhibition, but for showing in connection with Victory Loan gatherings of various sorts. A total of 140 prints are in preparation.

A large portion of the picture is scenes of battle, including actions in St. Mihiel, Argonne and Belleau Wood.

"It is the first war picture issued in this country with the censorship lid clear off," Terry Ramsaye remarked. "Also everybody and their work—army, navy, marines, etc.—are impartially represented in the ratio of the pictorial value of the thing done."

The picture has been cut to tell a story—a true story of the war—calculated to make it clear why there is a Victory Loan and why it ought to be bought as a bargain of peace.

# CENSOR FOUND NO CENSORSHIP NEEDED

## S. J. Baker Tells Judiciary Committee of Missouri Legislature Why It Should Not Make New Film Law

S. J. BAKER, manager of the St. Louis branch of the First National Exhibitors' Circuit, and former motion picture censor of Kansas City, Mo., appeared recently before the judiciary committee of the State Legislature at Jefferson City and "showed cause" why the bill providing for a state board of censors should not be passed. Baker was delegated by St. Louis exhibitors and exchange managers to address the committee. Exhibitors throughout the state are fearful that the drastic measure will be enacted. The fate of the bill will be known early in April.

Baker, in his address, said that his experience and his observations convinced him that the censorship of pictures in Missouri is unnecessary, and added:

**Censor Found No Censorship Needed.**

"While censor in Kansas City I looked at productions day in and day out for six months, often assisted by a committee of obliging ladies, who represented the Parent Teachers' Association, the Collegiate Alumnae and others. During that period I reviewed 3,500 reels of film. Out of those I totally rejected only two pictures, both of which had been rejected four years prior, and the owners of which had tried at least once a year during those four years to exploit them, but without success.

"It did not need censorship to keep those pictures out of Kansas City, or any place else in Missouri, for the exhibitors refused to run them, and would not have done so even with the censor's approval.

"Some one remarked that the motion picture industry is growing and that more and more films are made every year. The motion picture industry is growing, but fewer productions are being made each year. The producers are of ability, and the great majority of the companies are meritorius concerns, and are making pictures that are wholesome, clean and totally fit for the public to see.

**Can't Afford Unclean Pictures.**

"It is very true that some objectionable pictures are offered to exchangemen and, in some instances, to the exhibitors; but there are mighty few such pictures shown. The motion picture theatre man, with his investment, cannot afford to show unclean pictures; and the producers of an objectionable film seldom make a second one. They go broke trying to market the first.

"I venture to say that offhand not one of you gentlemen can tell me one totally unfit picture that has been produced in the last year."

And not one of them could!

## Famous Players to Build Long Island City Studio

THE Famous Players-Lasky Corporation will shortly break ground in Long Island City for the erection of a big studio and laboratory, it was announced recently by Adolph Zukor, president of that organization. It is the ambition of those in charge of the work to make this plant the most complete and up-to-date institution of its kind in the world.

The studio block is bounded by Graham and Pierce avenues, on the north and south, 600 feet, and by Seventh and Sixth avenues, on the east and west, 200 feet. This entire block will house the actual producing activities, and will include one gigantic glass-covered stage and one large open-air stage. Offices of the executives, dressing rooms, property rooms and other parts of the studio will be equipped and arranged in such a manner as to expedite the most efficient handling of high-class photoplay production with the minimum amount of lost motion.

Across the street, on Pierce avenue and Sixth, the laboratory will be erected. The plans for this plant were laid out under the direct supervision of Frank Meyer, who has had many years of experience in the handling of laboratories and who has made special trips to other cities where large plants are located in order to study every modern phase of this work.

At the Famous Players-Lasky home office on Fifth avenue Mr. Zukor stated that the building will be started in the very near future, and that they would begin "shooting" before the end of the summer.

## Iowa Exhibitor Convinces Censors They Are Wrong

THE interference of a local board of censors means nothing in the life of W. A. Mattack, manager of the Princess Theatre of Ames, Ia. Mr. Mattack thinks his judgment concerning the moral danger that lies in a picture is just as good as that of any collection of censors.

When Manager Mattack booked "Salome" recently he began to advertise the fact. Several well-meaning residents of Ames, knowing Salome only by the reputation she had made as the heroine of an opera and a stage play, at once petitioned the board of censors to forbid the film in Ames. The board, harkening to the protests of the timid citizens, adopted a resolution recommending that the mayor and the council forbid the showing of the film.

Mr. Mattack, knowing there was nothing wrong with the picture, having previously seen it, went ahead with his preparations; and every day for five days before the showing he carried a two-column advertisement announcing that "Salome" was to be shown at the Princess.

He invited the censor board to look at the picture. This the board did. The result was just what Mattack had expected—complete vindication of "Salome."

Mr. Mattack then went to it strong. He ran half-page advertisements of a type Ames never had seen before. He had heralds distributed all over town; he plastered every vacant space with paper; he had cut-outs made for his lobby, and he arranged with the management of the street car company to have special cars run to the suburbs after the last show at night.

**Western Simplex Distributors Expand.**

Dutton and Douglass, executives of the Exhibitors' Supply Company, distributors for Simplex in Illinois, Indiana and Wisconsin, were in New York last week on a business trip and included in their itinerary a tour of inspection of the Simplex factory.

They report that the sales of Simplex projectors is so heavy since the let-up of hostilities and the clearing up of the "flu" epidemic that they are forced to move to larger quarters for their main office in Chicago, and are soon to locate in the Famous-Players-Lasky building at 845 South Wabash avenue.

The entire second floor has been taken and the general offices, sales rooms and sales offices will be located here, using the present headquarters for a supply base.

**Music Men Open Ohio Offices.**

Cleveland, Ohio, March 27.

The Association of Composers, Authors and Publishers has opened Northern Ohio headquarters here and notified all theatres they must pay a license to play music written by members of its organization. Exhibitors say they will not use the music. MALANEY.

**Police Find Stolen Film.**

The Sterling Film Company, Cleveland, has recovered a chapter of the Gaumont serial, "The Hand of Vengeance," which was stolen recently from the Angela Theatre, that city. It was found by the police on the Nickel Plate railroad tracks.

# Chicago News Letter

by Jas. S. McQuade

## A. E. SMITH PASSES THROUGH CHICAGO

### President of Vitagraph Stops Over for Conference on Way to Coast to Supervise Making of "The Wolf"

ALBERT E. SMITH, president of Vitagraph, accompanied by Mrs. Smith and family, arrived in Chicago March 17. The party was accompanied from New York by John M. Quinn, general manager, and E. Auger, assistant general manager. T. W. Chatburn, assistant general manager, arrived from St. Louis the same day to participate in a conference which was held in Vitagraph s Chicago office at 207 South Wabash avenue. E. A. Tarbell, manager, and T. E. Delaney, assistant manager of the Chicago office, and six salesmen in the city and tributary territory were also present. President Smith and General Manager Quinn shared the duties of presiding officer.

President Smith was seen Monday afternoon, and on being reminded that his visits to Chicago had been very infrequent replied that his first had been made in 1905 to open Vitagraph's Chicago office in the Schiller building, when John B. Rock was appointed as the first Chicago manager. His second visit was made when he attended a convention of the old Film Service Association, about 1907 or 1908

**Was Taken for State Governor.**

The writer found Mr. Smith a hard subject to deal with when he sought news concerning Vitagraph's activities, present and future.

"We are making pictures, and pictures, and better pictures," he replied facetiously, and then he told a funny story about a trip he made through Long Island a couple of months ago, when Alfred E. Smith, was, as he now is, Governor of New York.

On the trip he was accompanied by Cyrus W. Brady, well known lecturer, photoplay writer and divine. Dr. Brady, in the presence of people they met, as was his custom and also that of many engaged at the Vitagraph studios, always addressed Mr. Smith as "Governor," and it was not for some time that the Vitagraph official could understand why he was received everywhere with such obsequious attention and pronounced deference. Inquiries as to the initials of the visitor revealed that they were "A. E." and that settled the matter for the inquisitive ones.

After considerable embarrassment Mr. Smith explained to those who wished to do him honor that he was not the Governor of New York, but only the "Governor" of Vitagraph, and that by courtesy.

Now this was a clever ruse to escape an interview, but Mr. Smith became interesting and more human when he was reminded that exhibitors throughout the country would be glad to hear from him specifically on the matter of Vitagraph's productions, both at present and in the near future.

**One Big Picture Every Month.**

"We are going to complete one big, specially produced and well advertised feature every month," said Mr. Smith. "'The Lion and the Mouse,' in six reels, with Alice Joyce in the lead, has just been finished, and we are now working on 'The Third Degree,' in seven reels, with the same star. After that a Rex Beach picture, with Alice Joyce, will be produced." The title of this production was not disclosed.

"Next will be 'The Sporting Duchess,' adapted from the Drury Lane melodrama, in which Rose Coghlan starred in this country. For this there will be a regular, old-fashioned Vitagraph cast. In addition to Alice Joyce, who plays the lead, there will be Anders Randolph, Rogers Lytton, Mrs. De Wolfe Hopper, Gladden James and others, all familiar names in Vitagraph productions.

"Earle Williams is now working on a special story by Mrs. Wilson Woodrow, which will be of six-reel length. When this is finished Mr. Williams will begin work on 'The Wolf,' adapted from the play by Eugene Walters. This will be in seven reels."

**To Enlarge Los Angeles Studio.**

Mr. Smith left for Vitagraph's Los Angeles studio Tuesday evening, March 18, accompanied by his wife and children. There he will remain for two months, and will plan the enlargement of that studio. This is necessary, as Mr. Smith expects to make there the larger number of the productions which have Western atmosphere and surroundings.

Mr. Smith stated that he was going out West particularly to superintend the production of "The Wolf." He will attend personally to the selection of an able cast and the locations for the outdoor scenes. The story of "The Wolf" has been laid in the woods of the Northwest by Eugene Walters, and Mr. Smith will reproduce the local as closely as possible.

While in Los Angeles a convention of Vitagrphy's Western managers will be held, at which Mr. Smith will preside.

**Finds Business Better Than Fair.**

I learned from Mr. Chatburn, assistant general manager, that he recently completed a tour of the entire West, covering all Vitagraph branch offices west of the Mississippi River. He found business conditions better than fair and assured me that the future of Vitagraph never looked better. The "flu" in the West has disappeared.

General Manager Quinn announced that the first of Vitagraph's Larry Semon comedies, in two reels each, will be released Monday, April 14, and that one of these comedies will be released every month. He also informed me that Vitagraph's Big V. special comedies will be continued and that one will be released every other week, or 26 yearly.

Assistant General Manager Auger, during a brief conversation, assured me that plans have been laid and the necessary means provided to make Vitagraph productions among the foremost in the country.

Captain Harry E. Rice.

## Captain Harry E. Rice Succeeds Irving Mack

HARRY E. RICE, until recently a captain in the machine gun training center in the officers' training camp a Camp Hancock, Augusta, Ga., has been appointed publicity manager in Universal's Chicago office to succeed Irving Mack. Captain Rice was recommended for promotion before the armistice was signed and he expects to receive his commission as a major in the near future.

Captain Rice has had extensive training as a newspaper man. He started in newspaper work on the Hearst papers in Chicago, in 1908, and spent three and a half years in Europe engaged in advertising and publicity for Hearst's Chicago publications.

From 1910-11 he was assistant publicity director of the Magic City, the largest amusement park in Paris, which was built by his father, H. E. Rice.

His acquaintance with the moving picture business dates from 1903, when he was moving picture operator at the old

Globe Theatre in St. Louis, owned by his father. From 1912-14 he owned in Chicago the North Shore, Rex, Lyric and Little Bijou picture theatres. At other times he was assistant manager of the Virginia, Kedzie Ave. and Hamlin theatres.

In 1917, just before joining the army, Captain Rice was connected with the Arizona Film Company, of which he was vice-president and secretary.

Captain Rice is a strapping young man about thirty years old, and he has taken hold of his new position with a snap and vim that promise big things for Universal's product in Chicago.

**Harry Carey Covers Chicago.**

Harry Carey, who stars in the Western features of Universal, spent a week in the city ending March 23. During that time he was busy visiting theatres where he is well known to patrons of the screen. He appeared at all the theatres on the Ascher Bros. and Lubliner & Trinz circuits, the Woodlawn, Casino and other well known houses.

## E. S. Flynn Pays Short Visit to the Windy City

E. S. FLYNN, special representative of Film Clearing House, Inc., came into Chicago Wednesday, March 19, from Kansas City, Mo., and left the same night for Cleveland.

When seen, Mr. Flynn reported business very fair in the Missouri district and in other territory tributary to Kansas City. "Wanted for Murder" is going over big, he said, and its fine advertising possibilities, as furnished by the exchanges to exhibitors, are being duly utilized by the latter.

Among these clever aids to publicity are grocery paper bags, which are furnished free to the grocer nearest to the theatre, on each of which is printed the title of the feature and nothing more. Then there is a sniper 9 by 42 inches which also bears the title, with not a word about the picture. This is followed by a small dodger which gives the description of the man wanted for murder, and it is followed by a larger one which is carefully distributed throughout the neighborhood of the theatre.

By this time the neighborhood is quite excited over the mystery, which is still further heightened by the pinning of a special deputy's badge on people indiscriminately, appointing each a special deputy for the arrest of the criminal. The final aids in this well planned publicity campaign, are a newspaper advertisement, with the title of the feature only and still omitting the name of the theatre, and a form of summons citing the man or woman who receives it to appear at the trial of the man "Wanted for Murder" at the theatre where it will be shown, on the day mentioned.

## The Johnsons Are Off Again to the Fabled South Seas

MR. AND MRS. MARTIN JOHNSON arrived in Chicago Tuesday, March 25, where they made a short stay. A luncheon was given in their honor at the Hamilton Club that afternoon, and many notables were present. The moving pictures taken by Martin Johnson on his first trip to the South Sea Islands, and which have made a wonderful success thus far wherever shown in America, were screened and created unbounded enthusiasm among the favored people present.

This stop ended the first leg of the second journey of Mr. and Mrs. Martin Johnson to the South Sea Islands, where they expect to spend the next three years in securing their second picture in those romantic and primitive surroundings.

Mr. Johnson appeared at the Randolph Theatre, where his first pictures are being shown for an indefinite and exclusive run, and Mrs. Johnson was also present and contributed to the novelty of the occasion by delivering a characteristic and most interesting address, in which she described some of the nerve-testing experiences undergone at the hands of Chief Nagapate, head of the Big Numbers tribesmen.

Before taking passage at San Francisco, Mr. and Mrs. Johnson will visit Los Angeles and will afterward be the guests of Mrs. Jack London in the city by the Golden Gate.

Mr. Johnson's extensive equipment of cameras, projecting machines, films, and other requisite material connected with the development of negatives was shipped to Sydney, Australia, some time ago, and at that city a schooner has been chartered to take them on their long trip through the sunny waters and islands of the South Seas.

## Senate Passes Buck Bill by a Vote of 32 to 10

STATE SENATOR BUCK'S machine in the Senate at Springfield passed the Buck state-wide censorship bill Tuesday morning, March 18, by a vote of 32 to 10. The Senate is strongly Republican, and it is predicted that the bill will be defeated in the House, which is strongly Democratic.

The bill, as passed by the Senate, which excludes films run by religious associations, fraternal societies, libraries, museums, public or private institutions of learning, stereopticon views or slides, advertising announcements or slides and news bulletin slides, contains a provision which makes void all city ordinances affecting censorship of films after October 1.

Strong protest against the action of the Senate has been made by Chicago officials and members of the Chicago Censorship Commission. Chairman Hurley of the commission charges that the Senate did not act in good faith, as when representatives of the commission appeared before their committee they were promised that Chicago would be given the right to re-censor films approved by the State Board.

The matter was brought before the meeting of the commission, Friday afternoon, March 21, and action was taken for the purpose of defeating the bill in the House.

**State Exhibitors Against Buck Bill.**

Since last writing the Illinois Exhibitors' Alliance held two meetings, on March 18 and 21. At both plans were fully discussed for securing members in Chicago and throughout the state for the organization.

At the Friday meeting, March 21, a strong stand was taken against state censorship in Illinois. Special attention was called to the unlimited power which the passage of the Buck bill at Springfield would place in the hands of one man, namely, the head of the Department of Registration and Education. The next meeting will be held Monday, March 24.

## M. H. Livingston Joins the Staff of Universal

M. H. LIVINGSTON, formerly owner of the Livingston Film Company and widely known as the inventor of the Nu-Movie-Lite, has been appointed special traveling representative of the Middle West for Universal by I. L. Lesserman, general sales manager. Mr. Livingston has disposed of his interests and patents in the concerns already mentioned and will devote his entire time and attention to his new duties.

Just eight years ago Mr. Livingston was the first road salesman for the old Laemmle Film Company's features, when the Chicago office was at Lake and Fifth avenue. "The Crusaders, or Jerusalem Delivered," the first feature film released by Carl Laemmle, was booked, shown and lectured throughout Illinois by Mr. Livingston.

Mr. Livingston celebrated his thirtieth birthday on St. Patrick's day last. This fact gives him a strong claim to the favor of Ireland's patron saint, but he blushingly refuses the honor of being called an Irishman, notwithstanding the old tale that a remnant of the "lost ten tribes" settled on the "owld sod" some time in the misty haze of long ago.

## An Old-Time Exhibitor Now a Crack Salesman

I HAD an interesting conversation with Julius A. Alcock the other day. He is one of the old-time exhibitors and owned the Edna, 4138 West North avenue, years ago.

Mr. Alcock is one of the six exhibitors who founded the Chicago branch of the M. P. E. L. of A., the others being Frank J. Flaherty, F. O. Nielson, Walter Altman, Charles M. Anderson and Ed Hassett. The meeting was held in the office of Joe Hopp's Standard Film Exchange on West Washington street, during the fall of 1909.

Mr. Alcock terminated his lease of the Edna about five years ago and became city salesman for Metro, filling the position for two years. He is now northside salesman in Chicago for Select, a position which he has held since Select was founded in 1917. His territory covers the city from Madison street north to Evanston and from Lake Michigan to the Desplaines river.

He stated that present conditions are excellent among exhibitors in his section and that ideal weather has boomed business.

## Musicians and Other Men Wanted for Navy Recruits

THE Navy Recruiting Station, Transportation Building, Chicago, is now accepting men for practically every branch of the service. Men between the ages of 18 and 30 are wanted to enlist as musicians. Men entering this branch of the service must be able to read music and play easy grade on band instruments, either string or brass. Upon enlistment in this branch

men are sent to a musician's school, where they are given a valuable and thorough training in music.

Men are also particularly wanted to enlist as hospital apprentices.

Opportunities are offered to men who have some machine shop experience to attend the Navy Machinists' School at Charleston, S. C. Men who do not live in a city where there is a recruiting station, and who are desirous of making application for enlistment, will be furnished free transportation to the recruiting station nearest their homes. Apply to your postmaster for further particulars.

## Moving Pictures Help Americanization Work

AMERICANS in the making at the Minneapolis Jackson School night classes went out to see America last week. They saw it all, from East river to the Columbia river, through moving pictures shown for them by the Seven Corners branch of the public library.

Tracey B. Peycke, assistant in the organization of Americanization classes in the public schools, explained the pictures as they came. But there wasn't much explanation needed. Potato raising pictures, wheat harvesting pictures and salmon fishing pictures tell their own story to men and women who have fished and raised potatoes and bound wheat in countries over the seas.

Moving pictures will in the future be a regular feature of the Americanization classes. These classes will be continued during the regular Easter vacation of the school beginning March 21 and will go on into the summer months as long as attendance warrants it.

## Free Pictures Talked of for Indianapolis Parks

IF the proposal of free shows in parks made recently by Mayor Charles W. Jewett, of Indianapolis, to members of the Board of Park Commissioners is carried out, the attendance at some of the motion picture theatres in that city may be materially decreased during the coming summer months.

At a recent meeting of the board Mayor Jewett asked James H. Lowry, executive officer of the board, what he thought of free picture shows in the parks through the summer. Mr. Lowry replied that there should be motion pictures and dancing in all the city parks, and presented the matter to the board for its consideration.

If the proposal is accepted the plan will work a hardship on many of the exhibitors—especially those who operate theatres in the neighborhood districts. In the summer time business at the picture theatres is not any too good at its best, and with free shows in over a dozen parks it is easy to see what will happen. The downtown theatres probably would not be seriously effected.

In discussing the plan Mr. Lowry said he believed all the recreational forces in the city should be co-ordinated so that constructive work could be accomplished. In this connection he mentioned censorship of motion picture shows by the recreation department. It was then agreed that if it was decided to establish a form of censorship, the recreational department would have charge of it.

# FINDS DEMAND FOR SERIALS INCREASING

## Universal Official Back from Trip Reports That the Continued Story Is Gaining in Popularity

THREE months of studying conditions in various parts of the country visiting with hundreds of exhibitors, exchangemen, editors and critics has convinced Joe Brandt, head of Universal's serial department, that the serial market is better today than at any time during the past four years.

Mr. Brandt returned to New York Monday, March 24, from Universal City, after supervising the starting of "The Red Glove," featuring Marie Walcamp, and "The Midnight Man," which will introduce James J. Corbett to the screen.

In practically every territory visited, Mr. Brandt states, he found serial conditions improving and a demand for the continued films increasing steadily as the warmer months drew near. In the West and Middle West exchanges have recorded a large number of bookings on "The Lure of the Circus" and "The Red Glove," and exchangemen are reported already to have received numerous requests for bookings on the Corbett serial, which is not scheduled for release until May.

While on his tour Mr. Brandt booked "The Red Glove" into over a score of leading theatres in the West and Middle West, in which no serial had ever previously been shown. The Strand Theatre, Denver and the Orpheum at Seattle are among the theatres that have inaugurated new policies with showings of "The Red Glove." Last week "The Red Glove" was booked into Ray's Garden at Los Angeles, and the People's Theatre at Butte, Mont., two theatres that recently decided against running serials.

Mr. Brandt spent several days in San Francisco, Portland, Seattle, Spokane, Salt Lake City, Butte, Denver, Kansas City, Omaha, Des Moines, Chicago, Detroit, Cleveland, Pittsburgh and Philadelphia before returning to New York. While in Chicago he attended the initial showings of "The Red Glove" at neighborhood theatres and the reports that at the Woodlawn, West End, Covent Garden, Paramount, Oakley and other large neighborhood houses "The Red Glove" attracted such large crowds that it was necessary to turn away several hundred people, the first nights of the showings.

The newspaper co-operation which Universal has arranged for exhibitors showing "The Red Glove" has brought considerable commendation from theatremen, according to Mr. Brandt.

Mr. Brandt will remain in New York for several weeks and will return to Universal City to supervise the starting of work on the new Polo serial.

### Tom Ince Engages DeGrasse.

Joseph DeGrasse, one of the most experienced of motion picture directors, whose screen career dates back to 1909, has been engaged by Thomas H. Ince and is now directing Dorothy Dalton in her new picture, which, written by John Lynch and scenarioized by C. Gardner Sullivan, is as yet entitled. In this production Miss Dalton has as her leading man H. E. Herbert, celebrated actor of the stage and screen, who has played leads in stage productions opposite Billie Burke, Mrs. Patrick Campbell, Blanche Bates, Martha Hedman and other noted stars.

### Ham Again in Christie Comedies.

Harry Ham, who has frequently appeared in Christie Comedies, is back again, under Al E. Christie's direction, in a comedy now being produced, which also includes Dorothy De Vore, Roscoe Karns, Harry Edwards and other Christie Players.

**Fred Stone Is Serious Just Long Enough to Lay Down the Law.**
In his Artcraft, "Johnny Get Your Gun," of recent release.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## Kewpie Komedy Starts

THE Kewpie Komedy Kompany, with G. A. Williams for its president and general manager, has started production at the Norbig studios on the first of a series of two-reel "Klean Kut Komedies," which will be entitled "Kewpie Falls in Love," by A. "Kewpie" Williams, who will be featured in the Komedies, was for a number of years associated with the Mack Sennett Keystone Comedies. The new company plans to release twenty-six comedies a year, and is in the market for stories suitable for Kewpie Williams.

**Vidor to Produce Another Feature.**

King W. Vidor, producer of "The Turn in the Road" for the Brentwood Film Corporation, has begun production on another story for the same corporation. The story, which was written by Vidor himself, gives a message of practical and wide application in the power of a brave heart to hold its own sunshine regardless of black clouds of despair and apparently insuperable obstacles to overcome. The same careful consideration as regards cast and direction as was given to "The Turn in the Road," will be given the new play, which Mr. Vidor calls "Better Times."

**Picturizing Women War Workers.**

Frances Marion, scenarioist, who has been in France making a film of "American Women in the War," arrived in Los Angeles last week for a short visit, and also to film the activities of the Los Angeles women war workers. Miss Marion is making short strips of film in each large city of the United States showing women leaders at the head of war organizations. These strips, together with the picture taken of American women war workers on the battlefields of Europe, will form a fifteen-reel picture which will be released for general circulation by the Government.

**M. P. P. A. Elects Officers.**

The Motion Picture Producers Association has re-elected Charles H. Christie as president of the association and W. S. Smith, of Vitagraph, as the new vice-president. William Sistrom, of Universal, is second vice-president; Thomas H. Ince, third vice-president; Frank A. Garbutt, of Lasky, treasurer, and W. J. Reynolds, secretary.

**Stone Company in Blizzard.**

The Lewis S. Stone Company, on location at Pine Crest, near San Bernardino for snow scenes, were literally snow-bound by one of the worst blizzards of the season in that district. Charles Fais, manager of the Stone company, was stricken with pleurisy while the company was in the mountains, and Lewis Stone, the only one of the party who knew how to use show shoes, made a fourteen-mile journey down the mountain side to get medical assistance.

**New Art Film Produces "Mystery."**

The new six-reel picture that has just been completed by the New Art Film Company at the former Balboa studio in Long Beach, Cal., has been taken to New York by Mabel Condon and will be given a private showing to the trade immediately upon the arrival in New York of George D. Watters, general manager of the New Art Film Company.

The picture was produced under the direction of Frederick Sullivan, and Jack Mulhall, borrowed from the Lasky company, played the leading male role, with Helene Chadwick opposite. In the cast are Pauline Curley, Gordon Griffith, Leo Pierson, Irene Aldwyn, Charles Spere, Edward Jobson and Anne Schaefer.

The producers are not divulging the nature of the story, but the plan to spring a surprise on the audience that first sees the picture.

Miss Condon has added the marketing of pictures to her many enterprises, such as handling the engagements of players, the sale of screen plays and the placing of publicity.

**Chaplin Studios Damaged By Wind Storm.**

A wind storm struck Hollywod on March 17, causing much damage to the Charles Chaplin studio, and to the lemon and orange groves in the vicinity. A scene had just been finished in the big glass stage of the studio, and all the players, including Chaplin himself, had just gone to their dressing rooms when the wind struck the building. Glass and woodwork began to crash down inside the stage, breaking and damaging the set that had just been in use, and sending the workmen flying in all directions. No one was seriously injured, but the damage to the glass stage and sets on the lot is estimated at between $6,000 and $7,000. The final scenes for "Sunnyside," Chaplin's new comedy for the First National Exhibitors, has just been shot in the studio when the storm broke.

**Twenty-four Silk Shirts Gone.**

Charlie Murray, film comedian, with Mrs. Murray, returned from a trip to the beaches last Saturday night to find that the front door of their home on Hoover street had been broken open and that thieves had carried off, in two very valuable walrus skin bags, some twenty-four silk shirts, silk socks, silk underwear, silk pajamas, and practically every other article of wearing apparel of silk that the Murrays owned, besides a $180 fur belonging to Mrs. Murray. Altogether, the articles stolen were valued at about $1,000.

**Projection Machine in Home.**

Tom J. Geraghty, scenario author,

**One Is the Veil of Mystery and the Other the Vale of Tears.**

Showing on the left, Constance Talmadge in "The Veiled Adventure," her Select in the making; and on the right a scene from "Bolshevism on Trial," another Select feature.

has installed a projection machine in his home on Pinehurst Road, Hollywood, to aid him in the work of titling and cutting the pictures he has scenarioized. Geraghty is now working on the newest Anita Stewart production, "Mary Began," directed by Lois Weber.

**Harry Lyons Dead.**

Harry Lyons, brother of Eddie Lyons of the comedy team of Lyons and Moran at Universal City, died at his home in Hollywood on March 13, of heart failure, after an illness of two weeks. Lyons has appeared in support of his brother in Universal comedies during the past four years. Besides his brother, Lyons leaves his wife, Gladys, and his mother, who lives in the middle west. Interment took place at Calvary Cemetery in Los Angeles, and the pall bearers, all actors with whom Lyons has worked, were Lee Moran, Eugene De Rue, Al Cawood, Arthur Smith, Hal Matthews and Charles Christie.

**Constance Crawley Dead.**

Constance Crawley, noted stage actress, died at her home in Los Angeles, of heart failure, on March 17. Miss Crawley was thirty-nine years old, and had been suffering from various ailments for some time. The death of her young daughter, Vera, last April, caused her intense grief and suffering, from which her friends say she had never fully recovered. The actress was a beloved member of the stage and film artists' colony of the West Coast. She was at one time associated with the American Film Company, playing leading roles in the Arthur Maude company. Her last stage engagement was in vaudeville on the Orpheum circuit.

**Film War Association Asks Dissolution.**

Because the close of the war has ended the usefulness of the Motion Picture War Service Association, that organization has petitioned the Superior Court of Los Angeles to dissolve the corporation, and Judge Weller has set April 14 as the date for hearing the case. Appended to the petition for dissolution are the names of Mary Pickford, D. W. Griffith, Douglas Fairbanks, C. B. De Mille, J. L. Lasky, William S. Hart, Mack Sennett, J. A. Waldron, S. E. Taylor, C. B. Bitzer and Frank E. Woods.

**Universal Film Men in Town.**

Joe Schnitzer, general sales manager of Universal, and Gus Metzger, district manager of the territory west of Denver, were Los Angeles visitors last week. Schnitzer held a conference with Dave Bershon, manager of the Los Angeles exchange. Metzger will make his headquarters in San Francisco instead of Portland, as originally planned.

**Luncheon at Goldwyn.**

Samuel Goldwyn entertained representatives of the Los Angeles newspapers at a luncheon at the Culver City studios on March 18. Censorship was the chief topic of conversation during the repast.

**Manker in San Francisco.**

Roy L. Manker, general manager of the Palmer Photoplay Company, made a business trip to San Francisco last week.

**Hart Film Breaks Records.**

In six days the new William S. Hart picture, "Branding Broadway," broke the house record for the usual week of seven days during its recent run at the California Theatre in Los Angeles; and extra matinees had to be put on both Saturday and Sunday to accommodate the crowds, according to Harry Leonhardt, manager of the California.

## Studio Shots

THOMAS H. INCE has selected the story for his first big special production that he will make for the Artcraft-Paramount program. C. Gardner Sullivan is writing the continuity.

George Holt, formerly a screen villain, has assumed charge of the Eddie Polo company in the capacity of director.

Rhea Mitchell is playing opposite Monroe Salisbury in "The Open Road," which is being produced under the direction of Rupert Julian.

Frank Leigh, who has appeared in a number of Famous Players-Lasky productions, is now at Universal City.

Peggy Hyland has gone to Santa Cruz Island to make desert island scenes for "Miss Adventure."

Louise Glaum won the final decree for divorce from her husband, Harry Edwards, film director, last week. An interlocutory decree was granted her in March, 1918. The couple were married in 1916.

Charlie Murray has signed a new contract with the Mack Sennett company.

Edith Roberts is leading woman for Charles Ray in his new Ince production.

Alfred Whitman, who recently finished a picture with J. Warren Kerrigan, is playing a leading part in "The Walk-Offs," a stage play at the Morosco Theatre.

Alice Elliott, a stock company actress from Oakland, is playing the part of an Italian girl in the new Monroe Salisbury picture.

Juanita Hansen is at the head of Tom Mix's supporting cast in his new picture, "The Romance of Cow Hollow."

George Beban spent last week in San Francisco, making personal appearances at the Tivoli Theatre, where his new picture, "Hearts of Men," was showing.

Douglas MacLean is enjoying a little vacation between pictures at the Ince plant.

Rollin Sturgeon will direct Priscilla Dean in "The Chatterbox," a recent story by Bayard Veiller.

Albert Roscoe, former leading man for Theda Bara, is playing the part of Stephen Cantyre with Tom Moore in "The City of Comrades," now being filmed at Goldwyn.

George Hackathorn plays the part of a small town soda clerk in King Vidor's new play, "Better Times."

The principal players supporting H. B. Warner in his new J. D. Campton production are Barbara Castleton, Carmen Phillips, Eugenie Ford, Walter Perry, Wedgewood Nowell and Jay Dwiggins.

Orral Humphrey, who is playing in support of Jim Corbett in "The Midnight Man," has announced his intention of retiring from the screen after the serial is finished and devoting his time to his ranch.

Charley, the big elephant at Universal City Zoo, broke the chains that bound him on the afternoon of March 17 and wandered through the San Fernando valley for several hours before George Englehart, an employe at the studio, recaptured him.

Scotty Dunlap, who has served a long apprenticeship as assistant director, will have entire charge of the second Al Ray and Elinor Fair picture to be made at the Fox studio.

Seena Owen is Tom Moore's leading woman in Basil King's story, "The City of Comrades."

The new Enid Bennett picture, produced under the working title of "Nemesis," will be released as "The Call of Men."

Captain Robert Warwick has arrived to play the leading role in the Lasky picturization of "Secret Service." Captain Warwick was accompanied by his wife.

Neal Burns and Vera Steadman have been added to the Universal comedy forces and are playing the leading parts in "Happy Returns," with Jack Dillon directing.

Fritzi Brunette has finished her engagement at the American studios in Santa Barbara, and is playing opposite Mitchell Lewis in his Select Picture.

Lillian Greenberger, business manager of the Lois Weber studio for the past two years, is now casting director at Universal City.

R. Cecil Smith, continuity writer at the Ince studio, has just recovered from an attack of pneumonia.

Francis Ford has returned to Los Angeles after a three weeks' trip to southern and eastern cities on business connected with his recent serial, "The Silent Mystery." Ford made a number of personal appearances during his trip.

Madge Kennedy will soon begin production on "Fanny and the Servant Problem," a play by Jerome K. Jerome, for which Samuel Goldwyn has just secured the film rights.

Thompson Buchanan, author of "A Woman's Way" and other plays, will join the Goldwyn scenario staff about April 15.

William C. Dowlan has been engaged to direct Peggy Hyland in her next picture for the Fox program.

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**Ellen Cassity Hurt in Making Scene.**

Insistence on realism by Director Richard Stanton, who is producing "Checkers," the racing play, for William Fox, resulted in a painful injury to the right eye of Ellen Cassity, who plays one of the leading roles in the production.

The accident occurred during the filming of the ballroom scene, in which Herbert Kendall gives a party to Alva, his fiancee. Miss Acker entered the ballroom and raised her glass in a toast to Elliott. With a quick sweep of his arm, Elliott dashed the goblet from her hand, breaking it into fragments. One of the pieces of glass struck Miss Cassity in the eye.

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**Film Messengers Violate Rules.**

Complaints have been received by the Transportation Committee of the National Association of the Motion Picture Industry from several of the railroads that messengers in the employ of exhibitors have been making a practice of carrying motion picture film into the coaches of passenger trains.

This is in direct opposition to the rules of the railroad companies and the Interstate Commerce Commission, which state that film must be checked in the baggage car.

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**Fineman Goes on Exchange Tour.**

B. P. Fineman, manager of the accessory sales promotion department of the Famous Players-Lasky Corporation, left New York last week on a tour of all the Famous Players-Lasky exchanges. Mr. Fineman's immediate purpose is to consult with managers on the handling of accessories with the idea of enhancing the service of this material. He will also explain in detail the new system of advertising and publicity whereby complete co-operation of exhibitors and the exchanges will be effected.

# GRIFFITH REFLECTS FIGHTING SPIRIT

## In "The Girl Who Stayed at Home" the Director Has Given the Screen a War Picture Filled With Romance and the Intrepid Humor of the American Soldier

**By Edward Weitzel**

EASILY the best Griffith picture since "Hearts of the World," the eminent director's latest contribution to the Artcraft program, "The Girl Who Stayed at Home," will lose nothing of its timeliness by coming after the close of the war. Filled with romance and the intrepid humor of the American soldier, it reflects the spirit of the fighters who crossed the ocean and of their womankind who stayed at home. To France and her soldiers the conflict was of such a desperate nature that it left no room for any feeling but grim determination. Italy and her troops shared the same emotion.

The "Tommies" of Great Britain showed their scorn of danger and contempt for hardship with characteristic humor, and lost no opportunity to belittle their task and turn the most desperate situation into a laugh. It was all in the day's work, and they fought, side by side, with their allies in the spirit of the Continental soldier who

**The Meeting of the Brothers.**
An incident with the touch of originality.

had a minister next to him in one of the battles with the Red Coats. The two men were brothers and were firing from behind a log. Both were expert marksmen and all their shots told. Every time the religious brother hit one of the enemy between the eyes he would remark piously: "God have mercy on his soul!"

And every time the other sharpshooter bowled over his man, he would give a satisfied chuckle and drawl "There's another one gone to hell."

**Intrepid Humor a Birthright.**

The American boys who fought in the Argonne Forest and at the Hindenburg Line were direct descendants of the brother who chuckled. Intrepid humor was their birthright, the courage that laughs and jokes in the face of danger their common heritage. And if the time came when, through physical weakness they were no longer able to make a jest of death, returning strength found them ready to respond to the sally that meant defiance to the enemy and to every engine of destruction he might devise.

Eager, smiling confidence was written on the faces of the army of three million men that answered the call of the Allies. News reel after news reel, from the departure of the first troopship to the last, attested the truth of this proud boast. It thrilled the hearts of all that saw it—the men and women of the United States who did their share of the work at home and the anxious watchers of England, of France and of Italy whose despairing souls gained strength and courage in the buoyant bearing and sturdy step of the lads who carried the stars and stripes.

It is this inspiring phase of character in the heroes that are daily returning from the scene of conflict and of those who are sleeping their last sleep in the tender care of grateful France that is the theme of "The Girl Who Stayed at Home." Scenes are shown of battle, destruction and death; of heroic deeds and the horrors of war. But only in sufficient number to furnish a background for the purpose of the story. Smiles and not tears are the spectator's portion, although he will witness at least one episode of compelling dramatic power which reveals David W. Griffith at his finest expression of screen art.

**The Romance of Two Brothers.**

There are two girls whose lives are closely connected with the central interest of the story and who wait at home while the boys they love are at the front. Ralph Gray and his brother are sons of a wealthy shipbuilder. Ralph volunteers at the first call for soldiers. The girl he loves is a French maiden who is betrothed to one of her own countrymen. He is wounded in battle and dies in her father's chateau, and the American finally wins her.

Jim, the younger of the two brothers, tries to evade service. He is engaged to a little cabaret dancer, and life has always been a pleasant joke to him. His father treats him with a mixture of contempt and indulgence and tries to have him put in the exempt class when an official document informs Jim he is in class A.

**Making a Man of Jim.**

The scenes where the elder Gray carries the matter up to the highest authority only to be told that his efforts are useless are among the most satisfying in the picture. When Jim informs the chairman of one of the higher boards that he wants to fight but his father will not let him, the callow youth receives the grim reply:

"Don't worry, young man: Uncle Sam wants you and you'll fight, all right."

Training camp methods have their usual effect and when Jim starts for the transport he is a different chap physically and mentally. The meeting in the trenches between the two brothers is a clever touch. Jim spies Ralph first. Stepping quietly up to him, he takes out a cigarette and asks for a match. His brother turns to comply with the request and the next instant the two boys have their arms around each other.

The heedless youngster with too much money to spend has been licked into a man by a drill sergeant several times before on the screen—but not in the Griffith way. Also, Robert Harron plays Jim! He makes the boy a joy in all his moods, and creates the larger part of the abundant laughter in the picture. Whatever the original intention of the scenario writer, Jim Gray is the most entertaining character in "The Girl Who Stayed at Home," thanks to the easy skill of young Mr. Harron. As the elder brother, Richard

**The Tribute to Old Glory.**
After years of refusal to become a citizen.

Barthelmess, is natural and quietly efficient.

**A Valuable New-Comer.**

The big tragic scene takes place when the Germans capture the chateau of Monsieur Le France while he and his granddaughter are hiding in the cellar of the dwelling. A wounded German officer has staggered into their retreat and fallen to the floor. His faint moan for water is answered by the French girl. The moment to repay her kindness comes when one of the dying man's countrymen discovers Mademoiselle Blossom and attempts to drag her away. Finding that appeals to his comrade's manhood are useless the wounded soldier draws his revolver with his last ounce of strength and shoots the ravisher dead. He then sinks back lifeless.

The scene is splendidly played by

Carol Dempster, Adolphe Lestina and David Bitler.

Carol Dempster is a new-comer to the screen. She has beauty and ability, and her face is capable of expressing deep tragedy. Her performance of the compassionate French girl places her among the really valuable young leading women of the silent stage. Clarine Seymour as the cabaret dancer is sufficiently lifelike to have been lured away from a lobster palace in Times Square. Director Griffith has grown overpartial to heroines who jig in place of walking, but Cutie Beautiful comes naturally by her dancing feet.

**The Impudence of Bobby's Jim.**

Good comedy subtitles help to amuse the spectator, and the comedy ending will send him away chuckling. The production is worthy its director, but the story does not warrant seven reels. It is still excellent entertainment as it stands, however, and the innocent impudence of Bobby Harron's Jim never grows stale.

# HALL A HUB RADIATING CORPORATIONS

## Chart Needed to Discover Particular Company in Office Suite—Rothapfel Showing Early in May

FRANK G. HALL, one of the youngest of the successful men of the film business, and by the same token one of the most successful of the young men in the same film trade, is a little island of ideas completely surrounded by corporations. A visit to his offices for the purposes of obtaining an interview is akin to locating a spot on a coast you've lost the chart of overside. His private office is the hub. From it radiates the Film Clearing House, the Independent Sales Corporation, the Film Finance Corporation, and the Rothapfel Picture Corporation.

It was in reference to the Rothapfel Unit Program that a representative of the Moving Picture World called upon Mr. Hall, but finding him in a corporation mood, decided to obtain an exposition of his various businesses for the trade.

Concerning the Rothapfel Picture Corporation, which he formed with Samuel L. Rothapfel at its head, Mr. Hall was most enthusiastic.

**First Rothapfel Showing in May.**

"I believe our friend Sam would be able to tell it to you in a more artistic manner," he said. "If you could see him at the studio with his sleeves rolled up and his hair standing on end, directing his first unit program, it would be a treat."

"We are going to present the first Rothapfel Unit Program in New York at a trade showing about May 10 at the Rialto or the Rivoli. We are going to release six unit programs a year, giving to the exhibitors a most unique and high class entertainment."

**Clearing House for Independents.**

Mr. Hall told of his selling end of the motion picture industry, and went on to explain the functions of each of his various organizations.

"The Film Clearing House," he said, "was organized for the sole purpose of providing independent producers or groups of producers an agency through which they could have films shipped and inspected, their rentals collected and turned over to them weekly. Within a month after its founding in October, 1918, we had eighteen units in operation, having purchased the Kleine exchanges.

"I soon discovered that while this was the first step in the right direction, I had to furnish a sales organization to get the product. Hence the formation of the Independent Sales Corporation. I figured that, doing business with a number of producers, I wanted a sales force so that if one man had a star series we could contract with him to sell his pictures on an independent basis."

**10-20-30 a Special Hall Idea.**

In response to a question concerning the Film Finance Corporation, Mr. Hall stated that this company had been formed to finance the cost of prints and to make the producers an advance on the cost of production. The Film Finance Corporation has contracts with the Film Clearing House and the Independent Sales Corporation to have the pictures which they acquire sold and distributed by them.

Taking up the 10-20-30 idea which is a child of his, Mr. Hall made it clear

**Frank G. Hall.**

that $30 is the price which prevails for about the first eight weeks on these special pictures, $20 after the pictures have passed the eight-week stage, and $10 after another specified time.

"The exhibitor likes to have a fixed price and this plan of mine gives it to him," concluded Mr. Hall. "We have already signed up over 2,800 exhibitors, and I hope in a short time to reach the 4,000 mark." REILLY.

**Rothacker Visits New York.**

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, is in New York City on business. He intends spending two or three weeks doing the Florida resorts.

## Brazilian Editor Here to Get Data on Pictures

UGO LEAL, associate editor of the Rio Journal, of Rio de Janeiro, Brazil, arrived recently in New York on the first lap of his transcontinental tour, and his first visit was to the offices of the Fox Film Corporation. He spent all of last week at the Fox studios watching Richard Stanton direct scenes in "Checkers." He is to spend a year in this country gathering data on the moving picture for a series of articles he is to write for his paper.

"I picked the Fox Film Corporation for my first visit because Fox pictures are the best known in South America," said Mr. Leal.

"With about a hundred first-class theatres in Rio de Janeiro all but one play the Fox pictures. Theda Bara is the best known screen actress in South America.

"Of the men George Walsh, in his clean, thrilling comedies, easily leads the male contingent.

"Another Fox star who is well liked is Gladys Brockwell. She has become very popular during the last two years.

"I never have been in the United States before. When I decided to write a series of articles for my newspaper I made up my mind to study the moving picture business. My first thought was of the Fox Film Corporation. I was interested in the company's pictures, have seen every one shown in my city and felt on an intimate footing with the company."

Mr. Leal is a South American by birth, but has traveled extensively. He speaks English, Spanish, French and German. He will remain in New York another month and then will start on a swing around the country, reaching Los Angeles in the fall, where he plans to spend at least three months studying the motion picture industry. In the meantime his articles will appear once a week in his newspaper.

**Receiver for Educational Distributing.**

Bankruptcy proceedings were instituted in the United States District Court on March 20 against the Educational Distributing Corporation, distributors of moving pictures, at 2 West Forty-fifth street, by David W. Kahn, representing Thomas J. Edwards, on a claim of $25,000.

Judge Mayer appointed Charles A. Riegelman receiver of the business under a bond of $2,000 upon the application of the petitioner, who alleges that the company is insolvent and that it has committed acts of bankruptcy.

**Rich to Write for Screen.**

H. Thompson Rich, writer and editor, formerly at the head of The Forum Magazine, has joined the Vitagraph scenario staff. Mr. Rich, before he gave up his career temporarily to "do his bit" in the great war, was a contributor to a number of prominent magazines.

Following demobilization Mr. Rich decided to make the change, and submitted to George Randolph Chester, scenario manager at Vitagraph, two photoplays that secured for him a place in the scenario department of that company.

# MAKE AN AUDIENCE FOR EVERY FILM

## First National's Director of Publicity Believes In Selecting From the General Public, by Means of Your Advertising Copy, an Assemblage of Sympathetic Fans

C. L. YEARSLEY, director of First National's publicity, has his own ideas, born of exhibitor experience, for the promotion of every picture that passes through his department. He believes that there is something in every photoplay that will appeal to a large body of the showgoing public and in evolving advertising he aims to create an audience in sympathy with the individual proposition immediately in hand.

"Every fan has his or her own type of pictures that most appeal," said Mr. Yearsley to the World representative. "There is little use in trying to create advertising that will appeal to everybody, everywhere, in the thought that all classes of showgoers can be attracted to every film that is screened. We aim here to have pictures of sufficient variety to appeal to all types of theatregoers and fit each picture with publicity helps and advertising copy that will appeal directly to the class of people whom we believe will be most interested."

Mr. Yearsley speaks of long experience; as a publicity man for film distribution who has "the exhibitors' angle." As an American interested in theatrical publicity and advertising he went to Australia several years ago, becoming publicity man for James D. Williams' theatre interests. At the end of a year an amalgamation of theatre circuits was effected and Mr. Yearsley continued in his capacity as advertising manager.

**Gains Actual Exhibitor Experience.**

The union of theatre and film interests resulted in Australasian Films, Ltd., the distribution branch, and the Amalgamated Theatres in exhibition. There were at all times forty theatres served by Mr. Yearsley's advertising forces and at times as many as forty-six cinemas throughout Australia drew upon him for advertising and publicity service.

"We always tried to select our audience for the picture we were working on," said Mr. Yearsley. "If the picture was good—no need to always be great—we advertised it honestly to the public, attracting the class of ticket-buyers who liked that particular type of picture and thus our audiences were always better satisfied than they would have been had we attempted to attract everybody with advertising of promiscuous appeal. That's the way we do here at First National. We furnish exploitation that fits the picture and aim thereby to select the proper audience for the greatest percentage of satisfaction."

**Putting Over an American Serial.**

As an instance of direct exploitation Mr. Yearsley cited a series of films that were sent over from here to be exploited in fifteen reels—the original length of the American serial, "Gloria's Romance." Billie Burke was a great personal favorite in Australia, made so by her work as a star in features—but the serial passed a poor inspection when it came to a showing before the men who were to exploit it in that country.

"We cut enough material out of the serial to get it into six episodes of 1,000 feet each—making what we called a 'chain story.' What was left was all Billie Burke. Then we started to play on the personal popularity of the star. There was a baby just arrived in the Ziegfeld family and we played that baby to the limit, always coupling Billie Burke as the beautiful and popular mother; always playing up the 'human interest.' We selected the proper house and advertised and publicized the serial in proper manner—appealing to only the public that was strong for Billie Burke. The result was a greatly successful outcome of what appeared on the face of the first returns as a failure of most doleful outlook.

"There was another failure that we turned into success that illustrates what

C. L. Yearsley.

I mean by advertising films along special lines for each output. One of Melbourne's leading citizens was a scientist; an explorer who sought the South Pole. He took along cameramen and returned with some amazing pictures of blizzards, ice, snow and terrible weather. Ordinarily productions were opened in Sydney and then sent along to Melbourne and the other towns. In the case of the South Pole picture Melbourne, the home of the scientist, was thought to be the proper place to open. The advertising was all aimed at local interest; plain statements of 'Arctic Pictures' and a play upon the explorer's local standing. They failed utterly in Melbourne. Then the proposition was put up to me to exploit in Sydney and elsewhere.

"When we ran the films in our projection room the blizzard scenes and the ice and snow struck me—I pitied the cameramen who had to stand that kind of treatment from the weather. The idea impressed me as the appeal we should make to the public, and all of our advertising and publicity was related to the privation and courage that were required to take these pictures for the public's benefit. We played up the 'human interest'; we packed our houses and turned flat failure into a big money maker."

**Playing Up "Human Interest."**

Just at this moment the manager of First National's Pittsburgh interest dropped in on Mr. Yearsley and began discussing some recent productions. He spoke specifically of Anita Stewart's "Virtuous Wives" and said he had been to considerable pains to find out from exhibitors what special items of attractiveness were most effective in getting their crowds:

"They told me," said the man from Pittsburgh, "that it was twenty per cent. star; thirty per cent. story and fifty per cent. drawing power of the advertising and publicity furnished for exploitation."

**Testimonial to Theory Applied.**

The World man, having just listened to Mr. Yearsley's recitals of many experiences he had with films in Australia, thus had his impression more firmly fixed—that it's a mighty good thing to have exhibitor experience plus the ability to create publicity and advertising for pictures. In the First National system Earl Hudson prepares the newspaper publicity, but among his cues are those which come from Mr. Yearsley's keen sense of fitness in applying the campaign on each picture to the more potent elements of the individual production.

**Cites "Italian Battle Front."**

"There is an instance right here with the First National," said Mr. Yearsley. "'The Italian Battle Front' is a case in point—the value of advertising to a specific purpose. We had in these pictures the first films of actual warfare—and we impressed the fact upon the public that they were real and not the 'fake stuff' they had been getting in the 'war plays' that had been issuing from the manufactories. We told why these pictures were real, told how they had been taken; went into details and made our appeal directly to the class of theatregoers who would be presumed to have special interest in seeing them. Exhibitors who advertised the pictures as we suggested in our press sheets 'cleaned up.' Those who simply advertised 'Italian War Pictures' without going into convincing details were not so successful with them."

Experience, after all, is the best teacher, and Mr. Yearsley is fortunate in the possession of exhibitor knowledge plus an immediate sense of discrimination; an ability to pick out the "human interest" element in features that are turned over to him. HILL.

# Doings of Organized Showmen

## FORM AFFILIATION WITH SEATTLE BODY

### Oregon Exhibitors Join Northwest Film Board of Trade at Big Organization Meeting in Portland

AGAIN an organization for Portland (Oregon) exhibitors! Hot upon the heels of two dismal failures comes the affiliation of the Oregon exhibitors with the Northwest Film Board of Trade, with headquarters in Seattle. At the most enthusiastic organization meeting in years, held at the Benson Hotel, the Seattle exchangemen enthused the assembled exhibitors sufficiently to persuade them to part with $30 each in cold cash as payment of initiation fee and dues for a year, and the bond of union between the exchanges and the exhibitors was affected, or at least strengthened.

Just who deserves the credit for bringing the exhibitors together this time is a question. Harry Sibmond, Seattle attorney and general counsel of the film board of trade, was a hard preliminary worker and an intelligent speaker on the problems which he maintained must be solved by exchange and exhibitor in union. J. A. Koerpel, manager for the World Film Corporation in Seatle, acted as toastmaster at the Benson luncheon and consistently selected the speakers who created the enthusiasm necessary to organize. H. G. Rosebaum, manager for the Seattle Paramount-Artcraft office and president of the board of trade, delivered the leading address, while Al Eden, Seattle manager for Select, passed the blank checks around for signature as the climax of the meeting.

**Sunday Question Needs Attention.**

Sol Baum, Portland manager for Universal, explained where the Sunday closing issues now coming to a head in Oregon need the united attention of all the branches of the industry, and explained that the feeling existing with some exhibitors that the Film Board of Trade was an institution organized to the disadvantage of the theatre men was an error. George Guthrie, Oregon Theatre, Salem, delivered one of the most intelligent addresses of the session, speaking on the Sunday closing question and pointing out that successful Sunday shows in unliberal localities depended upon the proper selection of pictures. The entrance into the industry of such nationally prominent men as Mr. McAdoo, Mr. Guthrie said, would elevate it to a higher plane.

**Tells of Trade Board Work.**

A. H. McDonald, who controls the theatrical situation in Eugene, followed Mr. Guthrie's sentiments by saying that the danger of Sunday closing lay with the exhibitor rather than with the public. Eugene is now closed on Sunday, but Mr. McDonald says he has convinced the city selectmen through the presentation of proper pictures that the business of the silent drama should be classed with the best businesses of the land and not be stacked alongside of the liquor and tobacco industries.

Mr. Koerpel told of the work of the board of trade in the Yakima Sunday closing fight and the influenza-prevention campaign, J. J. Parker, of the Portland Majestic Theatre, gave the history of the Sunday closing fights in Oregon, Mr. Eden explained the Board's effective work for improved express service and in the adjustment of differences between exchange and exhibitor, and other film men called upon by Mr. Koerpel indicated that only love and harmony existed between the distributing and exhibiting branches of the industry. A stirring address by Charles P. Salisbury, in charge of the Liberty Theatre at Camp Lewis, on the question of the sane selection of photoplays and co-operation along these lines between theatres and exchanges, was most enthusiastically received. Then Al Eden showed the boys where to put their names on the dotted line in order to make them associate members of the Northwest Film Board of Trade.

Participating of the feed at the board's expense were Robert A. Brackett, Seattle; George B. Guthrie, Salem; A. S. Kolstad, Hood River; Albert W. Eden, Seattle; V. M. Schubach, Universal, Portland; Sam Sax, Princess; Sam Fleishman, Rex; J. B. Washtock, Victoria; E. H. Marston, Tivoli; E. J. Myrick, Liberty; W. A. Graeper, Union Avenue; W. W. Ely, Hippodrome; C. S. Jensen, Liberty; S. Bernstein, Elite; W. A. Lewis, Scenic; J. A. Bradt, Echo; J. C. Stille, Peoples Amusement Company; W. Strahlman, Isis; Elliot S. Itzikowitz and Isaac Geller, Peninsula; J. J. Parker, Majestic; R. Wingham, Exhibitors Mutual; Jack Tiilman, General Film; C. M. Hill and Vernon R. Moore, Famous Players-Lasky; J. B. Sperry, Pathe; Abraham Nelson, Moving Picture World; Harry Hunter, Famous Players-Lasky; Sol Baum, Universal, all of Portland; H. G. Rosebaum, president Film Board of Trade, Seattle; Harry Sigmond, general counsel; F. Trode, Famous Players-Lasky; J. A. Koerpel, World Film; A. H. Huot, Film Clearing House; E. F. Burk, Fox, all of Seattle; B. J. Calla-

**Gladys Brockwell and Madlaine Traverse Have Big Parts in Their Newest Fox Features.**
"Pitfalls of a Big City" and "The Love That Dares" are the respective pictures which these two stars illumine.

han, Strand, Seaside, Oregon; A. Bettingen, Grand and Empress; the Dalles; A. H. McDonald, Eugene; Charles P. Salisbury, Liberty, Camp Lewis, Washington; O. Phelph, Liberty, Hillsboro.

## New Miami Valley League Makes a Vigorous Showing

THE new organization which came out of the remains of the old Miami Valley Exhibitors League in Dayton has been doing good service in the present fight in Ohio to legalize Sunday motion pictures and give local option to the several communities. It is said that the strongest organization that ever existed is now in effect in Dayton and that local managers are giving their unlimited support to the movement started by John Seifert, Al Kinzler and Mark Gates.

No officers have been elected as yet for the new organization, but it is thought that one of these will land the president's chair. Any one of them would be fully able to take care of the job. The signing of thousands of petitions and telegrams a week ago in every one of Dayton's film houses in favor of the Banker Bill to legalize Sunday shows is evidence. The fact that on the first day of the signing of these petitions over twenty-five thousand names were secured gave faith to the league and they continued the good work throughout the week.

Although many have said that exhibitors could not stick together there is now more money in the coffers of the local league than ever and almost all local managers have paid their initiation fee of $10. According to those prominent in the affairs of the league that body's activities will not stop with the end of the Sunday closing trouble; rather will they multiply. Another very promising outlook is the fact that exhibitors in territory surrounding Dayton have expressed their willingness to join the new league, and it looks as though that body of exhibitors will establish itself as a real power.

John Seifert.

### Weeks Leaves for Coast.

C. A. Weeks, treasurer of the Zane Grey Pictures, Inc., and Great Authors' Pictures, Inc., left New York on Wednesday, March 26, for a hurried trip to Los Angeles, where he will confer with B. B. Hampton, president of the two organizations, and other associates in the western offices of these companies.

Mr. Weeks will arrive in Los Angeles in time to witness the filming of several of the biggest scenes in "Desert Gold" and "The Westerner." He will remain only a week, the purpose of the trip being solely to consult with his associates upon some of the details of the service campaigns to be put behind these two productions.

### Blackton Star Back from California.

Sylvia Breamer, star of J. Stuart Blackton's current Vitagraph special, "The Common Cause," and also of his next feature release, "A House Divided," distribution of which has not yet been announced, returned from California Saturday, March 29.

Miss Breamer had to leave the West earlier than she had originally planned so as to be back in New York to start work on her next Blackton production.

# NORTHWEST ORGANIZATION IMPROVING

## Film Board of Trade Meets in Seattle and Adds Fifteen Members—Sees Need of Concerted Effort

TO prepare for opposition to Sunday closing and to combat the present tendency toward excessive taxation of theatres forty-two film men and theatre managers of Spokane and the Inland Empire met in the Davenport Hotel, Spokane, March 19 and received fifteen additional members for the Northwest Film Board of Trade.

The meeting was opened by H. G. Rosenbaum, of Seattle, manager of the Famous Players-Lasky Company, and president of the board. Mr. Rosenbaum said: "The theatre men are the poorest organized of any body of men. It is not our intention to take in any but managers at this time. We are proud of our record in the Yakima situation, where Sunday closing was successfully opposed."

Harry Sigmond, Seattle, general counsel for the board, said: "The bad boy in the film business, whether it is the manager or the producer, is the one who makes it hard for the other fellow. One of the aims of this organization is to get justice for all. The general run of the clergy is with the film men and will admit the power of the screen, but there are a few loud-mouthed reformers who oppose it."

### Soldiers Will Want Sunday Shows.

"In the 2,000,000 men coming back from overseas you have your greatest support," said John Koerpel, of World Film, "for they will oppose being denied amusements on the only day they have off from work. They will have some European ideas."

P. L. Carroll, manager of the Pathe exchange in Spokane, said: "During the influenza epidemic they closed the theatres for twelve weeks, but the department stores were crowded."

Other speakers were Dr. H. S. Clemmer, E. Clarke Walker, C. S. Stilwell, J. W. Allender, Spokane, and H. S. Graham, Winchester, Idaho. All spoke in favor of the organization.

### The Trade Well Represented.

Those present were: J. William Houck, Spokane, manager Liberty Theatre; R. A. Grombacher, Spokane, secretary Liberty Amusement Company; J. S. Nelson, Seattle, traveling representative of Exhibitors-Mutual Distributing Corporation; H. H. Brownell, Seattle, branch manager of Exhibitors-Mutual Distributing Corporation; W. A. Baker, Chewelah, manager Empress Theatre; T. H. Terhune, Spokane, manager Rex Theatre; J. H. Hurley, Davenport; L. A. Todd, Seattle, traveling representative of Fox Film Corporation; C. C. Spencer, of Wallace, Idaho, manager of Grand Theatre; F. F. Moe, Wallace, Idaho, manager of Liberty Theatre; William Humphrey, La Crosse, manager of Scenic Theatre; A. M. Hogle, Seattle, traveling representative of Vitagraph; Joe Madson, of Salt Lake City, representative of American Film Corporation; Harry Arthur, Seattle, manager of United Theatres; P. G. Lynch, Seattle, representative of the Paralta Pictures in the Northwest; W. J. Drummond, Seattle, manager of the George Kleine Company; W. L. Casey, Newport, manager of Fid's Opera House at Newport, also the Liberty at Sandpoint, Idaho; W. A. Mead, Seattle, manager of the Universal Film Exchange, also vice-president of the board; R. C. Hudson, Spokane, booker for the Universal Film Exchange; Wallace Potter, Spokane, manager of the Universal Film Exchange; O. W. Newton, Hillyard, manager of the Liberty Theatre; K. L. Burk, Seattle, manager of Fox; C. C. (Doc.) Crews, Walla Walla, manager of Liberty Theatre; Dr. H. C. Lambach, Spokane, of Clemmer Theatre; Leon Potter, Spokane, of Universal; Lieutenant J. G. Bushnell, of the Universal Exchange, Spokane. The last two recently returned from France.

## Ontario Exhibitors Plan to Meet April First

IN issuing the call for the April general meeting of the Motion Picture Exhibitors' Protective Association, Secretary Thomas Scott, of Toronto, announced that the Ontario association now boasts of a membership of 211 members, 94 of whom are in the City of Toronto.

The outside centers hold the balance of power in the organization, and it is a fact that a considerable proportion of the outside membership has been attending the general meetings in Toronto during the past three or four months. Secretary Scott also points out that the City of Hamilton enjoys a 100 per cent membership in the association, the 17 exhibitors of that city being members of the body. This does not include the vaudeville houses of Hamilton.

### Will Discuss Exchange Franchise.

Secretary Scott has also announced that the Ontario association is now affiliated with the exhibitor associations of the Province of Quebec and of the Maritime Provinces so that all the exhibitors of Eastern Canada are now working in harmony. It is expected that the Manitoba Moving Picture Exhibitors' Association will also fall in line with the Easterners shortly.

The Ontario organization has received

its government charter for the Canadian Exhibitors' Film Exchange, Limited, and the capitalization has been fixed at $100,000 as a start. This amount will be increased if the necessity arises. Announcement is made that over one hundred exhibitors have already taken stock in the new exchange. The association has not yet decided upon the franchise which will be bought, but this matter is down for discussion at the April meeting which will be held at 143 Yonge street, Toronto, on Tuesday, April 1. The prospectus of the new exchange company has been prepared and will be distributed among all exhibitors within a week or two.

Secretary Scott visited Ottawa on March 21 to interview government officials regarding the desirability of the abolishment of the fifteen-cent a reel a day tax. He will make a report of his work at Ottawa at the April session.

The general membership fee for exhibitors outside of the City of Toronto is only $10 a year.

## Ohio Labor President Says Workers Want Sunday Shows

At a regular meeting of the Central Labor Union representing seventeen labor organizations in the city of Piqua, Ohio, resolutions favoring the passage of the Banker Bill to legalize motion pictures on Sunday after the noon hour were adopted and copies of it were sent to the state representatives and senators at Columbus. In regard to the new bill, Joseph J. Welsh, president of the labor union, said:

"The proposed legislation does not interfere with churchgoers and their desire to worship on Sunday, and it would give the masses an opportunity to visit an amusement, the privileges of which they are denied here in Piqua at the present time. The class of people who are compelled to earn their living are entitled to some sort of recreation within their reach on the one day of the week that they have to themselves. There is no more harm in attending picture shows than the amusements of which many churchgoers partake without the slightest twinge of conscience. Picture shows have an educational value that is just as great on Sunday as it is on Monday."

Mr. Welsh also mentioned that many workers have left Piqua with their families to live in Dayton, Springfield and other towns for no other reason than that they were denied the right of amusement on Sunday. Mr. Welsh went to great length in urging the support of the Banker Bill by all of the senators and representatives from the Piqua territory. Piqua is only one of the Ohio towns that is now closed.

### Dedicate Song to "Fatty" Arbuckle.

"Oh, Helen!" the comedy stuttering song, which has taken the country by storm, has been dedicated to "Fatty" Arbuckle by Joseph W. Stern & Company, publishers of the hit. The run on this song is rapidly approaching the million mark.

A special cover for the song has been designed, presenting Arbuckle's smiling photograph, duly autographed; and the publishers have started a big drive among their local dealers to co-operate with exhibitors of Paramount-Arbuckle pictures.

# HODKINSON TAKES ZANE GREY PRODUCT

## Stirring Novel of Western Life Furnishes Scenario for First Film of New Line Chosen by Distributor

THE announcement this week that the W. W. Hodkinson Corporation is to handle the Zane Grey Pictures, Inc., identifies the second of the big, new lines of product it will distribute. The Augustus Thomas—Harry Raver Artco Productions, known as the Four-Star series—as noted in these columns two weeks ago, was the first large contract undertaken by this corporation.

The Zane Grey Pictures company is the novelist's own company. The books of Zane Grey will be used as the basic material for the productions, and the author himself will co-operate in making the pictures.

The company is now working on the first of the series, a master picturization of the author's great novel, "Desert Gold." The part of Dick Gale is being played by E. K. Lincoln. Casting for this production has been carried on both in the West and the East. One of the latest additions, for instance, is William Bainbridge, noted for "Hands Down," "God's Country and the Woman," and many other pictures, who in "Desert Gold" takes the part of the rancher, Belding. The rest of the cast has been just as carefully chosen.

Benjamin B. Hampton is president of Zane Grey Pictures, Inc. Van Campen Heilner, one of the editors of "Field and Stream," is associated with him. The man mainly responsible for the organization of the Zane Grey company is Eltinge F. Warner, owner of "Field and Stream" and "Smart Set," who "discovered" Zane Grey when he was a struggling writer nearly a dozen years ago. T. Hays Hunter is in charge of the direction of "Desert Gold." The New York offices of the corporation are at 3 East Forty-fourth street, and are in charge of Charles A. Weeks, treasurer of the company.

Discussing the affiliation of the Zane Grey Pictures with the Hodkinson organization Mr. Weeks, treasurer of the Zane Grey company, said:

"The Zane Grey Pictures are going to be a revelation to the trade.

"As an example of the painstaking care being put back of and into the Zane Grey Pictures three months were given to the preparation of the scenario of our first picture, 'Desert Gold.' Three of the ablest scenario writers obtainable and Mr. Grey himself were engaged constantly. This same exacting attention has been given to every detail of the making of the picture—cast, direction, location, sets, etc.

"Starting, as a foundation, with a story of which more than a million copies have been sold, it will be obvious that the finished product can scarcely be other than one that will make for the increased prestige of the author, the producer, the distributor and the exhibitor."

### Prizma, Inc., Moves.

Prizma, Inc., producers of the Prizma Pictures in nature's colors, has outgrown its quarters at 11 East 14th street, New York, and has made arrangements to move its executive offices on April 1 to 71 West 23rd street, where it has leased the entire fourteenth floor.

The work of enlarging the Prizma laboratories at 3193 Boulevard, Jersey City, in order to provide facilities for meeting the demand for prints is being carried on rapidly under the supervision of William V. D. Kelley, inventor of the Prizma processes.

## First National Gets Ready Many Prints of Peace Film

THE First National Exhibitors Circuit will send through its exchanges, a hundred prints of "Whom the Gods Would Destroy." Simultaneous showings in a hundred cities either on April 15 or 21 are hoped for.

Harry Scherer of the Cambria Theatre, Johnstown, will close his film season with the MacCauley feature, playing it at seventy five cent top prices April 21, 22 and 23.

The MacCauley representative, who will make a tour of the First National eastern exchanges, announces his concern's willingness to play the film anywhere on a percentage scale.

The League to Enforce Peace, of which ex-President Taft and other noted men are heads and of which over four hundred thousand people are participating members, are behind the picture, and it is expected now that an immense advertising campaign, coupled with the hundreds of discussions and conventions on the subject of a League of Nations, will be begun shortly.

Already over a million letters have been written to sympathizers with the movement, suggesting that they support the film.

A Broadway showing of the film will likely be announced within a few weeks.

### It Pays to Explain.

Manager Stolte, of the Strand Theatre, Omaha, Neb., was to show "The Probation Wife."

"What does 'probation' mean?" he asked his cashier just for fun.

"Oh, I know. Let me think," said the cashier.

Manager Stolte asked the same question of twenty-four others and got practically the same answer.

"What's the use advertising a picture with a word in the title that people cannot grasp at once?" he asked himself. So he clipped from Webster's dictionary a definition of the word "probation" and also the definition of the word "wife" and ran them in the advertisements.

The response to his advertisements proved he did not go wrong.

### Louis Jacobs Coming East.

Louis Jacobs, general manager of the L-Ko Komedy Company at Hollywood, will arrive in New York shortly following a visit to various large cities of the West and Middle West for the purpose of learning what the public likes best in comedies. Mr. Jacobs will spend some time in the East before returning to California. Julius Stern, president of the L-Ko Company, who has been in California since the first of the year, will remain at the studios until Mr. Jacob's return.

# TO DISTRIBUTE GARSON FILM ABROAD

## Important Deal Transfers Foreign Rights on "The Unpardonable Sin" to Apollo

CLOSING one of the most important film export deals which have been recorded during the past six months, the Apollo Trading Corporation, Longacre Theatre, New York, has purchased the sales rights of Harry Garson's "The Unpardonable Sin" for all territories excepting the United States and Canada. The contracts were signed a few days ago, and the Apollo people are already considering many attractive offers for territory, which have been made them as the result of the sensational success of the picture in Detroit, where it was given its premiere.

The Apollo Trading Corporation is a comparatively new concern in the export field, but is already identified with some preferred product for the foreign fields, including the new series of Billie West comedies. Bobby North, well known in the motion picture industry as a director of productions, and Lawrence Weber, producer of both legitimate and motion picture productions, are prominently identified with the Apollo company. Their deal for "The Unpardonable Sin" was handled in the same manner as other deals involving territory on the North American continent. Mr. North went to Detroit to see the picture, and was so impressed with it that he wired Mr. Weber, his associate, that the Apollo company simply "had to have" the picture for the foreign territory. When he returned to New York to take further counsel, after the very stiff price for the picture had been quoted him, he found that Mr. Weber had gone to Florida on a fishing trip. Telegraph and telephone messages failed to raise the fishing partner, for Mr. Weber was bobbing around off the coast of Florida in a little boat. In desperation North hopped on a train and rushed back to Detroit, where he closed the big deal himself, shouldering all the firm's big responsibility himself.

It is conceded that wherever "The Unpardonable Sin" is shown, whether in this country or abroad, it will attract attention as one of the most important photoplay productions ever made. It will advertise itself, its star, Blanche Sweet; its director, Marshall Neilan; its producer, Harry Garson, and every person who has had anything to do with getting it before the public. The Apollo company's enterprise in undertaking the foreign distribution of the big production is considered highly commendable in that it will immediately establish the firm as one of the most important in its field.

**Simplex Employes Hold Dance.**

The First Reception and Dance of the Simplex engineers, which was recently organized among the employes of the Simplex Motion Picture Projector plant, was held at the United Club, Thirty-fourth street, New York, on Monday night, March 24. The hall was filled with the members of the association and their families.

A splendid picture program was first given with song numbers interpersed between pictures. The songs were sung by T. Schrager, E. Morfesi and J. Benedikt, employes of the Simplex company.

Music was furnished by the Simplex Jazz Band under the direction of Mr. Kneuer, of the Simplex order department. Refreshments were served. The heads of the various departments were present, as were a number of the executives. E. M. Porter, the general manager of the Precision Machine Company, was present, accompanied by Mrs. Porter. The festivities ended at one o'clock.

## Minneapolis Film Board Aids Showmen in Trouble

SINCE the announcement of its five new trade rules the Minneapolis Film Board of Trade has become a regular "high court of appeals" for the exhibitors of the Northwest, who have come to it for a settlement of their various difficulties.

Those who have suffered through misunderstanding or misrepresentation on the part of any exchange or salesmen are finding relief by presenting their "case" to the board. In all cases the facts have been quickly ascertained and adjustments made accordingly.

Exchange managers who have been lax in some matters are being brought to time by the board, while exhibitors are finding that it pays to live up to the rules of the new organization.

"Since the application of the five trade rules disappointments due to the late return of films have been reduced by fully 75 per cent. in the Minneapolis territory," said Charles Stombaugh, manager of the Pathe exchange, and prominent member of the Minneapolis Film Board of Trade.

"Several exhibitors have received adjustments of their claims even in excess of their expectations. We solicit the filing of claims by exhibitors covering any irregularities of our member exchanges. They will receive immediate consideration and adjustment.

"The objections to our trade rules have been very rare, and no one has pointed out any fault that those rules as a unit do not themselves provide against."

## Teaches Exhibitors How to Run Projection Room

THE operators' school for exhibitors, originated in Balimore by the members of the Maryland Exhibitors' League, is probably the first of it kind. Frank Durkee, proprietor of the Palace Theatre, Gay and Hoffman streets, is its parent. At a meeting of the league, December last, after the committee, detailed to meet the operators relative to the signing of the new contract, reported back that the Operators' Union would not come to terms with them as they did not represent an Exhibitors' League, a school for operators to teach members of the league who desired to learn how to operate their own projection machines was decided on.

A committee was appointed, including Frank Durkee, chairman; Eugene B. McCurdy, of the Lafayette and Eureka theatres, and Harry Cluster, of the Crystal and Waverly theatres.

The school began in January with a good sized class and sessions have been held regularly in a class room especially fitted up on the second floor of the Crystal Theatre, 528 North Gay street. The school has been successful so far and it has been carried on with the idea of giving each man a chance to understand the working of everything in his theatre.

**White to Edit Stone Productions.**

Philip H. White has been especially engaged for the important position of film editor for the Lewis S. Stone Productions. Mr. White has had extensive experience with the George Kleine, Thomas H. Ince, Universal and Triangle organizations prior to his present affiliation.

# MAKING THE PICTURE HELP LEGITIMATE

## Shuberts Are Advertising Constance Talmadge in "Scandal" to Put Over Stage Production

WITH the Messrs. Shubert advertising Constance Talmadge in one of her old Select pictures, "Scandal," in which she is presented by Lewis J. Selznick, in order to put over their own stage production at the Garrick in Chicago, and Select's Chicago exchange working double time to take care of the reissue bookings at the first-run houses, "Scandal" has literally taken that city by the ears.

"Scandal" was Constance Talmadge's first Select picture. It was written by Cosmo Hamilton. Several weeks ago the producing firm of Lee and J. J. Shubert placed "Scandal" in rehearsal for a stage production. The piece was taken to Chicago, and opened at the Shuberts' Garrick Theatre. Immediately Select's Chicago exchange got busy booking reissues.

Lubliner & Trinz rebooked the subject over their entire circuit. As soon as the Lubliner & Trinz management took account of the enormous interest the combined advertising of the picture and stage play had awakened they booked "Scandal" at the Lakeside for seven days instead of the original three.

This established two records. It is the first time in the history of the Lakeside that any production has played for a solid week, and it was the first time in the history of any Chicago theatre where a reissue had been booked for an entire week. The Lakeside is in one of the strongest competitive districts.

In addition to the Lubliner & Trinz houses Select's exchange then booked the attraction for seven days at the Star Theatre, in the downtown district, thereby establishing another record in that it was the first time the Star had booked a reissue for seven days and the second time that a reissue had been booked for a solid week in that city.

Close on to the Star contract and the Lubliner & Trinz bookings came an order for play dates at each of the fourteen Ascher Brothers' theatres.

Each day public interest in "Scandal" grew greater. The Shuberts were using

big space in the Chicago dailies to advertise their stage production at the Garrick, and all of the pictures houses were going in for big advertising to get the benefit of the Shubert space. In other words, it soon developed into a battle for space between the big New York producers of the spoken stage version and the Chicago exhibitors of Select's original screen attraction.

Both sides were doing a big business. People were attending the stage version at the Garrick and the following night were going to one of the picture houses to see how Constance Talmadge played "Scandal" on the screen, but the accounts of the Shubert experts must have seen a balance on the side of the picture exhibitors.

Last week the Shuberts came out with one of the most unusual advertisements ever seen in any newspaper. They actually advertised Constance Talmadge in the screen production over their own stage version at the Garrick. One of the biggest advertisements to this effect appeared in the Herald and Examiner. The advertisement referred to "Scandal" on stage and screen as the hit of the year, but it expressly advertised Constance Talmadge in "Scandal" at the Star Theatre. In six-point type, at the bottom of the box, it said: "After you have seen this delectable film see 'Scandal' on the stage at the Garrick, where it is the talk of the town."

This rivalry has stirred up more interest over "Scandal" than any other stage or screen production Chicago has ever seen, but it is believed exhibitors in other cities also will be able to take advantage of the unusual opportunity.

# Moving Picture Entertainments Made to Pay for Philanthropic and Other Enterprises

WARREN M. COVILL, of the National Board of Review, opens up the question of making moving pictures pay for the little "extras" required in carrying on the good work of church and school, and also those of philanthropies and charitable institutions. The suggestion is a good one which has been acted on quite frequently and with good results. An article in the March Bulletin of the Affiliated Committees for Better Films by Mr. Covill, and which we quote in part, is as follows:

Social Workers, let's be real daring! Let's go into business! Let's finance our welfare work and abandon in part the old heart-breaking plan of private solicitation! Let's let all the people help in paying for the needy! Regular motion picture entertainments daily, semi-weekly or weekly, high-grade, thoroughly entertaining and wholesome, with the understanding spread broadcast through the town that all the profits will go for some charity. How can that combination help interesting the typical American? The returns from a bright, first-class entertainment of selected pictures will bring enough to keep any ordinary organization in funds. Think of the wealth of material, the special benefits which can be held, the local talent which can be drawn in, and then take off your coat and go to work.

Here is a church in the country town that wants funds for a new Bible, pulpit, furniture, new seats; funds for a new roof, fresh paint and an increase in the minister's pay, hymn books, coal or a Sunday School visitor. You know how hard the money comes by social suppers, socials, contributions or house to house begging. All the while the Sunday School room is idle during the week and the town hall is used so seldom that the air becomes musty. All the while the townspeople are spending money for some form of entertainment. There is no motion picture entertainment in the town to draw together the people, even on Saturday nights. Some of them drive fifteen miles in their autos to find pleasure they crave in the nearest large town. Why not use regularly some hall which will accomodate the townspeople and farmers near by, and let them enjoy a thoroughly pleasant evening while they pay for the church upholstery and the bell.

Then there are the people who have co-operated with the regular exhibitor, leaving him the field for most of the year for his own profits. They have raised the money they need by special benefits. The committee in Providence, R. I., showing pictures regularly for young people on Saturday mornings in the Strand Theatre, has helped the exhibitor draw crowds each week, but they have an understanding that on the fifth week the money will come to them. One benefit raised $1,800 for a Red Cross canteen. The Rialto in New York City has aided the Seaside Hospital for Crippled Children two years with special performances. The association evidently regards the plan a good one. Two benefits were given in Buffalo at Christmas time and the funds for one went to the orphans in France.

A church in Colorado raised more than enough to put a new roof on its building by working out a plan with the nearby motion picture exhibitor to increase his theatre patronage. In New Haven, Conn., the motion picture men agreed, during the war, to contribute to the mayor funds which were made up of their net profits from Sunday night performances. Mayor Fitzgerald announced recently that nearly $20,000 had been divided by him among the Girls' Patriotic League, Red Cross Civilian Relief, Babies Welfare, Civic Federation and about fifteen other philanthropic war agencies. You see that money can be made even with local benefit shows.

### "Comets."

In release B-6109 of the Paramount-Bray Pictograph E. Lyle Goldman, of the Bray studios, has illustrated, by means of animated drawings, the theory of the origin of the comet.

The most spectacular and best known comet of this generation is Halley's. This speedster put in its appearance at exactly the time that scientists said it would, for they had been able to determine that this comet travelled over an exact course and at a certain speed so that it approaches the earth each seventy-five years.

The picture shows that the comet is a rather shapeless nebulous mass about which the luminous gases are seen. As it approaches the sun, however, the gasses are repelled so that they stream out in an opposite direction, resulting in the fiery tail which appears to follow the comet.

This is another example of the tremendous field which animated technical drawings have opened to the screen, for once again the unphotographible has been translated to pictures.

### "An Essay of the Hills."

The current Bruce-Educational release is based on the idea of rest and motion in nature. These two elements carried to greater or lesser degrees cover the moods of nature and form mediums of expression for her emotions. Some of the scenes of the picture are not out of the ordinary, but the majority of them are of unusual beauty. The most distinctive scene in the picture shows the meeting of the sun and the storm in a mountainous region. "Little streams that soon become raging torrents" and an early morning scene in which the time of day is betokened by the mists which hang over the valleys, are also noticeable for their beauty.

### Pathe Review, No. 7.

This number opens with some attractive tinted views of the oasis of Kantara, in the Algerian desert. It pictures an old Roman road, still being used, and also shows various forms of desert life.

**We'd Point Out the Striking Contrast in These Scenes from "Put Up Your Hands," but You Glimpse it Immediately.**
Margarita Fisher's personality is striking not only in the picture on the right, but throughout her American Film feature

An unusually good feature by the Ultra-rapid camera is included, showing an athlete in numerous "turns and twists." Sugar growing in Java and a study of polar bears are other subjects pictured.

**Blind Soldiers Develop Sense of Touch.**

The Fifty-second issue of the Gaumont News contains some interesting scenes in which we see blind soldiers developing the sense of touch before taking up a vocation suitable to the blind. The pictures were taken at U. S. General Hospital No. 7, the former home of Mrs. T. Harrison Garret. The teachers in this hospital are volunteers, and one of the most interesting things in the picture shows blind men learning to use the typewriter.

## Interesting Items

Motion pictures are now regarded as part of the curriculum at the Seymour High School at Seymour, Ind. The school authorities recently purchased a new projecting machine, which has been installed in the auditorium, and say that it is proving of great educational value. Educational films for exhibition at the high school are obtained free of charge from Indiana University, at Bloomington, Ind., which has offered to lend its films to all high schools of the state that are equipped to use them. A number of the other high schools in the state are contemplating the installation of machines, it is said.

* * *

Everett Dean Martin, director of the Cooper Union forums, conducted under the auspices of the People's Institute of New York City, has just been elected chairman of The National Board of Review of Motion Pictures. Mr. Martin has been influential in developing the "little university" at Cooper Union, the underlying idea of which is to offer an opportunity for the masses of the people to thresh out moot questions of fundamental social significance. He recognizes that forum work, to be of value, must lead to new activities by the people. The "little university" furnishes opportunity for this new work in the field of intellectual effort. Mr. Martin sees in the wide range of questions raised by the motion picture drama the chance to further arouse the intellectual processes which so often lie down in the masses for sheer lack of stimuli. He believes that motion pictures frequently constitute the stimuli through which people generally may be moved to contribute actively as intellectual beings to the stream of thought of the world.

## Ballet in Big Parisian Set Exploits "Infatuation"

WITH a novel stage setting, two principals and ten live chorus girls, manager William M. Vance, of the New Lyric Theatre, Minneapolis, packed his house for the week in which he showed Gaby Deslys in "Infatuation," the Pathe feature. During the showing of the photoplay, the projection machine was stopped, the picture screen raised, footlights flashed on, and the principals and chorus performed the "Infatuation ballet."

The dancing of the ballet occupied less than five minutes at each showing. It took a week's preparation by carpenters, electricians, and decorators to reproduce the scene laid on the stage of the Casino de Paris. The ballet over, the screen was dropped and the showing of the picture taken up exactly where the live principals had left off.

A more extended account of Mr. Vance's exploitation was printed in our issue of March 29. The innovation was the first of its kind to be introduced into Minneapolis moving picture houses, and the performance was greeted with hearty applause at each showing.

**Bringing Paris and the "Infatuation Ballet" to Minneapolis.**

William Vance's New Lyric exploited Pathe's "Infatuation" with a living chorus in a beautiful prototype of the Casino de Paris.

## Attractive Program Issued By New Orleans Theatre

A STRIKING illustration of how press book material issued by film producers can be used to good advantage was given recently in "The Saengerette," the attractive twenty-page program issued by the Saenger Amusement Company of New Orleans for its Strand, Liberty and Globe theatres.

The Saengerette of March 12 featured "Why I Would Not Marry," a Fox production. A picture of a young man and girl embracing within a large interrogation point constituted the cover design, the question mark being made significant by the billing, "Why I Would Not Marry," printed directly beneath it in red ink.

The picture was booked for the Liberty Theatre for four days beginning March 22, and interesting data regarding the play and the problems propounded in its story were given in a four-page insert printed on pink paper. The material in this insert was all taken from the press book issued by the Fox company in connection with the film. One of the pages contained a list of things under the heading, "What Every Woman Would Like to Know." On the next page was a general talk on the picture, and on the third page of the insert was given a list of queer marriage laws. The fourth page contained an article on "How Blackmailers Mulct Women."

The Saengerette was printed in red and black ink throughout its twenty pages and cover, and contained general advertising from business houses in New Orleans.

**Universal Star Blocks Traffic.**

Dorothy Phillips and Allen Holubar personally appeared at the Strand Theatre, San Francisco, recently during the showing of "The Heart of Humanity." So large was the crowd that attempted to gain entrance to the theatre that the police got Miss Phillips to address part of the crowd from the markee of the theatre so that order might be maintained.

Traffic was practically paralyzed prior to Miss Phillips' appearance outside the theatre, because of the size of the crowd seeking admission to the theatre and a glimpse of Miss Phillips and Director Holubar.

**Sidney Meyer Showed 'Em All Right.**

W. A. Matlack, of the Princess Theatre, Ames, Ia., booked "Salome," and encountered the opposition of the Woman's Club of his town. The city council framed an ordinance prohibiting the showing of any Theda Bara picture in Ames. Manager Sidney Meyer, of the Fox exchange in Omaha, Neb., went to Ames with the film of "Salome" under his arm, showed it to the council, and the ordinance was not passed.

**Vera Steadman Joins Universal.**

Vera Steadman, formerly one of the leading comediennes of the Keystone comedies, has joined the Universal forces and will be seen shortly in a one reeler entitled "Happ Returns," being directed by Jack Dillon. She is also seen in the two-reel special animal comedy directed by William S. Campbell and entitled "And the Elephant Still Pursued Her."

# GETTING A LINE ON THE SOUTHLAND

## Nat Bregstein, Touring Atlantic Coast States in the Interest of Moving Picture World, Finds Business Good in Many Thriving Communities

THE trip of Moving Picture World's representative into southern territory has been productive of the usual good results—his mission extending the circulation of the World in every place he has visited. But apart from his immediate mission Bregstein is sending back reports of favorable business conditions in the Atlantic Coast communities with some exceptionally prosperous time single out from the general run of good cheer. Nat Bregstein has visited the Middle West, Canada and the Eastern States for the World within the past nine months and his present trip will carry him into all sections of the South and Southwest before he turns northward.

Bregstein has sent reports from many of the towns he visited and the details are expected to be interesting to our exhibitor-subscribers as reflecting general business conditions. In his story are several items of special importance and we give his narrative as his journey has run:

**Here Is Bregstein's Story.**

My first stop, after leaving the home office was Richmond, Va., where ten picture theatres are in operation. From my room in Murphy's Hotel I saw the Colonial, Bijou and Isis theatres and decided to visit them first. These three houses belong to the Wells Circuit, and are under the supervision of H. Burstein, who told me business is coming back into its own in Richmond. The New Theatre, also a Wells house, formerly the Rialto, closed for some time, opened its doors March 3. This Movie seats 450. The other Wells theatre in town is the Odeon, seating 500, admission 11 cts. Miss Allen, in charge, informed me the house gets a good matinee business on account of being located opposite a department store.

The Rex: Manager Lay, after signing a subscription blank for the World, led me a few blocks to the office of Mr. Hoover, the owner, who gave me a check for $3 and says, while his name may be Hoover, he doesn't believe in Hooverising when it comes to paying for the World. The Rex is a 325 seater, admission 10 cents, uses Pathe, Universal, etc.

Another new theatre soon to open in Richmond is the Broadway, seating 700, situated on the Main Street. This house will be under the direction of R. D. Craver, who is associated with the First National Exhibitors Circuit, Inc. of Virginia. They maintain an exchange here which is the only one in town. Supplies are also sold at this branch. Mr. Craver was out of town at the time of my visit. V. L. Keith, the manager, says the South looks promising for the picture industry.

**Richmond's Only Exchange.**

C. Vaden, of the Theato Theatre, seating 375, admission 10 cents, is doing a good business, and uses Paramount, Artcraft, Triangle, Fox, and other brands. Charles A. Somma, of the Hippodrome, seating 730, has a colored house, admission 11 and 22 cents, runs "Tabs" and pictures; serials go big here. Mr. Somma has been here for years, and is packing them in. Another colored house in the same block is the Globe. R. M. S. Hollinger is the manager. The house seats 380, admission 11 and 15 cents, uses Universal and big features, doing splendidly.

Bluebird Theatre Company, operating Bluebird Theatre, has a pretty little house, seating 633, admission 11 and 15 cents. There is a pipe organ and also there is a lightning effect of red, white and blue around the sides of the interior. Manager Coulter switched on the lights for me, and it looked nifty.

**Reports on Norfolk Houses.**

From Richmond the Seaboard Air Line runs a distance of ninety-five miles to Newport News, Va., then ferries across to Norfolk. The town is crowded these days, full of men in uniform.

The Wells Circuit controls practically every theatre in town, among them being the Wells Theatre, seating 650, admission 15 and 20 cents; the Granby, seating 1,400, admission 25 cents; Strand Theatre, seating 1280, admission 15 and 20 cents; the American Theatre, seating 800, admission 10 cents; Arcade Theatre, seating 500, admission 5 cents. Among the other theatres I visited was the Columbia, seating 425, admission 10 cents. This is a colored house, Mr. Nutter manager, seating 700 admission 10 and 15 cents. The Star Theatre, also under the management of Mr. Nutter, is a colored house seating 500, admission 10 cents. The Palace seats 1,000, with admission of 10 cents. Everybody is getting the business.

**Concerning Newport News.**

Newport News has several houses doing business, with another soon to open. W. F. Crawl, president and general manager. Southern Motion Pictures Corporation, controls the Academy of Music, seating 1,400, the oldest house in town. The Olympia seats 800, admission 15 to 50 cents, and runs Keith vaudeville and pictures. The Imperial, at present the most up-to-date in town, seats 850, admission 15 and 25 cents. On account of the phenomenal business in town Mr. Crawl will open a new theatre seating 1,000, which will be copied after Moore's Washington Theatre.

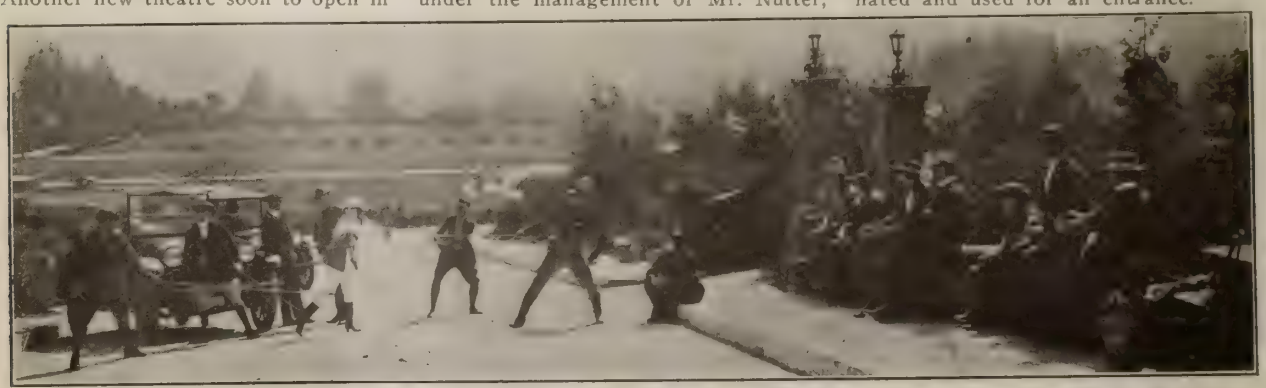
I visited William Gordon at the Palace, seating 800, admission 15 and 20 cents. He has had this house two years, going well. He believes the producers are giving better productions.

I dropped into the K. of C. hut and saw a picture screened. It was so old J. E. McGurk, the operator couldn't find the title. I don't know it yet. The boys in uniform enjoyed the picture very much.

The Lynch Enterpises also has a house in Newport News. The Strand has been opened about fifteen weeks, running combination pictures and vaudeville, seating 650, admission 15 and 30 cents. Manager Cohn says the house is playing to capacity. There was a big line on the outside waiting to get in at the time of my visit.

**Runs Bank and Theatre.**

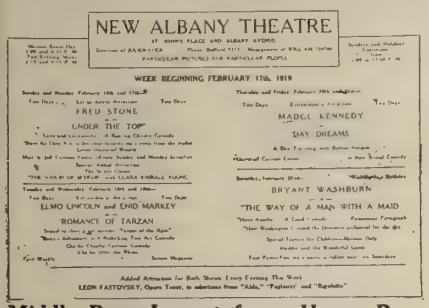
Raleigh, N. C., has the distinction of having the only theatre in the United States that has a combination movie house and bank doing business on the same premises. In an interview with R. G. Allen, the proprietor, he said the reason for this is the saving of valuable space. Under the old plans of the theatre ten feet of the most valuable land in North Carolina was practically wasted. Five feet on the north side of the lobby was being used for a women's room, five feet was also used for janitor's room. With the change the women's room was eliminated and used for an entrance.



**The Villain Sits on the Curb and Grins as Ruth Roland Is Roped and Tied for a Scene from Her Pathe Serial, "The Tiger's Trail."**

### Uses a Booklet.

The New Albany Theatre, Brooklyn, uses a sixteen-page and cover booklet for its program, employing a ready print which lets in its own trade advertising. We show the centre pages, which are

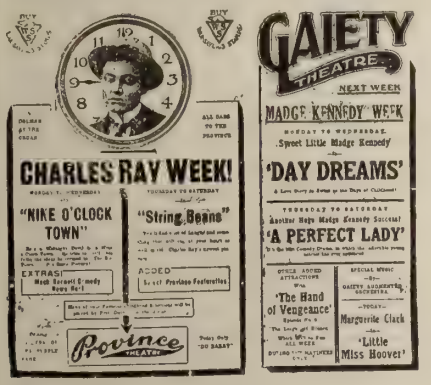

NEW ALBANY THEATRE
ST JOHN'S PLACE AND ALBANY AVENUE
WEEK BEGINNING FEBRUARY 17th, 1919
FRED STONE
UNDER THE TOP
MADGE KENNEDY
DAY DREAMS
BRYANT WASHBURN
"THE WAY OF A MAN WITH A MAID
ELMO LINCOLN and ENID MARKEY
ROMANCE OF TARZAN
LEON FASTOVSKY, Opera Tenor, in selections from "Aida," "Pagliacci" and "Rigoletto"

**Middle Page Layout for a House Program from the New Albany, Brooklyn.**

given over to the program itself. They get a good display with a clear, light type that is more inviting to the eye than the heavy black letter, and get the same relative display because the lines are kept away from the titles. Most of the smaller subjects are also titled and help to draw. The cover is a simple, but very effective design in red and black, largely effective because so little red is used.

### Playing "Weeks."

The Winnipeg, Manitoba, theatres seem to have a run on weeks. Lately the Province advertised a Charles Ray week, with Madge Kennedy at the Gaiety. The bill was changed mid-week as shown. The Province got the better marked display

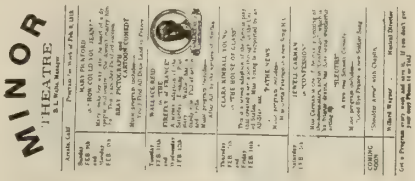



**A Three Tens and a Two Tens from Winnipeg, Showing How the Additional Space Provided a Much Better Display.**

with a two tens, in which the titles were displayed side by side with equal prominence, but the Gaiety, with two tens, had to tier the advertisement, with the result that the second half of the week was thrown into an obscure position. The Province, too, uses some selling talk, where the other house has room only for a line of comment. One is "A love story as sweet as the days of childhood," and the other, "It's the best comedy-drama in which that adorable young actress has ever appeared." Both lines lack argument. Both houses rather slight their current feature, taking only a small portion of the space. The Province dismisses DuBarry with two twelve point lines. The Gaiety gives an inch and three-quarters. Both are well set, but the larger display is by far the better worth while.

### A One-Sheet Program.

The Minor Theatre, Arcata, Cal., sends in its program for comment, adding that it knows the cuts are not well suited to the paper used, but that they are the best to be had. The paper is a rough wood stock, 5 by 12½ inches. It is not a news stock, but a rough finish, which accounts for the cuts not taking well. We think that if we ran a program and could not obtain the right sort of cuts, we would use no cuts at all rather than get a blob of ink instead of a portrait. A second cut prints even worse than this, and is the one apologized for. It does not pay to run a cut that will not show up well. Either get one suited to the stock or leave it off. Only a line cut will print well on this stock, and unless these can be had it would be well to use none. We like the arrangement of the program with its side dated days, but think that setting the descriptive matter in an eight point would work better than




**Program of the Minor, Arcata, Cal.**

with the twelve. With no more matter in the form, the eight point could be leaded and would show up better. We would also use an eight point for "Music program includes," holding the title in twelve point as it stands. It is a good idea to play up the song and make this a feature instead of an interruption. More care should be taken with the names. Jewel "Carman" is announced, though most fans will know that it is Carmen and wonder that the management should be so poorly informed. There might be a little more spirit in the announcements. Most of them are a little too placid to arouse any enthusiasm in the mind of the reader who is not a rabid fan. Apart from this the program works very well, but we thing that half the back page could be sold to some local merchant for enough to pay the cost of the double printing if not better, and give half of the blank space for a house talk, making the same stock into a four-page folder at no additional expense. Most merchants will be glad to go into the program, because they know that they will be read, where their own circulars might not gain attention.

### Half Tones Again.

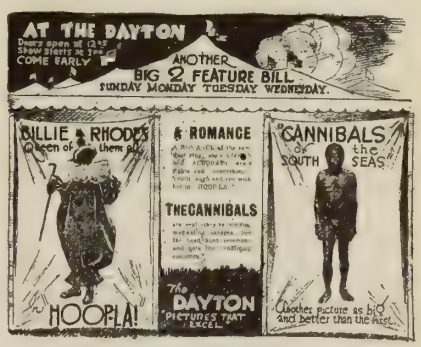
Annabel Davidson, of the City, Strand and Rialto theatres, Brockton, Mass., sends in this advertisement, and says that the cut is an example of the cuts supplied by most exchanges. It is, but the point is that what is wanted is not half-

**A Four-Sevens in which the Cut Shows Up Badly.**

tone, but line cuts. Few of the smaller papers can give good results with even a fifty screen half-tone, and the thing to do is to know what your paper will be able to give from a half-tone and not to use them unless you are reasonably certain of good results. The half-tone is no worse than a news half-tone printed on the reverse of the display, showing that the fault lies with the printing rather than with the half-tone. Most companies try to strike a compromise between the newspaper and the program stock, and suit neither exactly, though the other day we got very good results with a "Mickey" cut on coated paper in a fraternal organ. The question is largely local and depends upon the results the newspaper is able to give. The other big fact is that there should be some line work supplied, as well as half-tones, to completely fill the demand. In the case of "Mickey" this has been done. There are four doubles and six singles in line and benday which will come out even in a poorly printed paper, and one of these should have been supplied. If Miss Davidson will turn to pages 18 and 19 of the press book she will find there just what she should have had. The thing to do is to insist upon the right cuts at the time you make your contract.

### A Dayton Double.

Here is a nice display Mark M. Gates, managing director of the Dayton Theatre, Dayton, Ohio, used for "Hoop-la" and the second instalment of the "Cannibals" picture. The first "Cannibals" made a record, he writes, and, to make this one easy,




**A Clever Utilization of the Circus Idea for Two Widely Different Pictures.**

he had a story of the circus, which gave him the side show exterior with two paintings that really belonged. But nothing is done in the display to emphasize the fact that this is not a repeat of the first picture other than that "another picture" just below the figure of the savage. That this is a second section and not a repeat should have been made more emphatic, otherwise the design is excellent. It is a four sevens, rather full.

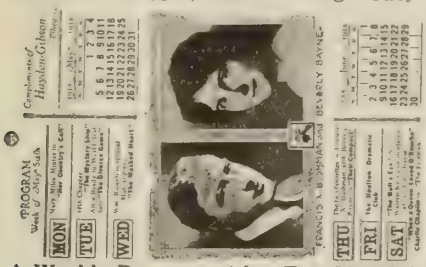
### Third Street Again.

After a lapse during which nothing appears to have been used the Third Street Theatre, Easton, Pa., is using a Cahill-Igoe ready-print four-pager, with the house work done neatly in green and photo brown, the latter for cuts. This forms a very effective combination if the green is a dark shade.

### Making It Stick.

S. C. Hurley, of the Hayden-Gibson Theatre, Campbellton, New Brunswick, sends in a valentine he recently set out. It will not reproduce, but the idea is excellent. The card is white stock, 5½ by 9, with a huge red heart into which is let a half tone of Chaplin about four inches high. On the face of the heart is printed, "Yours for fun, and fun for all." Below is the legend Charlie Chaplin, the comedy valentine of the screen. In the lower right-hand corner, running off the sheet, is the bust of the comedian with, "I'm coming soon in 'Shoulder Arm'." There is no house signature, for valentines are not signed, and the omission of the house name will help greatly to create the desired effect. Mr. Hurley sends in some other pieces—mostly rather old—which show that he believes in mak-

ing his stuff stick around. One example is shown here dated last May. The program for a single week runs in one column, with calendars for May and June in the other. Those boxed days are calendar logotypes, cast on a slug. They




**A Weekly Program with a Two Months' Calendar to Assure Its Being Hung Up.**

are to be found in most printing offices or can be bought cheaply, being supplied with logos for the days of the week and month and sufficient numerals to set a month. It makes a neat dating. The same logos are used in another program, which carries alongside a method for calculating interest. Other folders give space for shopping memorandum, with a suggestion of the daily matinees to help out. Always there is the effort to make the program hang around and keep on working. It is not something to be glanced at and thrown down, and some of that matter will cause the cards to be held (still an advertisement for the theatre) long after the week has passed. It is work well done throughout, but the valentine is, we think, the best bet.

**For British Film.**

These two displays from the Allen Theatre, Toronto, serve chiefly to advertise a British-made film, "Kiddies in the Ruins," for which Jule and J. J. Allen are Canadian handlers. One is three tens and the other four nines, the additional six inches for the latter making a big difference in the value of the display. The film is made by the makers of the British

**A Three-Tens and a Four-Nines for a British-Made Subject.**

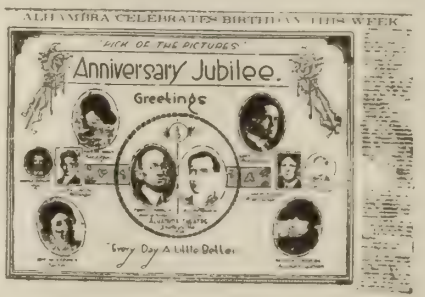
production of "The Better 'Ole," and the smaller advertisement starts off with, "Everybody's anxious to see the successor to 'The Better 'Ole'." We think that this coupling is bad. A story dealing with the desolated children in France has nothing in common with the comedy, and cannot in any sense by a successor. The compositor made a very poor job of the larger space. He has eight solid lines of bold, all capitals, 6½ inches long. Few will stop to read so forbidding a bank. The space is largely thrown away. The line is over-long for upper and lower case, let alone all caps. The best thing in the space is the tab on the house signature. One side reads, "Music you love," and the other, "Pictures you remember"—two very good slogans when taken in conjunction.

**A Good Novelty.**

Paramount has issued a decidedly attractive novelty for "False Faces" in the form of postcards in colors, which serve as masks. The picture side is printed up with half-masks, with punched eye holes and die-cut noses which can be pushed out with the finger, so that the card may be slipped upon the nose. The address side is printed as a mailing card, with an advertisement for the play and a place for the house advertisement. The stunt is simple, but it will widely advertise the film if the cards come into the children's hands.

**Just Right.**

The Alhambra Theatre, Shelbyville, Ind., which is a part of a chain of five houses, had an anniversary the other day, and handled it as though it were an event. The cut shows a six nines on the front




**A Front Page Six-Nines Announcing an Anniversary at Shelbyville, Ind.**

page of the local paper, with pictures of the house staff and a reader at the side. From its placement it is difficult for the lay reader to tell whether it was a paid advertisement or a tribute to the house. In addition, the program is a four-pager, with a Hennegan colored cover. The same cut is used for the double middle page, with some cracking good house talk on the first page and a program on the fourth, but this, from the back page, is best of all. It is cordial and sincere:

**"Come on Over to Our House."**

Father invites his business associates to his house to dine:
Mother invites her sewing circle to "my house" to tea;
Little Bobbie tells his boy chums to come over to "my house" and play;
Sister Louise invites her gentleman friend down to "my house to spend the evening."
THIS FRIENDLY THEATRE WELCOMES YOU!

It is this we would like to have you feel about this Theatre—"Your Theatre," if you please.

To make a theatre the best, both orgination and patron must grow to a friendly itimacy, which permits of a free discussion of your amusement likes and dislikes, both in the theatre and in the printed advertisement.

It is our aim and desire to make this such a home-like theatre that every one who enters its doors will feel that it belongs to them in some sense.

Our programs are chosen with but one idea—Calculated to please and increase our ever widening circle of patrons and friends.

LET'S ALL GO!

**Coming Attractions.**

The Alhambra Offers More.
HER MISTAKE—Evelyn Nesbit Thaw.
GODDESS OF LOST LAKE—Louis Glaum.
HOOP-LA—Billy Rhodes
TWO-GUN BETTY—Bessie Barriscale.
LION AND THE MOUSE—Alice Joyce.

There are two good slogans used, one on the first and the other on the fourth page. One reads, "Our creed: Courtesy, Cheerfulness, Cleanliness," and the other, "Our hobby: Winning new friendships—holding old ones." Both are good pick-ups. The whole spirit of the anniversary stuff is that of rejoicing and hopefulness, and it will do a lot toward cementing friendships.

**From Maine.**

Maine managers do not seem to be very energetic, and to get material from them is out of the ordinary, but the Star, Westbrook, sends in a nice valentine program for that day, and does it better than usual, at that. It is a four-page folder, 4 by 6, buff stock printed in red and black, and for that day only. They did not merely print up a red heart on the regular program, but got out a special issue. There is a large heart with "Valentine Greetings," the date and house signature on the front, the two inside pages carry the drama and comedy announcements with "A joyous program for a joyous occasion. See it today" on the back. This is sound work, good work, and we think it paid. The regular house program is very like that of the Fifty-sixth street, Philadelphia, printed in a recent issue, but it is set more solidly, yet neatly. For neatness it compares with the Theatre Louisiana, Baton Rouge, which has long stood as the standard of neatness for small type work. It bears the imprint of H. S. Cobb, a local printer, and "printer" means just that in his case. He is a real printer and knows type values as well as a showman. It may not be the best program in the state of Maine, but it is the best planned and printed program we have ever seen come from there. There is nothing fantastic about it, but it is sound work both for composition and press work, and we congratulate the Star management upon having such good work available. But the management is "there" too, for the copy is as good as the printing.

**Cost and Effect.**

If you pay two dollars for a throw-away and get a poor job, you are apt to lose your two dollars. If you pay four and get something presentable, you may bring in ten dollars' worth of business. It pay to do it well.

**Play Stunts.**

Compared with three or four years ago there are few good stunts being brought out. Managers seem to be losing their intimate touch with their patrons. What has become of all the birthday book ideas, the anniversary souvenirs and all that sort of thing? They are never reported. Are they still being used? They are still good.


# Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

# Projection Department

Conducted by F. H. RICHARDSON

**Important Notice.**

**OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar. Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.**

**Shutter Position.**

W. J. Neff, Reno, Nevada, says:

"Have been following the optical dope closely ever since it started and am glad we now have a lens chart in such simple form as the one published in Dec. 28 issue. As soon as it arrived I got busy. Here is what I now have: 50 amperes D. C., 6.5 and 7.6 condenser lenses spaced 1-16 inch apart. Centre of condenser to aperture 16⅞". 3.75" E. F. Gundlach-Manhattan lenses working at 3 1-32" B. F. Am using regular Power's shutters set as close to lens as it will go, but it still is ¾" ahead of aerial image. Have been able to trim ¼" off main blade. Question now is, if I can get it back to aerial image will saving warrant the change. Table calls for 6.5" from aperture to shutter position, and 7.25 is least can get with this shutter; also aerial image is approximately size of aperture, instead of .7x.55", with shutter in present position and slide carrier not in place. Have two Power's 6As, working at pretty steep pitch (two balconies) with a 16 feet picture at 70 feet. Have been reading the department ever since I started in the business of projection in 1912, and today, Brother Richardson, one can surely see the great improvement your propaganda has worked. My best wishes for your still greater success."

Any improvement is good, and worth perhaps as small a sum as this one would cost. Every bit of light you gain by trimming off the shutter blades is a gain coming many times a second; also you would get a still better balanced shutter. Why not make yourself a shutter to try. Make a wooden hub, using some light weight wood, such as basswood, and blades from stiff cardboard such as business cards are printed on. Such a shutter will last a long time. The size of the aerial image would be slightly greater with the slide carrier removed, but I think you will find by holding a sheet of black paper at the correct shutter position the size will be not far from that given in the table. Three quarters of an inch ahead the ray would be larger, of course. Brother Neff is a member of local union 363, Reno. Wish we had more like him.

**Good!**

Tom C. Smith, Hamilton, Ontario, orders question booklets and says:

**CARBON STUBS WANTED.**

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact amperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

"Am enclosing sample of leader I have been using for the past two months. I insert it at the last, after all the names of the others who have had a finger in the pie have appeared. Can you tell me the name of best book on optical work for the projectionist? I want to thank you for the knowledge I have gained from the handbook and from the department."

The leader is something that I certainly approve. The audience is surely very

much more interested in who is rendering the play on the screen than who photographed it. As a matter of fact the average theatregoer is merely bored by the long string of names of director, cameraman, artists and near artists. But the projectionist is right there in the theatre with them. He is a fellow townsman, and many would really like to know his name, I would even suggest to the I. A. that the union slide is issued with a clear space, in which the man to whom the slide is issued could insert his name in some prescribed way. As to the book, well, that depends on what you want. There is no book of which I know dealing directly with projection optics, except my own handbook and "Optic Projection," by Simon Henry and Henry Phelps Gage. The latter is $3.00 from Comstock Publishing Co., Ithica, New York. It contains a great deal of valuable data, and is well worth its price to the projectionist, though much of it will have slight value to him.

**Hebrews 11th Chapter, 4th Verse.**

For title to this article I would respectfully refer readers to last line of above verse. And who do you think is here now? Why, W. S. James, the bold buckoo who started all the light ray mess that has kept us all jumping sidewise for years. He is in Detroit now, and resurrects himself, at least, long enough to inquire:

"Concerning a remark you made with regard to high amperage, I ask the following, the same being prompted by the amount of current used in search lights: As the size of the crater image (D' of the elyconjugate) is always at least approximately the same size, and the crater larger in proportion to the increase of amperage, and the volatization temperture of carbon the same for carbons of same quality, and the luminosity the same per square mm, why is it that the lesser the magnification the greater the light at the aperture does not hold good? In other words, were we to disregard the condenser action, and had a crater the same size as the aperture, then the illumination at the aperture should be the same as the crater, less the loss of the condenser system. Can you show that the condenser system loss curve is as great as the curve of the increased crater size?"

I am not quite sure that I grasp brother James' meaning, but as I understand it he asks why screen illumination does not increase in proportion to increase of amperage. This is a question the answer to which this department has been seeking for some time. It involves many things. In the first place if we accept the theory that back testing shows the available area of crater for use, then the increase of amperage would make no difference at all, unless crater position be changed. But it does not work that way. Then, too, there are those, Lester Bowen among them, who claim that the temperture of the crater may be pushed above normal volatization temperture by high amperage, through a process of "speeding up" in volatization. With this I neither agree or disagree, but do think that the temperture may be raised by reason of the greater mass of incandescent carbon, which naturally acts to remove the surface further from the cooler carbon beneath. But in practice there is another and more serious equation encountered, viz: as amperage in raised the condenser is, if lens system is handled correctly, advanced toward the aperture, which makes for large light loss, if the projection lens diameter is not increased, provided it be not already large enough to accommodate the increased ray diameter. I shall presently present incontrovertible facts on this phase of the matter which will make you who have been sneering at "Richardson's diverging ray" look like twenty-six cents with several punctures.

Answering your last question concretely, the condenser loss is not a fixed quantity. It depends upon (A) percentage of reflection, which, in turn, varies with

distance of crater from lens, size of crater, dirt on lens, and polish of surfaces. (B) Thickness of lenses. (C) Distance they are spaced apart, increased spacing making for increased loss very rapidly. (D) Clearness of glass. Your proposition that the spot is always approximately the same size, whereas the crater increases with amperage, raises a point I had not considered, because it is a fact that even with back testing as a basis of crater area used, it seems to me that under those conditions a greater crater area would be represented by the aperture, since the magnification would be less. But then comes in the matter of added loss entailed in securing the smaller magnification and—Well, if any of you chaps can do anything with the matter, go to it. Glad to have our old friend back anyhow.

**Projectionists of Alberta Awakened.**

Howard Douglas, chief censor Province of Alberta, in course of a personal letter says:

"I have reason to believe you will receive many orders for the handbook within the next few weeks. The propaganda started by this office has awakened the majority of the projectionists in Alberta to the necessity of a deeper knowledge of projection, with result that they are inquiring where the best instruction can be obtained."

We feel highly complimented by the implied meaning of the chief censor, that he is giving the handbook as one of the chief sources of knowledge. We personally believe that the handbook and the Hawkins Electrical Guides should form the base of every projectionist's library. These are the very first works he should secure, and believe me, they will keep him busy for quite some considerable time. These books, supplemented by a study of matters constantly coming up in the projection department, will give the average projectionist absolutely all he can do for a long, long time. I firmly believe the study of these books alone is very much better for the average man than to try to spread his study over more. It is all, or very nearly all, contained in the books named, and in mighty good form too.

**Likes the Handbook.**

Henry Sorensen, Mechanic, with the Southern Theatre Equipment Company, Dallas, Texas, says:

"Inclosed find price of question booklets. Read your handbook very often and if the questions are as good for the money as the book they certainly are worth what you ask for them. Have sold many of your handbooks and must say they will in some way help the very best of crank-twisters, operators and projectionists included."

Glad you like the handbook, friend Sorensen. The questions are intended as a guide to study—to point out those things the projectionist ought to know, and must know in order to be thoroughly competent.

**Strain on the Union.**

Recently the projection department of a Canadian trade paper, in speaking of the comparatively low standard of knowledge of his profession possessed by the average projectionist said: "Let us get down to some self dependence (meaning some real knowledge of technical matters as applied to projection. Ed.) and relieve the strain we constantly put upon the union."

Now this is more than usually well put. It is precisely what I have been telling you for years, put in most excellent form. Lack of knowledge does put a strain on your union. It forces the union to carry the whole burden of advancement. It places the union in the position of saying to the exhibitor, "We demand a raise in pay, but we cannot supply thorough competency. Our men lack knowledge, but want more pay. They demand that you do your duty and pay them well, but refuse to do their duty and improve their knowledge so as to supply more efficient service in return for the higher pay."

That is what it really amounts to, is it not? It really is "putting a strain on the union," is it not? My colleague of the Canadian paper has put the thing very well indeed.

**Incompetent License Laws.**

The editor is in receipt of a communication under the seal of Local Union No. 306 (New York Projectionists) containing draft of a license law which has been presented to the New York City Board of Aldermen for adoption. The proposed law has, we are informed, the opposition of Commissioner Nicholas J. Hayes, who has disapproved it. The writer of the letter says: "Harold Williams and myself have succeeded in having the Committee of General Welfare of the Board of Aldermen, to which the ordinance was referred, bring in a report that the ordinance should be adopted by the City of New York, but Commissioner Hayes seems to be obstinate in the matter. Brother Richardson, I am appealing to on behalf of the members of this organization to do all that you possibly can to help us get this ordinance passed by the Board of Aldermen."

We are sorry gentlemen, but are compelled to decline to support this matter. On the contrary we shall oppose it. The proposed license is incompetent. All that can be said for it is that it is perhaps some improvement on the utterly foolish law we now have. Commissioner Hayes is quite right in opposing it, though I very much doubt he would not even more strongly oppose the law this department would propose. The Commissioner is, so far as I am able to find out, opposed to any competent examination. In this he is perfectly honest. He just simply does not understand the urgent necessity for shutting out the incompetents. The writer firmly believes he could appear before the Commissioner and convince him of the necessity for a really competent ordinance. He believes that he could even more readily convince the Board of Aldermen of the vital necessity for such an ordinance, provided he be allowed to address that body. But most certainly he could not give support to the law now proposed.

Here are some of our objections to the proposed law, as drafted: (a) The word "operator" is retained, which is a deliberate slap in the face of the Society of Motion Picture Engineers, of which we are a member. In this the proposed law is not in keeping with up-to-date practice, and we want no laws which are out-of-date to start with. (b) The proposed law fails, utterly, to outline the subjects upon which the candidate shall be examined, which enables the examiners to omit that hugely important subject, "Optics of the Projector," as well as other important subjects, entirely, and makes it quite possible for the examining board to give any sort of examination it may see fit, without regard to the subject heads contained in the profession of projection. (c) The proposed law (Paragraph 3, Section 43) reads: "The Commissioner shall makes rules and regulations governing the examination of applicants and the issuance of licenses and certificates; provided each applicant shall be given a practical examination, under the direction of the Commissioner (?) and an Examining Board which shall consist of two employees of the Electrical Bureau, and a moving picture machine operator who has not less than five years' experience as an operator; the last-named shall serve without compensation."

Um. I can take you into projection rooms in this great city where LICENSED "operators" are working who are utterly, absolutely and entirely ignorant of even the most fundamental knowledge of their profession. They would be no more competent to conduct an examination than we would be to examine a candidate for the professorship of dead languages in Yale College. They are a disgrace to the profession, and it is nothing short of a crime that they hold licenses from the City of New York, declaring them competent projectionists. Yet under this proposed law one of these men could be appointed examiner, and with a commissioner who is opposed, and who might desire to make the law he objects to ridiculous, one of these very men might be appointed.

This department is opposed to the enactment of any more half-baked license laws in this or any other city. It has itself forced the adoption of a rule by the New York City Department, requiring an examination in optics of the projector, though that has, we believe, of late been dropped, as it could be, being merely a rule approved by a commissioner not now in office, instead of a part of the law. We had taken some steps to stir things up down at the Commissioner's office, when we were obliged to go to the hospital, and the thing was perforce dropped. We were not consulted in the drafting of this ordinance, therefore, certianly cannot be expected to support it when we firmly believe it to be entirely incompetent, and in some respects decidedly objectionable.

What we would respectfully suggest is this: First, that leave be asked of the Board of Aldermen to withdraw the proposed law and submit an amended draft. Second, that a committee consisting of the Committee of 306, now in charge of the matter, Will C. Smith of the Powers Company, Edwin S. Porter of the Precision Machine Company, a representative of the Commissioner of Water Supply, Gas and Electricity, and the editor of this department be formed to draft an ordinance to be presented as a substitute for the present one.

With such a committee we believe we can present to the Board of Aldermen an ordinance which will be a real ordinance, and will have the united support of us all. Having done so it might be well to put forth an effort to enlist the sympathy of the daily papers for this proposed ordinance, and we have no doubt but that such sympathy could be enlisted.

I am sorry, gentlemen, to have to reply to your request for help thus, but it is no one's fault but your own. This department would not support a thing which it believed to be wrong, even though it came from the editor's own father. We are only sorry the local did not present this proposed law to us while it was in the forming, so that our objections thereto could have been submitted and considered.

**Not Self Satisfied.**

R. I. McClain, Johnstown, Pennsylvania, orders a handbook and says:

"Am starting in on my eleventh year as a crank-twister, and often wonder if I will ever be an A 1 honest to Gawd projectionist. Seriously, friend Richardson, I don't think I have finished a show in the last ten years that I was perfectly satisfied with. As to repairing and a knowledge of the mechanical end of the work (machine operating. Ed.) I can hold up my end with the best, but it is the artistic possibilities (projectionist. Ed.) which seem to be always just a little beyond reach. However, I will keep on plugging, and have several suggestions to submit later on, when I have a chance to make some pictures."

Neighbor McClain you will, or should succeed. Your suggestions will be welcome. Shoot 'em along. I say you should succeed because you are not one of those self-satisfied, cheerful idiots, who imagine there is nothing further to learn. The woods is full of that sort of critter. He can see nothing in his profession beyond the meager store of knowledge he already has, rather accidentally, accummulated. He sneers at "artistic projection" and turns up his nose at suggestions for improvement. The sight of a textbook on

projection almost gives him hydrophobia and the projection department is to him an abomination. His one-idea brain is centered on pay day, and how little he can do in return for the union scale and get away with it. As to anything above the union scale being obtained through sheer ability, why, to him it just simply could not be. He is self satisfied, hence does not progress. But the man who is not self satisfied—who can see faults in his own work, who realizes the fact that there is room for improvement and is not too lazy or indifferent to make the necessary effort to improve, will surely forge ahead, provided he hides not his light under a bushel. He must not "brag" BUT, without doing that he can quietly show to the manager or the exhibitor those things wherein his knowledge has worked improvement, and in due course this will be an effective argument for something more than the union scale. And the argument will succeed unless you are unfortunate enough to work for one of these one-idea managers. But even then there is vast satisfaction in the knowledge that one knows his business and is a projectionist, in all that term implies; also there are other employers and better jobs which may be had if one can prove himself extra competent. You are on the right track, brother. Stick to it and success will come.

### Damaged Film.

The Visual Instruction Service of the Iowa State College submits samples of film and asks what is wrong. The film is faded badly in a wide section through its centre—in fact through all its width except an irregular strip on either side, which varies in width.

It is difficult to correctly diagnose the difficulty, but it is one of two things, either smearing with oil of such nature that it has set up chemical action, or, (B) improper washing after development. I incline to the first assumption, because the spotted effect of the fading and the fact that it has not taken place the full width of the film, but only on that area subject to highest degree of heat from the light ray. If the film has at no time been smeared with oil for a considerable time, then the trouble is to be found in cause B. That is, I think, certain.

### An Open Letter to Hugo Riesenfeld.

Dear Mr. Riesenfeld: You now occupy the position of Managing Director of two of the foremost photoplay theatres of this country. In fact, I might not perhaps exaggerate by saying the foremost theatres of the world. These theatres, the Rivoli and Rialto, occupy their exalted position purely by reason of merit. They have been leaders in many innovations, and in excellence of artistic beauty of decoration, splendid lighting effects and excellence of both motion picture and musical program they certainly are unexcelled.

And now, my dear Mr. Riesenfeld, I would like, in all friendliness, to ask you a question. I prefer to ask it publicly because of the fact that a very large percentage of theatre managers offend (if I may use the term) in the same way you are offending, and the question to you, the Managing Director of the Rivoli and Rialto, will serve as a question to them as well. I ask this question, believing it to be a right and proper one, also because the Moving Picture World has had very much to do with spreading the fame of the two theatres named, and has repeatedly held them up as an example for others to follow.

In looking over your program for the Rivoli and Rialto I notice that, while the name of your orchestra leaders still appear thereon, you have eliminated that of your projectionists, only one of whom was, by the way, ever named. And now for my question:

Do you, Mr. Riesenfeld, really consider this as being good practice? True, there is more than one projectionist in these theatres, but also there are two orchestra leaders, or directors, each of whom is named, and the names of even four projectionists would not take up much room. Do you not think the public is as much entitled to know who renders the picture on the screen as it is in who leads the rendition of the music. Don't you think the public is just as deeply interested in knowing who renders a one-hundred-thousand-dollar production on the screen as it is in who directed the production, who photographed it and who controls the music which accompanies it?

But there is a deep-rooted reason why I ask this question. Recently in conversation with a projectionist in a very high-class theatre—no matter where—I took him to task because he did not remain constantly at the port, watching his screen and changing the tempo of projection to bring out all the beauty of each scene. And here was his answer:

"Mr. Richardson, I freely grant that your criticism is just; that I should do that very thing, that such work as that requires intense application. It is very wearing. It is like all other high-class work—exacting—and, with all due respect to you, Mr. Richardson, the management does not pay for that kind of service; also, it gives us no encouragement whatever to excel. Our salary is the union scale for this class of house, which is NOT based on high-class service, but on what an organization can get for all its members alike. Second, we get absolutely no recognition before the public, hence are unable to build up a reputation for high-class work. The name of the director, the actors and the photographer, all of whose efforts depend, in the end, upon the excellence of our work, are duly displayed on the screen. Even the ushers' photographs appear there for an instant. The public is carefully informed as to who the orchestra leader is, but we, who are directly responsible for the excellence of at least two-thirds of the show, remain absolutely unknown to our audiences. At Christmas time we are handed a bit of money—**exactly the same amount as the ushers get.**

"Mr. Richardson, I am disgusted and discouraged. I intend to quit the profession, as soon as I can locate myself in some other where effort to excel will be appreciated and where I will not be placed on the level with the ushers and scrub women."

And Mr. Riesenfeld, I had little to say in reply, for the man was absolutely RIGHT. Please understand, I am NOT intending to criticize. I am calling your attention, and the attention of other theatre managers and exhibitors to a thing which operates to the decided lowering of the screen result all over the country. Most men will work very hard to excel if they feel their efforts are appreciated. The projectionist stands next in importance to the manager himself in the scheme of affairs in a motion picture theatre. Failure to give him proper recognition is a tremendously costly thing to the motion picture industry. Many managers have awakened to that fact, and are now doing the right thing, but, doubtless through not having given the matter that deep thought it deserves, others are not.

In closing, allow me to again say this mater is taken up in the most friendly spirit. I am asking from you and from other theatre managers nothing but plain, simple justice for the projectionist. I am asking it for the reason that its granting will react to the immense benefit of the industry and to the benefit of the screen result in the individual theatre as well.

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### Boylan Even Tension Reel.

R. J. Dwyer, Koch, Missouri, sends in page from "Popular Mechanics" containing picture and brief description of change-over signal device for motion picture projectors. He asks:

"By the way, whatever happened to the "Boylan Even Tension Reel," which you at one time recommended. Some months back you said there would be forthcoming, from the company supposed to manufacture them, an announcement, but thus far we have failed to see it. Have they decided not to place the reel on the market?"

You are at liberty to search me, friend Dwyer. The reel in question was sponsored by one George R. Collins, Salisbury, North Carolina, who informed us a company was preparing to place the reel on the market at once, and that an announcement would be forthcoming soon. That was, if I mistake not, sometime in 1917. What happened I do not know. Maybe it was the war. I am today writing Mr. Collins in an endeavor to find out. If any information is obtained it will be published. As to the change—over signal, it was described in this department long, long ago. It is old tin-foil contact scheme, which never gained favor with projectionists.

### Society Motion Picture Engineers' Meeting.

The Society of Motion Picture Engineers will hold its spring meeting at the Adelphia Hotel, Philadelphia, Pa., April 14, 15 and 16. We are promised a most interesting program of papers. The meeting has been lengthened to three days because of late, two days have not been sufficient to transact the business of the society. Will C. Smith and J. C. Moulton are the committee on arrangements. The papers committee consists of R. P. Burrows, John Allison and Max Mayer. We don't envy them their job. The membership committee, headed by A. C. Roebuck, is doing good work. H. A. Campe, Pittsburgh, Pa., is president of the society.

### Argus Has New York Office.

The Argus Lamp and Appliance Company, Cleveland, Ohio, has established a branch office in New York City, which same will be in charge of W. C. Wing. Mr. Wing has been decorated with the title "District Manager." The office will be at 45 West 34th street. It will handle a full line of Argus specialties, including the DeVry portable projectors. Welcome to our city.

### Addresses Wanted.

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

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# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "Alias Mike Moran."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

Love Theme—Extase (Moderato), Canne.
1—At screening. 1:06. Caressing Butterfly (Allegretto), Barthelemy.
2—T. Michael J. Moran. 1:17. Hurry No. 1 (Allegro). Langey.
3—D. Crowd dispersing. 2:13. Military March (On flash to soldiers ff—then dim. to pp).
4—T. Isn't it easy. 2:02. Gondolera Op. 41 (Allegretto), Moszkowski.
5—T. Where for the. 2:57. Love Theme (Moderato).
6—D. Elaine entering house. :56. Gondolera. Op 41, Moszkowski.
7—T. But in the far. 1:35. Peacefulness (Andante), Borch.
8—T. But Larry has. 3:55. A Dutch Windmill (Allegretto), Zamecsznik.
9—T. "We're tryin' to." 1:34. Canzonetta (Allegretto), Hollander.
10—T. In the neighborhood. 2:10. Hurry No. 4 (Allegro) Lake (Play to action).
11—D. Reid helping Mike from under hedge. 1:55. A Legend from Provence—From Suite from the South (Allegretto), Nicode.
12—T. And all this day. 4:52. Serenade Op. 16, No. 3 (Andante con moto), Rubinstein.
13—T. And in due time. 3:25. Admiration (Moderato), Jackson.
14—It's going to be hard. 1:22. Love Theme.
15—Flash to Mike in bedroom. 2:56. Canzonetta Op. 35, No. 3 (Allegretto), Godard.
16—T. In the morning. 3:49. Legend of a Rose (Moderato), Reynard.
17—T. Enlisted in the. 1:16. Morris Dance (Allegro Moderato) Noble (Note whistle).
18—D. Reid enters his room. 2:50. Dramatic Andante No. 32—Berg series.
19—T. The substitute in. 2:30. Agitato No. 2—Andino.
20—T. Still building the. 3:13. Agitato No. 6—Berg series (Play to action. After fight dim. pp).
21—T. In the recreation. 1:28. Tulips (Allegretto), Miles.
22—D. Insert—Newspaper. 2:13. Andante Doloroso No. 51—Berg series.
23—T. All because he. 2:43. Meditation (Andante), Drumm.
24—T. Repelling an enemy. 1:43. Battle of Ypres (Allegro), Borch.
25—T. The awakening. 2:33. Adieu (Andante), Karganoff.
26—T. "Larry!" 3:41. Love Theme—to end.

## "The Girl Problem."

Released by Vitagraph Company—Five Reels.
Prepared by S. M. Berg.

Theme—Capricious Annette—Borch.
1—At Screening. 3:00.
2—T. Ernest Sanford. 3.00. Gavotte (From Garden Suite), Luz.
3—T. Helen Reeves who is engaged. 2:30. Nocturne (From Garden Suite), Luz.
4—T. Helen had promised. 2:15. Theme.
5—T. Ernest at times has. 1:30. Babillage (Intermezzo Allegretto), Castillo.
6—T. The Wentworth ball. 4:15. Norma (Waltz), Luz.
7—T. She is one of my models. 1:30. Theme.
8—T. Ernest had claimed this girl. (Door bell.) 2:00. Cupid's Frolic (Allegretto Intermezzo), Miles.
9—T. "Well, what else could Erminie." 3:00. Marionette (Allegretto Moderato), Arndt.
10—T. Any moment Erminie. 2:30. Dainty Daffodils (Gavotte Moderato), Miles.
11—T. But dusting is not (electric door bell). 2:00. Theme.
12—T. "It is Miss Reeves." 4:30. Prudence (Entr'acte Novelette), Luz.
13—T. "You faker, no wonder." 3:30. Valse Divine (Valse moderato), Rosey.
14—T. And at night it's Mr. Garland. 1:15. (Series of popular airs.) (Piano only according to action.)
15—T. A surprise makes Helen. 1:15. Heavy Dramatic Pathetic No. 1 (No. 10 Photoplay edition), Luz.
16—D. When Garland leaves. 1:00. Theme.
17—T. "Golf, good!" 2:15. Hunkatin (Half tone One-Step), Levy.
18—T. With the month drawing to a. 1:30. Theme.
19—T. "What we must think of." 2:45. Light Dramatic Agitato (No. 14 Photoplay edition), Luz.
20—T. When night comes. 3:15. Constance (Moderato Romance), Golden.
21—T. "You shan't leave me." 2:30. At Twilight (Moderato Romance), Golden.
22—T. "But Ernest had forgotten." 3:00. Dramatic Agitato No. 43, Borch.
23—D. When Erminie descends the stairs (Telephone bell). 1:15. Theme (to end).

## "The Turn in the Road."

Released by Exhibitors-Mutual.
Prepared by Joseph O'Sullivan.

1—At screening. 1:30. Sunrise on the Mountain (Adagio), Borch.
2—T. Hamilton Perry. 3:30. Romance "Manfred" (Andante Sostenuto), Reinecke.
3—T. The Rev. Matthew Barker. 2:30. Prelude "Manfred" (Lento Serioso), Reinecke.
4—T. Evelyn, the pastor's younger. 3:00. Caressing Butterfly (Andantino Grazioso), Barthelmy.
5—T. Sunday morning in Perryville. 1:45. Largo (cue for church bell), Handel.
6—T. Everybody in Perryville. :45. Dramatic Andante No. 24 (Moderato), Borch.
7—T. Sunday afternoon at Rev. Barker's. 3:30. Spring Song.
8—T. Then the day when love. 2:15. Evening Star "Tannhauser," Wagner.
9—T. And after a year in Paradise. 3:00. Prelude Op. 28 No. 15 (Sostenuto), Chopin.
10—T. Then a night when even. 3:15. One Who Has Yearn'd Alone (Andante Moderato-Pathetic-Dramatic), Tschaikowsky.
11—T. The valley of the shadow. 2:00. Asa's Death, "Peer Gynt" (Andante Doloroso), Grieg.
12—D. Paul and Rev. Barker. 2:15. Prelude (start at agitato movement), Rachmaninoff.
13—T. Shocked by his daughter's death. :45. Elegie (Adagio only—18 bars), Lubomirsky.
14—T. After wandering for six years. 1:30. Popular cafe song (cue for jazz band).
15—T. When her father lost his church. 1:45. Serenade (Allegretto), Kautzenbach.
16—T. A little ray of light. 1:15. Gavotte, "Mignon" (Allegretto), Thomas.
17—T. June is dicsharged. 1:15. Berceuse (Lento), Karganoff.
18—D. Paul getting on train. :15. (Train effects only).
19—T. The road turns home. 2:45. Shepherd's Dance, "Henry VIII" (Allegretto-Pastorale), German.
20—D. Crowd of strike agitators. 1:00. Prelude, "Carmen" (Andante agitato), Bizet.
21—T. Orphaned pals. 4:30. Birds and Butterflies (Allegretto), Vely.
22—T. With the night comes. 1:15. (Storm effects) Oh, Gentle Presence (Christian Science Hymn), (Organ only).
23—D. Close-up, Perry in chair. :45. (Storm effects crescendo), Intermezzo, "Jorsalfar" (Andante Agitato), Grieg.
24—D. Struggle. 1:45. Agitato No. 49 (Con Fuoco), Shepherd.
25—T. "Now, fellows, as soon as." :45. Prelude, "Carmen" (Andante Molto Agitato), Bizet.
26—T. "I thought you were all alone." 4:30. Berceuse (Lento), Karganoff.
27—T. With the sunlit morn. 3:30. Shepherd's Pipe (Allegretto Moderato), Grieg.
28—T. "What you been searching for." 3:15. "Shepherd, Show Me How to Go," "O'er Waiting Harp Strings" (Science hymns), (Organ only).
29—D. When Paul recognizes June. 1:15. Berceuse (Lento), Karganoff.

## "The Blind Man's Eyes."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Hugh Overton, "Mysterious Nights" (Valse Dramatic), Berg.
1—D. Opening (Train effects). 2:15. Dramatic Reproach (Andantino Expressivo), Berge.
2—T. Let us turn back the dial. 1:45. Dramatic Recitative, Levy.
3—T. "You didn't come here to." 1:45. Agitato No. 37, Andino.
4—D. As scene fades to court. 3:00. Dramatic Tension, Levy.
5—T. "Guilty of murder in." 3:45. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. The night Hugh Overton. :45. Misterioso Dramatico No. 22, Borch.
7—T. "When do we reach Chicago?" 2:30. Birds and Butterflies (Capricioso Intermezzo), Vely.
8—D. When Overton picks up flower. 1:30. Theme.
9—T. In the suburbs of. 3:15. Sinister Theme, Vely.
10—T. Between Midnight and dawn. (Train effects). :45. Gruesome Misterioso No. 31), Borch.
11—T. Morning. 3:00. Theme.
12—D. When Overton sees hand. 3:15. Vivo Finale (From Symphonette Suite), Berge.
13—T. "He came into the wash room." 4:00. Heavy Mysterioso segue to Agitato Mysterioso (No. 10 A. B. C. Dramatic series).
14—T. "You want to take me." 3:00. Plaintive (No. 10 A. B. C. Dramatic series).
15—T. The morning of the first day. 4:00. Theme.
16—T. "Hugh." 3:15. Tragic Theme, Vely.
17—T. The following morning. 1:45. Theme.
18—D. When automobile approaches. 2:45. Agitato No. 49, Shepherd.
10—T. "Oh, I guess I am foolishly." 3:45. Dramatic Suspense, Winkler.
20—T. Evening the Test of Faith. 2:00. Theme (Piano only according to action).
21—D. Clock face 8:55. 2:45. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetic), Berge.
22—T. "I tell you I must have them." 1:30. Dramatic Narrative, Pement.
23—T. In the stillness between midnight. 1:00. Misterioso No. 29, Andino.
24—T. "Latrone." (Shots). 3:15. Agitato No. 69, Minot.
25—T. "See if you can find any." 2:00. Dramatic Finale (Agitato Appassionato), Smith.
26—T. "Bartley, take charge of." 1:15. (Telephone bell), Theme (to end).

## "Toton."

Released by Triangle Distributing Corporation.
Prepared by M. Winkler.

Theme—Bleeding Hearts (Andantino Sentimento), Levy.
1—T. Innocence and beauty. 2:05. Impish Elves (Winsome Intermezzo), Borch.
2—T. Monsieur and Madame Bache. 1:15. (Continue to action).
3—T. David Lane, American Artist. 2:50. Theme.
4—T. Surely, you remember me. 4:05. Babillage (Allegretto Intermezzo), Castillo.
5—T. A model for simplicity. 1:30. Birds and Butterflies (Allegretto Intermezzo), Vely.
6—T. "I love you." :50. (Continue to action).
7—T. The call of the shepherd. :55. Theme.
8—S. Interior of studio. :30. Shepherd's Pipe (From Romantic Suite), Gregh.

9—T. I have a message. 2:30. Capricious Annette (Moderato Caprice), Borch.
10—T. The agony of glorious love. 1:30. Dramatic Suspense, Winkler.
11—T. These artists—Bah! 4:00. Theme.
12—T. Springtime and Paris. 4:50. Elegie (From Pathetic Suite), Luz.
13—T. Pierre recognizes the artist. 2:40. Tragic Theme, Vely.
14—T. Seventeen years stretch. 1:15. (Continue pp.)
15—T. Night and Paris. 1:35. Theme.
16—T. Pierre new ruler. 1:25. Canterbury Bells (Capricious Allegretto), (From Boutonniere Suite), Tonning. (Aud. Lib. Tympany rolls during short fight).
17—T. The Haunting Dreams. 1:40. Sinister Theme, Vely.
18—T. An August in Paris. 3:35. Dramatic Narrative, Pement.
19—T. So you have fallen in love. 1:45. Valse Divine, Rosey.
20—T. The clow has fallen. 1:15. Theme.
21—T. Who would think to guard. :40. Marseillaise.
22—T. The fear of invasion. 2:30. Camella (From Boutonniere Suite) (Andante Cantabile), Tonning.
23—T. Strangers upon the. 2:00. Dramatic Tension No. 9, Andino.
24—S. The fight. 2:50. Pizzicato Mysterioso, Minot.
25—T. Morning finds them far. 2:50. Agitato No. 69, Minot.
26—S. Scenes of tumult in village. 1:45. Love Song (Dramatic), Flegier.
27—T. The fearlessness of a. 3:40. Crafty Spy, Borch. (Watch for shot and explosion.)
28—T. Time collects three more years. 2:40. May Dreams (Moderato Romance), Borch.
29—T. France and America. 1:25. Theme.
30—Finale of Victorious Democracy (Grande Triumphal Fantasie), :45. Borch (until end).

### "The End of the Game."

Released by W. W. Hodkinson Corporation.
Prepared by George W. Beynon.

Theme—Land of Dreams (Moderato), Driffill.
1—At screening. 2:30. Moon Moths (Pastorale), Kussner.
2—T. The real Brazos. 2:15. The Bim Bims (Spanish Moderato), Adams.
3—T. "You are mistaken." 1:45. Theme.
4—T. Night. 2:30. Just a Moment (Hesitation Waltz), Alstyne.
5—T. "Clean him." 1.30. Daffodils (Andante), Carvel.
6—T. Mona. 1:00. Agitato (Allegro), Andino.
7—T. "Of course Frank." 2:30. Arioso (Andante), Frey.
8—T. The only way. 2:15. Consolation (Andantino), Liszt.
9—T. Another day. 2:30. Canzone Triste (Andantino), Conte.
10—T. "Don't play poker." 2:00. Meditation (Andante Sostenuto), Delmas.
11—T. "I'm bossing the play." 2:30. Mephistofle (Watch for shot) (lento), Boito.
12—T. But even as the clouds. 3:15. Misterioso Dramatico, Borch.
13—T. When the honest. 2:00. Dramatic Tension, Andino.
14—T. With the passing. 2:15. Pastorale (Moderato), Thomas.
15—T. But Middleton's Jackal. 2:30. Theme.
16—T. "Are you a professional." 2:00. Bleeding Hearts (Andante), Levy.
17—T. Some relief and. 2:00. Intermezzo (Presto), Arensky.
18—T. Brazos again. 2:15. Les Preludes (Andante), Liszt.
19—T. The doctor's verdict. 1:30. Theme.
20—T. Then the empty morn. 2:15. Meditation (Andante), Drumm.
21—D. Sheriff enters jail. 2:00. Agitato, Andino.
22—T. On the dark canyon. 1:30. Dramatic Andante, Berge.
23—T. "We've got to rest our." 3:30. Unfinished Sympnony (1st movement), Shubert.
24—T. "No, not an accident." 1:00. Theme.
Character, Dramatic; Atmosphere, Western; Mechanical Effects, Shot.

### "A Gentleman of Quality."

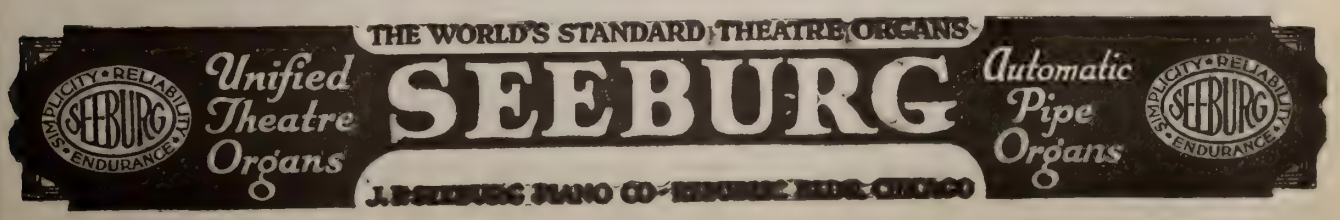
Released by Vitagraph.
Prepared by S. M. Berg.

Theme for Earle Williams—Adagio Cantabile (From Sonata Pathetique), Beethoven.
1—At opening. 1:15. Dramatic Reproach (Andante Expressivo), Berge.
2—T. Hope Hollister. :30. Bleeding Hearts (Andantino Sentimento), Levy.
3—D. When Hope enters house. 3:00. Dramatic Suspense, Winkler.
4—T. In the dark hour of Edward. 1:45. (Wedding scene—church bells), (Organ only).
5—T. That night the reception at. 1:00. Capricious Annette (Moderato Caprice), Borch.
6—T. After an Hour's absence. 4:00. Sinister Theme, Vely.
7—T. Her first wedding anniversary. 2:00. Silent Sorrows (Andante Pathetique), Borch.
7½—T. Edward Ashton arrives (Telephone bell).
8—D. Ashton in bed. 2:00. Theme.
9—T. India the land of mystery. 3:30. Patrol Orientale, Kiefert.
10—T. "I have found my cousin." 2:30. Love Song Orientale, Kiefert.
11—T. In Hertford Hall Recuperation. 1:45. Theme.
12—T. Memories of long ago. 2:45. Peacefulness, Borch.
13—T. "I can't account for this." 3:00. Ein Marchen (Dramatic Emotion), Bach
14—T. There followed days of. 2:00. Minor Theme (No. 17 Luz Photoplay edition).
15—T. One tragic thought. 2:00. Theme.
16—T. Seven years have passed. 3:30. Reverie (From Pathetic Suite).
17—T. "Mr. Richard your cousin." 4:30. Elegie (From Pathetic Suite).
18—D. When Edward enters wife's room. 2:00. Theme.
19—T. "You are my husband." 2:45. Andante Pathetique No. 23—Borch.
20—T. "My son come with me." (Auto effects). 1:15. Dramatic Agitato No. 38, Minot.
21—T. "My mother, my mother on her." 2:15. Turbulence (Allegro Agitato), Borch.
22—T. "It is better to forget the name." Theme (to end).

### "The Lamb and the Lion."

Released by Exhibitors-Mutual.
Prepared by Joseph O'Sullivan.

1—Introductory. 2:45. Legende (Moderato), Friml.
2—T. Ginger, the Beau Brummel. 1:45. Misterioso No. 29 (Moderato), Andino.
3—D. Boots and Fatty Pringle. :45. Capricious Annette (Characteristic-Allegretto Moderato), Borch.
4—T. Mrs. Katherine Sylvester. 2:00. Mon Plasir (Valse Moderato), Roberts.
5—D. Crooks in room. 2:15. Romance "Manfred" (Dramatic Andante), Reinecke.
6—D. Boots dressed as boy. :45. Misterioso No. 2, Minot.
7—T. "Gee, Boots you certainly look." 1:30. Capricious Annette, Borch.
8—T. There was not a more charming. 1:30. Valse Danseuse (Moderato), Miles.
9—D. Crooks in room. :45. Sinister Theme (Andante Misterioso), Vely.
10—D. Mrs. Sylvester in room. 1:30. Evensong Waltz (Valse Lento), Martin.
11—T. "The bunch is gone." 1:30. Misterioso No. 3 (Moderato), Minot.
12—T. "At least we can continue to." 1:00. Evensong Waltz, Martin.
13—D. Auto arrives with crooks. :45. Sinister Theme, Vely.
14—D. Mrs. Sylvester and Graham. 1:00. Appassionato No. 40 (Moderato Agitato), Borch.
15—D. Boots and crook outside house. 3:00. Misterioso No. 3 (Con Moto) Andino.
16—D. Shots-Glass crash. :45. Hurry No. 33, Minot.
17—T. "Please don't shoot." 2:15. Agitato No. 1 (Allegro Agitato), Langey.
18—D. When police enter room. 1:15. Dramatic Tension No. 1, Reissiger.
19—D. Policeman blowing whistle. 1:00. (Police whistle and shots) Agitato No. 49 (Allegro con fuoco), Shepherd.
20—T. "Not much of a cannon." 1:30. Crafty Spy (Allegro Moderato), Borch.
21—T. "I'm going to offer you." 3:00. Berceuse "Jocelyn" (Andantino), Godard.
22—D. When Boots jumps out of bed. 1:15. Pastel-Menuet (Allegro Giocoso), Paradis.
23—T. Anxious moments in the Lion's. :45. Dramatic Andante No. 32 (Molto Moderato), Berge.
24—T. "Can you come over." 2:00. Serenade (Non Troppo Allegro), Cesek.
25—T. Boots now known as Hope Kingston. 1:30. Piano to action (Piano lesson).
26—T. Major Harvey returns. 1:30. The Coquette (Andante Gracioso), Johnstone.
27—T. Her usual afternoon recreation. 1:45. Shepherd's Dance "Henry VIII." (Allegretto), German.
28—D. Dial of clock shown. 2:45. (Clock striking five), Capricious Annette, Borch.
29—T. The Lion's gang make. 3:15 (Watch for shot) Sinister Theme (Andante molto Misterioso), Vely.
30—T. Two years later. 2:15. Babillage (Allegretto), Castillo.
31—T. Ginger learns the cause. 1:15. Noveletta (Moderato), D'Ambrosio.
32—D. Exterior—Boots and Donald. 2:15. I Love You Truly (Sentimentale), Bond.
33—T. Kathryn exercised every influence. 1:15. Serenade D'Amour (Moderato), Blon.
34—T. And so the eventful. 1:45. Naila (Valse Intermezzo), Delibes.
35—D. Girl playing piano. :30. Wedding March, Maestoso.
36—D. When Boots faints. 1:45. Dramatic Tension No. 44 (Agitato), Borch.
37—T. "About nineteen years ago." 3:30. The Last Spring (Andante Pathetique), Grieg.
38—T. "It's too bad that such." :45. I Love You Truly, Bond. (To end).



# Live News from Everywhere

## MANY NEW DETROIT HOUSES ARE PLANNED

### All the Present Theatres Are Doing Such Good Business That They Are Almost Unpurchasable

DETROIT will soon boast of many new theatres—all of the larger size and most modern type. Already the Motor City has 135 theatres devoted exclusively to motion pictures, and everyone of them is doing a good business and cannot be bought except at a stiff price. Weather conditions and industrial conditions in Detroit have been ideal since the first of January and as a result the attendance at the movies has been unusually large.

John H. Kunsky, who already operates a circuit of ten houses, is having plans drawn for a theatre downtown that will seat 3,000; one in Highland Park that will seat about 1,800 and two on the west side of the city that will accomodate about 1,500 people each. He fully expects to break ground for some of them early in the summer.

George Harrison, manager and a large stockholder in the Jefferson theatre, in Fairview district, Detroit, is having plans drawn for a 2,000 seat house, one block northeast of the present house. It will probably have a combination policy of vaudeville and pictures. Ground will be broken for the new house very shortly.

In Hilldale, George Brookins is having plans completed so that work can start at once on a new house in that city to seat 800 people.

George Nichols, of the Superba Theatre and manager of the Isis in Grand Rapids, is having plans drawn for a house in the Furniture City that will seat 2,000 people, and will be exclusively for high-class first-run motion pictures. The theatre proper will be in the rear of the Superba.

The Columbia Theatre in Grand Rapids is being remodeled into a first-class motion picture house and will re-open soon under the name of the Temple.

Floyd S. Wadlow, of the Virginia Theatre, Detroit, is preparing for the erection of a new and much larger theatre several miles north of his present location, on the same thoroughfare.

Sidney Alexander, with offices in the Penobscot building, is getting ready for a new theatre on Oakmand Boulevard, Detroit, that will seat about 900.

On Kercheval avenue, Detroit, George Spink will build a new house that will seat about 1,800.

Herb Weil, of Port Huron, who controls every house in that town is having plans drawn for a new house that will seat 2,000.

#### "Mickey" Goes Right Along.

"Mickey" continues to be the sensation of Detroit so far as sucessful bookings are concerned, and breaking house records. Everybody is asking "Why is it?" Some say it's because "Mickey" is a freak picture—it is something no one can really explain, but the fact remains that no picture ever caused as much talk and interest as "Mickey." And the best part of it all is that people like the picture and boost for it. For the first time in the history of these houses, the Colonial, Liberty and Lakewood theatres are repeating it, while John H. Kunsky has booked it for a week at his Washington theatre, after it has played other first-run houses—something unheard of before in motion picture bookings, as far as Detroit is concerned. Joe Horwitz, who owns the Michigan rights, now has five prints booked solid.

#### Michigan Notes.

Howard O. Pearce, who is managing director of Liberty theatres, will return to Detroit about the first of April.

Nat Lefkowitz, Fox salesman for many months in Detroit, has resigned to engage in the state rights basis. He has bought the Michigan rights to "The Spoilers."

Jack Levy, special representative for the United Picture Theatres, is spending a few weeks in Detroit.

"Fit to Win" opened an indefinite engagement at the Washington Theatre Detroit, March 23 to women only.

John H. Kunsky has booked Select's special "The Cavell Case" for a week's run at one of his downtown houses.

E. V. McGrath, of the Knickerbocker Theatre, Detroit, is back after spending three weeks taking the mineral baths at Mt. Clemens.

Herb Weil, of Port Huron, is back from an extended vacation at French Lick Springs.

The Standard Film Service, Film Building, Detroit, is now the Michigan distributor for the products of the Educational Film Corporation, and will do all of the selling and booking, in addition to the distributing.

Harry Abbott, former Detroit manager for the Educational, will shortly announc a new connection.

George Guise is now doing the publicity for the Majestic Theatre, Detroit, coming here from Minneapolis.

A. J. Gillingham, of the Empire Theatre, Detroit, is on an extended tour of the West.

The Garson Photoplays, Inc., has been capitalized under the state laws of Michigan, the stockholders being Harry Garson, Art Blankmeyer and Phil Gleichman. They will exploit in Michigan the "Unpardonable Sin." Three prints have been secured and engagements will be on percentage only for the present. Offices have been established at 53 East Elizabeth St.

A live Sis Hopkins helps exploit "her" picture at Detroit's Majestic.

**"The Vacuum Room," Second Episode of "The Carter Case," Brings in the Real Craig Kennedy Science.**
Herbert Rawlinson rescues Margaret Marsh from the torture of a vacuum chamber through scientific knowledge in the Oliver serial.

**George Beban.**
Has big character part in Hiram Abram's "Hearts of Men."

## Dayton News Letter

**Seifert Is Not Afraid to Advertise.**

ALTHOUGH he manages one of the smallest downtown first run theatres John Seifert, of the Ideal theatre of Dayton, always uses liberal space in the local papers. His large Sunday ads rival those of the big houses and the art work is very good. John's slogan is "Pictures With Punch and Pep."

**Dayton Theatre Books "Wives of Men."**

M. J. Burnside, of the Burnside Attractions of Cleveland, announces that "Wives of Men" which he controls for Ohio has been booked to Mark Gates, of the Dayton Theatre. An unusually large advertising campaign will be followed out previous to its showing.

**Kinzeler Plays "Lion and the Mouse."**

A Vitagraph special production will have its premiere at the Elite Theatre, this city, managed by Al Kinzeler. Alice Joyce in "The Lion and The Mouse" is the attraction. Tuesday of last week Al played "The Still Alarm" at the Elite.

**Dayton Theatre Orchestra Popular.**

The Dayton Theatre orchestra is in great demand when any social function takes place at the fashionable local clubs.

## Cincinnati News Letter

**Keith Addition Under Way.**

THE plans for the construction of large additions, including an office building, to the Keith theatre on Walnut street, are progressing in a most businesslike manner. The wrecking of the several buildings which lie between the present theatre and the alley on the south has started, and before long the contractors will start work on what is promised to be one of the most ambitious theatrical projects initiated in Cincinnati in a number of years.

**New Projection Machine to Be Marketed.**

A plant for the manufacture of a new moving-picture projecting machine, to be marketed by the Safetygraph Educational Film Co., a Western concern, has been secured by D. F. McGraw, of San Francisco, who has come to Cincinnati for that purpose. The Eagle Mfg. C., on Blue Rock avenue, will make the machine for the film company.

# ORGANS ARE IN DEMAND IN KANSAS CITY

## The Only Trouble That the Dealers Experienced Is to Secure Enough Instruments to Go Around

MUSIC dealers of Kansas City state that the demand for organs from moving picture theatres in this territory is far in excess of the supply. They are unable to furnish the goods. The Wurlitzer company, however, has placed half a dozen or more recently. The New Strand in Tulsa, Okla., has recently purchased a Wurlitzer theatre orchestra at a cost of $3,500, and the Princess in Eufaula, Okla., one for $1,800. The New Central in Oberlin, Kan., now has a $2,000 Wurlitzer and the Palace in Pittsburgh, Kan., one for $1,800. Several of smaller size have been installed in theatres of Kansas City, Kan., and the suburbs of Kansas City.

**Garden Will Copy the Strand.**

Improvements and remodeling estimated at $100,000 will be made in Marcus Loew's Garden Theatre this spring. The interior of the Garden will be remodeled along the lines of the Strand in New York City. The garden effects will be replaced by a warmth of coloring and boxes will be added along the proscenium wall. The stage will be enlarged and an opening, cut near the box office which will shorten the distance from the entrance to the seats. Work began the last of March.

**A New House Is Planned.**

The Electric Theatre in Kansas City, Kan., is planning to build a house that will seat 1,200 people and is only awaiting the arrival of the steel to begin work. The new theatre will be equipped for legitimate productions and motion pictures, and when completed the Electric will be quite an improvement upon the old Electric when it was started fourteen years ago. It was opened in a saloon and had nothing but a screen, some wooden kitchen chairs, a motion picture machine and a rusty stove.

**Mutual's New Manager.**

Earl McAvoy has been promoted to the position of manager of the Kansas City branch house of the Mutual. He began at the bottom of the business and has worked up to his present position. First in the shipping room he made good. Later, in charge of southern Kansas, he materially increased the Mutual business. Before entering the moving picture business he was upon the vaudeville stage for a number of years, traveling from coast to coast.

**Failed to Advertise.**

The Christian Science play, "A Still Small Voice," came to Kansas City and passed almost unnoticed. The contract was made for it by the Twelfth Street Theatre in a hurry and the play was put on without any advertising. Had it been properly promoted, brought to the attention of the many Christian Scientists who are in the city, it would have made a decided sensation.

**Kaul Helps His Customers.**

H. R. Kaul, who has charge of the publicity department of the Universal, has added a new feature to his work of promoting. If a moving picture theatre is using some of the Universal reels, he makes up a program for the house, furnishing copy, cuts, etc.

**Charlie's Wife Pleases.**

"Borrowed Clothes," featuring Mrs. Charlie Chaplin, has been drawing crowds at the Liberty, a downtown house, the past week. It has been drawing strong and Manager Harding has been well satisfied with the receipts.

**Touring in a Motor.**

Manager W. H. Bell, of the Equitable, is making an auto tour of northern Kansas and Missouri, visiting all the exhibitors and getting into personal touch with the business. He is accompanied by one of the Equitable traveling men and will be absent three or four weeks.

**Pennybaker Goes Into Independent Bureau**

L. L. Pennybaker, manager of the Mutual, has resigned his position and intends to enter the independent field in Kansas City, making a specialty of high grade one and two reel fillers. With his extensive experience as a manager and a salesman he is qualified to build up a business in the southwest. He will be proprietor as well as manager.

**Short Notes.**

The first lease in the new million dollar moving picture theatre, the Newman, was to a jewelry firm. I. J. Adelson and Jess Chambers signed a ten year lease for 16 by 23 feet for a jewelry and optical store. The theatre will be finished by May 1.

Milo Finley, formerly of Kansas City, but now director of the orchestra in the Wichita Theatre, Wichita, Kan., is recovering from an operation for appendicitis.

The First National Picture Company has released Anita Stewart's second production, "A Midnight Romance," in this territory.

H. K. J. Thatcher, of the Strand, Salina, Kan., visited Kansas City to sign up for the whole list of the Mutual's new star series.

Mrs. W. A. Milligan of the Crystal, Ottawa, Kan., came into the city to secure contracts for all and every Mutual film which has been released.

The Mutual is meeting with success in pushing the "Turn in the Road" and "What Every Woman Wants," both of which are becoming popular in Missouri and Kansas suburban theatres.

Sam Goldflam of the Equitable is doing business over in Kansas. The Billy West comedies, Shorty Hamilton and Anna Little are all stronger than ever. The Equitable office force is working nights now to keep up with its orders.

The Apollo has been drawing crowds for a week with "Who Will Marry Me?" a Universal favorite.

The Colonial, of St. Joseph, Mo., has signed a three-day contract for the Equitable's "City of Purple Dreams."

H. G. Gill, formerly with the Select, is now traveling for the Vitagraph.

The "Life Mask" drew well at the Twelfth Street Theatre during the past week.

**Margarita Fisher as a Broadway Favorite.**

Having completed "Charge It to Me," Margarita Fisher is now at work making her sixth picture for the new American series. It bears the promising title of "Trixie from Broadway."

In this new comedy-drama she impersonates a spriglty prima donna of the "Follies" flock—a migrant from the Great White Way to the Great Golden West. The migration includes pink tights, pony ballet, adoring suitor, and all.

The stage and auditorium scenes which figure prominently in the story were shot in a theatre, not a studio set, with an eager audience out in front, recruited from among the fans of the vicinity.

Miss Fisher's leading man is again Emory Johnson. Roy W. Neill, a new acquisition to the "Flying A" corps, is the director.

# PITTSBURGH TO HAVE NEW FILM CENTRE

## Paramount, Metro, Universal and Also the Pathe Exchanges Will Locate at 1018 Forbes Street

THE Paramount-Artcraft Corporation, located at the corner of Penn avenue and Twelfth street, Pittsburgh, has taken a fifteen-year lease on the large fire-proof building at 1018 Forbes street, which will be remodeled as a film building at once, in order that it may be occupied May 1.

Other exchanges will also be located in the building, the Paramount having sublet space to the Metro, Universal and Pathe exchanges.

The building is now occupied by the Bunting Mattress Company. It is five stories, 50x100 feet, with the exception of the first floor and basement, which, on account of being built on the hillside, is not as large as the upper floors.

Paramount will occupy the fourth and fifth floors; Universal the third floor; Metro the second floor and Pathe the first floor and basement.

It is likely that another film building will be erected in the vicinity of the Paramount building, as there is an abundance of comparatively cheap property close by. That more space will be needed is an assured fact, as the World and a number of independent exchanges now located at 938 Penn avenue, will be obliged to seek new quarters.

The new location will tend to make the film exchanges still more scattered over the city. With the Seltzer Building at Twelfth street, and the film colony at Fourth and Ferry, the new offices of the four of the most prominent exchanges will necessitate some traveling for the exhibitor when he comes to town.

**Sliter Honors St. Patrick.**

If any of the local or out-of-town exhibitors missed the office of the Exhibtors Mutual on their way down Fourth avenue on St. Patrick's Day it wasn't Manager Sliter's fault, for the color scheme on the exterior of the building was a shamrock green, and he had the painters at work on St. Patrick's Day. Talk about timeliness! Sliter has gone Kent, of Cincinnati, one better in emphasizing the slogan, "Follow the Green Trail to Mutual."

The interior and exterior decorating and painting of this exchange is now completed, and it is the contention of many that the Mutual now has the classiest film exchange in Pittsburgh. Manager Sliter is very original and has installed many novel features, such as photo frames built right on the wall, attractive display windows, etc.

**Howard Sheehan Manages Fox Branch.**

The Pittsburgh branch of the Fox Film Corporation has both a new manager and assistant manager since March 17.

The head of the exchange is now Howard Sheehan, formerly on exhibitor of San Francisco, and brother of Winfield Sheehan, general manager of the Fox Film Corporation, and Clayton Sheehan, district manager of the Pittsburgh section.

The assistant manager, succeeding P. W. Barron, who resigned recently, is M. L. Pincus, formerly secretary to William Fox.

**Hullinger Is a Busy Man.**

Hullinger, of the Universal, is one of the busiest boys in Pittsburgh these days. Owing to Manager McAleer's absence he is compelled to work overtime daily arranging play dates and contracts on "The Heart of Humanity," the big Jewel production. Hullinger eagerly awaits the time when the Sunday opening matter will be settled, so "Mac" can get back on the job again.

**West Virginia Is Strong for Fox.**

Ben Goldstein, Fox salesman, has just returned from a three weeks' trip through West Virginia, and states that he signed up for Fox pictures in every town he visited. Among the houses of that state that have booked Theda Bara's "Salome" for extended runs are the Grand, Clarksburg; Nelson, Fairmont; Rex, Wheeling.

**Rippard Will Return to Washington.**

William H. Rippard, who recently resigned as manager of the Pittsburgh branch of the Exhibitors' Mutual, is spending a few days in New York on business and pleasure combined. He has had several offers from Pittsburgh exchanges, but expects to go back to his home town, Washington, D. C., at which place several attractive offers await his consideration. He will be missed by his many Pittsburgh friends, who wish him the best of luck in anything which he may undertake.

**Pittsburgh Has Another Exchange.**

The newest of Pittsburgh's independent film exchanges is called Lambros Film Distributor and is located at 438 Third avenue. The first release of this concern is Ivan's "Echo of Youth." This picture will be released about April 1, to be followed shortly after by other productions of a like nature,

Mark Schoenfield, of "Berlin Via America" fame, has charge of the bookings for this company and will be around to see the exhibitors of the Pittsburgh territory.

**Colonial, of Braddock, Goes to Brown.**

J. B. Brown, an exhibitor of Pittsburgh and Cleveland, has purchased the Colonial Theatre, Braddock, Pa., from Prof. Leo Gerechter. Mr. Brown operates the Lorain and Lincoln Theatres, both having capacities of 500, in Cleveland, and spends much of his time in the Forest City. The Colonial was recently purchased by Professor Gerechter. It has a seating capacity of 800. The Professor says he has options on several theatres and will buy one in the near future.

**Kinder Has a Good Trip.**

Captain Kinder, of the Craft Film Exchange, Pittsburgh, returned Saturday, March 15, from a short trip to West Virginia. He visited Wheeling, where he put "The Grain of Dust" in the Liberty Theatre for three days; Parkersburg, where the Camden booked the same picture for two days, and Clarksburg, where Jack Morris took it for two days also.

**The Standard Exchange Is a Busy Place.**

One of the busiest exchanges in Pittsburgh is the Standard, at 412 Ferry street. Al. and Will Weiland are constantly on the jump, their specialty being comedies, consisting of one and two-reel Mack Sennetts, Charlie Chaplins, Fatty Arbuckles, etc. They have also a line of Westerns in two reels which are in great demand.

**Doug's All Keyed Up**
For "Knocking Knockers," produced to boost the 5th Victory Loan.

**Exhibitors' Supply and Sign Exchange.**

The Exhibitors' Supply and Sign Exchange have started business in a temporary location at 111 Fourth avenue, Pittsburgh. The new company will buy, sell or exchange anything in the line of theatrical advertising matter, and furnish photos, etc., to exhibitors.

**Central Square Will Double Capacity.**

Mark Browarsky, of the Centre Square Theatre, Centre avenue, Pittsburgh, announces that he is having plans prepared for enlarging the seating capacity of the house. Two balconies will be built, which will add 700 seats to the theatre, making the total capacity 1,300.

**Joe's Family Will Run the Grand.**

Joe Shamberg, of the Grand Theatre, Corry, Pa., is the proud father of a new baby boy. He also has a little girl, and says that within a few years he is assured of a good operator and a piano player.

**Personal and Trade Notes.**

Manager Redfield, of the Pittsburgh Vitagraph branch, reports that "The Lion and the Mouse" had its premiere at the Minerva, Fifth avenue, week of March 17, and also a three-day run at the Alhambra, East Liberty, a suburb, the same week. Both houses reported exceptional business.

Arthur S. Kane, general manager of the Select Pictures Corporation, was in Pittsburgh Saturday, March 22, conferring with Leo F. Levison, branch manager of the Pittsburgh Select, and meeting exhibitors of the territory.

George Bates, cameraman, made about 300 feet of film showing the colored troops' arrival in Pittsburgh recently. The film was immediately bought by the Star Theatre, Wylie avenue, which is cleaning up with it.

J. H. Alexander, traveling auditor for the Metro, who has been in Washington, D. C., for the past two months, was recently called home by the illness of Mrs. Alexander, who is now improving.

C. L. Hays and associates, who control the Opera House at Linesville, Pa., are erecting a large new house there which, it is said, will be one of the finest in the state.

The Dixie Theatre, Fairmont, W. Va., and the Dreamland Theatre, Scarboro, W. Va., have both installed Simplex projectors purchased of the Hollis, Smith, Morton Company, Pittsburgh.

"The Heart of Humanity" went over big at the Liberty, Rowland and Clark's largest Pittsburgh house, the week of March 17.

Pittsburgh's $1,000,000 Grand is using the Outing-Chester pictures a full week each.

Jehue Jehue, of the Popular Theatre, Sykesville, Pa., is building a fine house in Big Run, Pa.

"The Woman's Law," one of the Craft exchange releases, has been booked by the Harris and Davis chain of houses, Pittsburgh.

Mark Browarsky, the Pittsburgh exhibitor, though suffering from a sore throat, still has enough voice in him to argue prices with the exchangemen.

F. Powell has purchased the Wilkay Theatre, Erie, Pa., from Mr. Biedman, to whom he sold it some time ago.

Stanley S. Neal, Pittsburgh Mutual salesman, is still knocking 'em cold. He lost none of his old cleanup ability after fighting two years in France.

Victor Kremer, owner of the Shorty Hamilton features formerly handled by Frederick Post, was in Pittsburgh during the week of March 17.

The Pleasant Hour Theatre, Verona,

Pa., have installed two Power's 6-B Cameragraphs.

The Odd Fellows at Phillipsburg, Pa., are now running a moving picture there with great success.

Charles Flarity, formerly of the Mutual and General exchanges, is now on the road for the World.

Manager Redfield, of the Vitagraph, spent a few days in Chicago recently.

Jere Spandau is now on the road for the Pittsburgh Fox exchange.

## Maritime Provinces News

**Boosters May Enlist the Screen.**

AT a meeting recently held to form a "Boosters Association" for St. John and the Province of New Brunswick Walter H. Golding, a member of the Tourist's Association and manager of the Imperial Theatre, advocated the use of motion pictures to advertise the Province and it is very probable that something will be done along this line.

**Unique Runs Two Specials.**

The Unique Theatre has run two special pictures having had "The Better 'Ole" and Martin Johnson's "Cannibals of the South Seas." The prices charged were 50 cents for the "Better 'Ole" and 25 for the "Cannibals."

**Women Want Places on Censor Board.**

At a meeting of the recently formed Women's Institute was passed a resolution asking the Provincial Government to appoint an equal representation of women on the Board of Motion Picture Censors. This makes the fifth resolution to go before the Government which so far has not taken any action.

**Censor's Ruling Was Reversed.**

The picture, "For Husbands Only," which was banned by the New Brunswick Board of Motion Picture Censors, was shown at the Imperial Theatre after the appeal had been granted by Judge Crockett, of Fredericton. The picture drew large crowds and manager W. H. Golding received many favorable comments upon it.

**Amalgamation in Campbellton.**

It has been decided to amalgamate the Imperial Theatre, of Campbellton, N. B., owned and operated by Miss Laura McIntyre with the Opera House owned by F. G. Spencer and managed by Steve Hurley. Mr. Hurley will have charge of both houses.

**Gem Not to Be Rebuilt.**

F. Trifts has abandoned the idea of rebuilding on the site of the Gem Theatre.

**Personal Notes.**

E. English, sales manager for the Regal exchange is back in the territory.

Louis Rosenfeldt has gone to Toronto, but is expected back in St. John shortly.

Joe Kauffman has been appointed traveling representative of the Exhibitors' Distributing Company.

Messrs. Richards, of Newcastle; Babineau, of Chatham, and Arch Mason, of Wolfville, were exhibitors in town recently. Mr. Mason was on his way to Boston.

C. J. Galagher, of Charlottetown; A. A. Fielding, of Truro; Mr. Leon, of Woodstock, and C. G. Allan, of Amherst, all managers of F. G. Spencer's theatres, were recently in St. John.

Mannie Brown arrived at this port on his way back from Paris where he had been in business for the Exhibitors' Distributing Corporation.

J. M. Franklin and Meyer Herschorn, who were on a visit to Montreal, passed through the city on their way back to Halifax.

T. E. Conway, who was in charge of "The Hearts of the World," has returned to Montreal.

# SAN FRANCISCO SEES STARS IN PERSON

## Al Jennings, Dorothy Phillips, Allen Holubar Also the Lee Kids Enliven Golden Gate Houses

**Personal Appearances Becoming Popular.**

IN addition to the appearance of Al Jennings at the Tivoli Theatre recently, two other downtown houses featured personal appearances with great success during the week. Dorothy Phillips, star of the "Heart of Humanity," delighted audiences at the Strand Theatre by appearing at both matinee and evening performances with her husband, Allen Holubar, a San Franciscan and director of this big production. Manager Leo Weinberger, of the Strand Theatre, arranged a clever prologue for the picture and William McKinney offered his own musical score.

The two Lee children, Jane and Katherine, appeared in person at the Rialto Theatre during the week in conjunction with the screen attraction of "Smiles," this being their first appearance here. Following their stage appearances each day, the youngsters held a reception in the lounge of the Rialto.

**"Cavell Case" Given Elaborate Pre-View.**

A private showing of the "Cavell Case" was made in the Colonial ball-room of the St. Francis Hotel on the afternoon of March 12 and was witnessed by about five hundred Red Cross workers, and members of local diplomatic corps. The affair was arranged by H. L. Knappen, manager of the local branch of the Select Pictures Corporation, and was an unusually successful one. Dr. F. W. Clampett, chaplain of the Grizzlies, recently home from France, made a brief talk on the martyrdom of Edith Cavell and told of personal investigations made by him in this case, including an interview with Brand Whitlock. The pre-view was accompanied by appropriate music and songs which included "The Rose of No Man's Land" and "Johnnie's in Town."

**Wallace Reid Working at Arcata, Cal.**

Wallace Reid and a large company, including James Cruze, director, Charles Ogle, Gus Oliver, Ralph Lewis, Hart Hoxie, Noah Beery, Grace Darmond, Kay Laurel and Virginia Foltz recently visited Arcata, Cal., in the heart of the redwood belt of Northern California, to film Peter B. Kyne's, "The Valley of the Giants." During his stay there he appeared in person at the Minor Theatre, conducted by B. L. Waite, where a picture, "Less Than Kin," in which he took the leading role, was the film attraction.

**Supply Business Active.**

Walter Preddey notes a decided increase in sales of machines and supplies of late, there being a general disposition on the part of exhibitors to overhaul their epuipment. Two new machines have been installed by him in the Royal Theatre, South San Francisco, one has been sold to the Fresno School Department, while a Mazda lamp outfit with a dynamo for a traveling show has been sold to D. F. Armstrong, of Pacific Grove, Cal., formerly owner of D.'s Theatre.

**Preparing for the Warpath.**

Tom Mix, Fox cowboy, thinks out his campaign for "Fighting for Gold."

**Robert Warwick Returns to San Francisco.**

Robert Warwick, San Francisco moving picture star, has returned to this city, after having spent a year in Europe. He enlisted in the army early in the war and saw service all along the Western battle front. He will leave shortly for the southern part of the state to take the leading role in "Secret Service," a part that will give him opportunity to make use of his army experiences.

**Al Jennings Makes Hit.**

Al Jennings in person and his screen production, "The Lady of the Dugout," were the attractions at the Tivoli Theatre during the second week in March. His talk from the stage concerning his life as an outlaw and his battle to make good, supplemented the screen production and crowded houses greeted him at every performance.

**Ray Duhem Finds Business Active.**

Ray Duhem, who conducts a finishing and developing business at 985 Market street, is handling an unprecedented amount of work at the present time and states that producing activities in this field have never been as active as at present. Much commercial work postponed during the period of the war is now being started and small producing companies are springing up in numbers.

**F. J. Alberti Returns from France.**

F. J. Alberti, who has for several years handled National carbons and other moving picture theatre supplies in this field, has returned from France and received his discharge from the army. During his absence, his office was moved to 94 Golden Gate avenue and the business held intact by his sister.

**Edgar Lewis to Visit Orient.**

Edgar Lewis, director and producer, has made arrangements to sail from San Francisco on March 24th, for China, Japan and the Philippine Islands. He will take six screen artists with him and plans to bring home some unusual material.

**Carl Laemmle Visits San Francisco.**

Carl Laemmle, president of the Universal Film Manufacturing Company, was a visitor in San Francisco during the engagement of "Hearts of Humanity" at the Strand Theatre, where box office records have gone glimmering.

**News in Brief.**

A contract at $10,000 has been awarded by Mutual Mederios for the erection of a moving picture theatre at Crockett, Cal.

The Silver Palace Theatre Company, of San Francisco, Cal., seeks dissolution.

The San Joaquin Land Company, of San Joaquin, Cal., is having plans prepared for a moving picture theatre to be erected in that town.

M. A. Fisher has leased property at Oakland, Cal., and plans the erection of a combination dance pavilion and moving picture theatre to accommodate 4,000 persons.

L. Holt has purchased the Liberty Theatre at Manteca, Cal.

Leonard Fisher has purchased the Elite Theatre, on Sacramento street, San Francisco, Cal., from B. Lima.

*The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising.*

# MOXLEY RESIGNS REGENT MANAGERSHIP

## Russell Theatre of Ottawa Will Be the Field of His Amusement Activities in Near Future

JAMES T. MOXLEY, manager of the Regent Theatre, Ottawa, Ont., is severing his connection with Messrs. Jule and J. J. Allen, who control the Regent Theatre, to take over the Russell Theatre, which is the only theatre in Ottawa playing legitimate attractions. Mr. Moxley will formally take over the Russell on September 1 next, but in the meantime he proposes to make a considerable number of changes in the house.

The Russell has been enjoying only fair success as it has been dark a great deal of the time during the past winter. Mr. Moxley announces that he will adopt a combination policy for the theatre. He will play road shows whenever he can get them, but at other times he will book leading features. He also intends to employ a large orchestra, and one of the attractions of the moving picture programs will be solo numbers by prominent artists.

**The Russell Will Be Renovated.**

The Russell needs considerable renovating and this will be carried out immediately. The theatre is on a side street, but arrangements are being made for an entrance and runway from Sparks street, the main thoroughfare, and a large electric sign will be erected over the new entrance.

Under the management of Mr. Moxley the Regent Theatre has become one of the best-paying investments of the Allen Theatrical Enterprises, and he has built up quite a friendship among theatre patrons of the Canadian capital.

A short time ago it was announced that Pantages' vaudeville would be seen at the Russell, inasmuch as Alex Pantages has entered into an arrangement with A. J. Small, lessee of the Russell Theatre and owner of a circuit of theatres in Ontario. It now appears that the contract between Pantages, Miles, of Detroit, and Small, of Toronto, does not affect the Russell.

**Negro Gets Nominal Damages.**

A law suit of unusual interest to theatre managers of the Province of Quebec has just been settled in the Montreal courts. A negro sued Loew's Montreal Theatre, Ltd., for $500 damages because he was refused permission to occupy a seat on the orchestra floor of the theatre after a ticket of admission for the orchestra floor had been accepted from him by the doorkeeper. An usher instructed him to take a gallery seat.

**Picture Man Pays Ten Dollars.**

Judgment was issued by Justice Fortin for the plaintiff and the defendant company was ordered to pay $10 to the man and also to pay the costs of the action.

The defense of the company was that one of the printed conditions under which tickets are sold to the public is that the contract represented by the sale of the ticket may be revoked if desired. The judge pointed out that this rule did not hold good after the ticket had been accepted by the ticket-taker and the purchaser had been admitted to the theatre. The judge reduced the damages, however, because of the admission on the part of the plaintiff that he knew that he would not be permitted to occupy a seat in the orchestra floor and that he had purchased the ticket for the purpose of entering action against the company. The judge ruled that he was only entitled to nominal damages, but the company would have to pay the costs of the case.

**Making Railway Strike Film at Trenton.**

Justice Fortin pointed out that in Canada colored people are governed by the same laws as the white citizens and that they enjoy the same rights as the whites.

Announcement has been made that the moving picture studio at Trenton, Ont., formerly the home of the defunct Canadian National Features, Ltd., has been reopened for the making of several film features, one of which is a railway strike story. It is understood that this production is being financed by the Canadian Pacific Railway or officials associated with the great Canadian railroad system. Intimation is also given that the leading role in this feature will be portrayed by Tyrone Power. Charles Brownridge, who was the general manager of the old company at Trenton, is back on the job at the studio for the making of the new releases.

**Half Million Dollar Home for Winnipeg.**

M. Hellman, representing the Universal Film Company, visited Winnipeg, Manitoba, on March 11, for the purpose of arranging details for the erection of a $500,000, moving picture theatre in that city. According to Mr. Hellman, the house will have a seating capacity of 2,500. This will be the second theatre in Canada to be controlled by Universal interests, and it is the intention of the company to build up a chain of large theatres throughout the United States and Canada for the purpose of taking care of first run Universal productions, according to an announcement made by Mr. Hellman. Almost simultaneously with the visit of Mr. Hellman came the announcement that Joseph Kelly, president of the J. J. McLean Music Co., had sold a large site on Donald street, in the heart of the retail shopping district, to the Allen Theatrical Enterprises for the proposed new Allen Theatre in Winnipeg.

**Wanted to See Himself on Screen.**

At the recent presentation of "Intolerance" at the Dominion Theatre, Winnipeg, Manitoba, a rather singular incident occurred when a soldier in the uniform of the Fort Garry Horse, the Canadian Cavalry Regiment, presented himself at the box office and asked if he could see himself on the screen. The soldier was Sergeant Alfred Paget, 6 feet 2 inches high in his stocking feet. It developed that he had portrayed the role of "Belshazzar" in the big Griffith spectacle. He had been serving with the Canadian forces for a year and a half. Incidentally, he is a veteran of the Boer war also, having served with the Royal Horse Guards during that scrap. He expects to be mustered out soon and is planning on returning to California to resume his picture work. His wife, who is an actress, is also in Winnipeg.

**"Copping" a Millionaire's Daughter.**
William Russell's smile does it in American's "Brass Buttons."

**"The Heart of Humanity" Ran Four Weeks.**

The Jewel special, "The Heart of Humanity," enjoyed a run of no less than four weeks at the Holman Theatre, Montreal. This theatre, which is controlled by Universal interests, had the first Canadian run of this attraction.

Following the presentation of this picture the theatre changed its policy with respect to the number of changes of program each week. The previous arrangement had been to change the bill twice each week, but it will now be three times weekly, new shows being presented on Sundays, Wednesdays and Fridays.

**Allens Are Building Right Along.**

Shortly after announcing plans for the erection of a $200,000 moving picture theatre on St. Clair Avenue, Toronto, Messrs. Jule and J. J. Allen made known the first details of a plan to erect another large suburban theatre on Queen Street West, in the Parkdale district, to seat 1,500 persons. The Allens have just opened one large new theatre on Bloor Street, are finishing another big place on Danforth Avenue, and have announced their intention to build two more houses —all in Toronto alone.

**Scott Confers with Ottawa Exhibitors.**

Thomas Scott, of Toronto, general secretary of the Motion Picture Exhibitors Protective Association of Ontario, conferred with the exhibitors of Ottawa on March 21 and discussed with them various phases of organization work. The Ottawa exhibitors are organized as a branch of the Retail Merchants' Association of Ontario, but there are indications that the theatre men of the Canadian capital will throw in their lot with the real exhibitors' organization in the Ontario province.

**Harry Price Will Go to England.**

Harry Price, Winnipeg manager of Regal Films, Limited, has announced his intention to move to England, where he will continue to engage in the film business. He has been succeeded at Winnipeg by David Freeman.

**Short Notes.**

Professor Metcalfe, formerly the organist of the Province Theatre, Winnipeg, has become quite a tourist. After presiding at the concert organ of the Province for two years Metcalfe went to Brooklyn last fall. His next move, taken a few days ago, was to Vancouver, B. C., where he has become the organist of the Rex Theatre.

The first important presentation of "The Heart of Humanity" in the Province of Ontario was the showing of the feature at the Grand Theatre, Hamilton, during the week of March 17. The picture drew great crowds all through the week. The feature was screened twice daily at special prices.

Paramount Theatres, Ltd., of Toronto, a subsidiary of Regal Films, Ltd., has added to its chain of theatres in Eastern Canada by the acquisition of the Royal Theatre, Peterboro, Ont. Manager Pappus will remain in charge of the house.

Mrs. Griesman, owner of the Brighton Theatre, Toronto, has taken over the Parkview Theatre, Roncesvalles avenue, Toronto. Both theatres are in the heart of the Parkdale district in the West End.

Sammy Fine has disposed of the Dundas Playhouse, Toronto, which he took over last fall. This theatre will now be under the management of H. Carpol.

When the moving picture theatre at Midland, Ontario, owned by A. Bugg, was destroyed by fire, the Regal Films, Limited, Toronto, lost twelve reels of pictures, including a print of "My Four Years in Germany."

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*The reviews in Moving Picture World are written from the film.*

**Barbara Castleton.**
Leading woman with H. B. Warner in Exhibitors Mutual releases.

## Rochester News Letter

**Sidney Clarke Is in Italy.**

SIDNEY R. CLARKE, former secretary of the Rochester Chamber of Commerce, is now cinema director in Italy for the Community Motion Picture Bureau. Since the signing of the armistice the clamor for motion pictures in Italy has increased to such an extent that during the month of January 1,610 shows were given, which means entertainment for 482,000 soldiers. American, English and French markets are combed for film to supplement what can be obtained in Italy. When Mr. Clarke returns he will wear a war cross for bravery on the Italian front.

**New Theatre for Hornell.**

A deal was closed in Hornell last week whereby Clayton C. Woods and his son, Howard Woods, secure a five years' lease on Glenwood, noted as a summer resort, and situated three miles east of Hornell on the trolley line. Plans are being made to arrange the place into one of the best amusement parks in this section. Work will be rushed on a big picture house, to be ready for the opening of the season.

**Strand Has a Kiddies' Day."**

For two weeks Miss Florence Fennyvessey, manageress of the Strand Theatre, announced that Saturday would be "Kiddies Day." It looked as if about all of the kids in the city turned out to be her guests and see "Little Red Riding Hood" and like pictures, but the surprise came when each youngster on leaving was presented with a book of fairy tales. Miss Fennyvessey has such an event for the little ones at regular intervals, and says that she is sure that her house is the most popular in the city with the families of many kids—all of which helps swell the box office receipts.

**Fisher Leases Canandaigua House.**

F. C. Fisher, proprietor of the Fisher Theatre, Seneca Falls, has leased the Temple Theatre, Canandaigua, with the privilege of purchasing it. The Temple has been showing vaudeville and pictures. It will be closed for about two months to permit extensive alterations and decorations, after which it will reopen with a policy of high class film attractions. George Bachman, who has been resident manager of the Fisher, will manage both houses.

*When you cleaned house during the "shut-down" did you decide to put in new seats? Dispose of the old ones through The World's Classified advertising.*

# WASHINGTON FILM MEN WILL AID LOAN

## The Exchange Managers' Association Will Work Along Lines of Last Year's Distribution Plans

IF the Treasury Department furnishes the films on time there will be no hitch in the distribution of the Victory Loan features in this territory. Plans for handling them were worked out at a meeting of the Washington Exchange Managers' Association along the lines adopted last year, when the association inaugurated a model service. The work will be handled through a committee of which Sidney B. Lust is chairman. Associated with him are A. Dresner and S. J. Flax. Clarence L. Linz will serve in an advisory capacity and look after a part of the publicity.

**A Committee Will Handle Bookings.**

All bookings will be handled by a committee consisting of A. C. Eckhart, of the Famous Players-Lasky Company; Gerald A. Payne, Fox Film Corporation, and Arthur Van Dyke, of Exhibitors Mutual. These men are bookers of long experience, and can be counted upon to move as smoothly as possible the two hundred films allotted to this territory.

For the purpose of marketing these films, the Washington territory has been extended so that it will consist of District of Columbia, Maryland, Virginia, Delaware and North and South Carolina. All film activities will be under the supervision of Harry Webb, manager of the Parkway Theatre in Baltimore, who will be the film chairman of the Victory Loan Committee for this section.

**Reels Sent Out in Advance of Release.**

It is planned to shoot the reels out one week before they are to be released. Each reel will be routed, and, where instructions do not accompany the film, the exhibitor will be notified by telegraph where to send it next. Oscar A. Morgan, manager of the Famous Players Exchange, one of the men who has been instrumental in perfecting the system, expresses the belief that in following out the plans made one hundred per cent. of bookings will be obtained on each film. Mr. Morgan is secretary of the Washington Exchange Managers' Association, and is co-operating with Mr. Lust's committee in carrying out the plan.

**Lenten Business Was Good.**

All of the Washington exhibitors are in accord over the statement that the Lenten season has not materially affected the motion picture business. The first week found the box office receipts somewhat lessened, but soon the same old line in front of the box office appeared, and even the houses with mediocre shows have been doing well. Exhibitors are well pleased with the way in which the attendance at the theatres keeps up. They declare they have to pack them in in order to be able to meet expenses and pay the various war taxes.

**Lambden Will Boost Sales.**

Thomas Lambden, formerly manager of the Solax Theatre, Baltimore, Md., has been appointed head of the advertising accessory department of the Famous Players-Lasky Exchange here. Mr. Lambden, with a knowledge of the exhibiting end of the business obtained from his connection with the theatres as manager, will be able to help the exhibitor patrons of the exchange to a considerable extent. He is going to try and show them how to put on their shows to the best advantage.

**Reese Will Manage Two Houses.**

Earle E. Reese, who has been traveling through this territory for the Exhibitors' Co-operative Film Exchange, will hereafter manage the Empire Theatre in Frederick, Md., and the Maryland Theatre in Cumberland, Md. The houses will be operated under the title of the Tri-State Amusement Company.

**Payette Is Now Metropolitan's Manager.**

John Payette has been promoted to the position of manager of the Metropolitan Theatre on F street. The announcement came as a surprise, and followed the statement that Arthur W. Robb, who has been its manager since the structure was completed, had resigned.

**Mabel Withee Makes Personal Appearance.**

"Once to Every Man," booked for the entire week at the Leader Theatre on Ninth street, was given additional prominence by the presence in Washington of Mabel Withee, the star in this photoplay. She has been appearing in "Little Simplicity" at Poli's Theatre. The film is being marketed by Super-Films Attractions, Inc.

## Minneapolis News Letter

**Arnowitz Succeeds Hixon at Capital.**

IKE SCHLANK, president of the Capital Film Company, of Indianapolis, spent a week at the Minneapolis exchange, where he installed Sam Arnowitz as manager to succeed Al Hixon, who has resigned. Mr. Arnowitz was formerly associated with the Omaha Pathe Exchange.

Mr. Schlank was accompanied to Minneapolis by A. C. Fox and Leo M. Shea, special representatives of the company. Mr. Shea is a well known fight referee, having refereed nearly all the big bouts at New Orleans for two years.

Mr. Shea, more popularly known as "Kid" Shea, was at one time a professional boxer. He is just breaking into the moving picture business, and will remain in the Mill City for a few weeks until Mr. Arnowitz gets firmly established.

Mr. Schlank has left Minneapolis to continue a tour of the Middle West. He will visit Des Moines, Kansas City and St. Louis before returning to Indianapolis.

**Movies Illustrate Military Subjects.**

Educational moving pictures are being introduced into the military curriculum of the University of Minnesota R. O. T. C. unit, according to Lieutenant Ernest A. Nuoffer. The films have been furnished by the War Department, and are shown before the students as part of the military course one hour a week.

They are used to illustrate physical exercises and drill, the nomenclature of rifles, machine guns, trench mortars and all other subjects discussed in the work at the university.

**Bryson Says He's Still Manager.**

James V. Bryson has issued a denial of the report published in certain trade journals to the effect that he had been succeeded by L. J. Blumberg as manager of the Minneapolis Universal Exchange. Mr. Bryson has taken charge of the management of "The Heart of Humanity" companies in the Middle West. This fact led to the erroneous impression that Mr. Blumberg was to have permanent charge of the Minneapolis exchange.

**Farnum Films Break Moorhead Record.**

J. M. Freeman, manager of the Lyceum Theatre, Moorhead, Minn., says that Dustin Farnum in both "The Light of Western Stars" and "A Man in the Open" broke all his previous house records. He said the first Kitty Gordon product released by United drew big business in spite of a raging snow storm.

**"Shepherd of the Hills" for Metropolitan.**

The ten-reel screen version of Harold Bell Wright's novel, "The Shepherd of the Hills," will be shown at the Metropolitan Theatre the week of March 30.

# BUSINESS IS VERY GOOD IN LOUISVILLE

## Exhibitors and Exchangemen Are Cleaning Up on More Than Satisfactory Lenten Attendance

BUSINESS with Louisville exhibitors and exchanges is better than it has been for months past, as the loss of business resulting from the Lenten season is being equalized by the fact that influenza is no longer dangerous, and the finest spring weather on record is bringing the people out. Saturday and Sunday evenings found long lines at most of the local theatres, the Alamo and Majestic being especially busy. The exchanges report that conditions out in the state are excellent again, with all houses running and steadily increasing their showings.

At Lexington and Winchester, as well as Irvine, the theatres have been doing an excellent business due to the large floating popualtion that has been brought in by the oil industry, and which is constantly seeking amusement. Bowling Green and Louisville are also being helped somewhat by the oil boom.

**Big Features Rights Incorporates.**

Amended articles of incorporation have been filed by the Big Features Rights Corporation, Louisville, Ky., increasing its capital stock from $5,000 to $25,000, and increasing the liability from $25,000 to $50,000. The amendment was signed by Fred Levy, Lee L. Goldberg and Mrs. Fred Levy, representing more than two-thirds of the capital stock of the corporation. The company during the past two years has expanded materially, and is covering a large section of the South, but working Kentucky, Indiana and Tennessee principally.

**Another Theatre for New Orleans.**

The New Albany Amusement Co. has purchased a large lot in New Albany, and expects to erect the third of a chain of theatres in New Albany, the others being the Grand and Kerrigan houses. Charles Miller, president of the company, plans to start work on the new building within thirty days or so.

## Baltimore News Letter

**What the Public Likes.**

THE PROBATION WIFE" was the biggest knockout that has ever played at the New Theatre. It played a week's run at that house beginning Monday, March 10, and from the time the doors opened at 10 a. m. Monday until they closed at 11 p. m. on Saturday, the house was crowded. Every night and some afternoons, the ropes had to be stretched to hold the crowds. This playhouse is one of the two big first run houses in Baltimore.

**Hayner Joins Film Fraternity.**

W. F. Hayner, who has joined the film fraternity in Baltimore, is the representative of the Goldwyn Pictures Corporation in this territory, covering Baltimore out of the Washington office. Mr. Hayner has spent a good part of his time in England, and before coming back to America, two years ago, was associated with the Kino Distributing Corporation of London for whom he controlled the North of England and Scotland.

**H. P. Thorn Buys Colonial.**

The old Colonial Theatre property in Martinsburg, W. Va., has been purchased by H. P. Thorn, who also owns the Apollo Theatre. The Colonial was formerly owned by former Mayor W. R. Caskey, H. S. Cushwa and T. W. Martin. Mr. Thorn will renovate the playhouse and reopen it in the near fture.

**Parker Returns to Baltimore.**

Watkins L. Parker, who was formerly with the Select Pictures Corporation before joining Uncle Sam's forces, has now returned from the army and has rejoined that company. He is now covering the Baltimore territory from the Washington office.

**Ballinger Hopes for Release.**

W. F. Ballinger, well known to the boys in the Baltimore and Washington territory and who was associated with the Select before joining the colors, paid a visit to Baltimore recently and visited the film boys here. He hopes to be released from the army soon and be able to join the old crowd.

**Rome Returns from Chicago.**

J. Louis Rome, manager of the Broadway and Baltimore theatres, and second vice-president of the National Association of the Moving Picture Industry, has returned from Chicago, where he attended the conference of the officers of that organization.

**"Mike" Siegel to Wed.**

"Mike" Siegel, of the Jewell, known to the Baltimore boys as "Monsieur Mike," will be sentenced on March 30 by a minister to spend the rest of his life with a young lady who will become Mrs. Siegel.

**Personal and News Notes.**

In one of his last letters to his father, Lieut. Louis H. Fisher, son of Prof. L. H. Fisher, at Ford's Opera House, Baltimore, tells of having led his band at a concert before the Prince of Wales. Lieut. Fisher is the leader of the General Headquarters Band, or "General Pershing's Own."

According to present indications, Mabel Normand will make a record for herself in "Mickey," which is playing at the Parkway Theatre, for a full week, beginning Monday, March 17.

Jack Whittle, who recently inherited $11,000, has not been seen on Film Row for some days.

W. A. "Billie" Busch, of the Film Clearing House, representing Baltimore, has returned from his Virginia trip.

## Philadelphia News Letter

**Mastbaum Memorial Will Entertain Afflicted.**

THE Stanley V. Mastbaum Memorial Committee, of which Lawrence D Beggs is the chairman and Abe L. Einstein is the secretary, announced that Sunday, March 30, the birthday of the late motion picture magnate, has been selected as a fitting time for a memorial entertainment. It will be given at Eaglesville Sanatorium, where the committee, through contributions of hundreds of friends of Mr Mastbaum, has erected a memorial building where persons afflicted with tuberculosis are cared for.

The entire Stanley Concert Orchestra under the direction of Albert F. Wayne, and several well known vocal artists will be present.

**A Pair of Auction Blocks**

One Isn't Enough for Mae Murray in Universal's "What Am I Bid?"

**West Chester's Rialto Succeeds**

W. A. Brown, of the Rialto Theatre in West Chester, who recently opened his new fireproof theatre to the public is meeting with success. Mr. Brown is showing first run big productions and giving a vaudeville bill two days out of every week. The theatre, a handsome structure costing $35,000, has been equipped with 700 upholstered opera chairs at a cost of $4,000, and a magnificent organ. The house was conceived and started by Mr. Brown's brother, who died before he could see the results of his labor completed.

**Nirdlinger Back from Coast.**

Fred G. Nixon Nirdlinger, Philadelphia's well known showman, who has large interests in both the legitimate and motion picture theatres, has just returned from a trip to the coast, during which he visited several studios throughout the country.

**Buhler Will Aid Loan Campaign.**

Frank W. Buhler, managing director of the Stanley theatres, recently held a meeting in the offices of the Stanley Company and as chairman of the Victory Loan Committee announced his plans of helping to make the next loan a success with the assistance of the men in the motion picture industry. The meeting was attended by all the exchange managers and prominent exhibitors, all of whom pledged Mr. Buhler their earnest co-operation.

**Hebrew Dines Vitagraphers.**

J. Hebrew, manager of the Vitagraph exchange, recently gave his employes a dinner at the Hanover Hotel in appreciation of their unusual efforts put forth during the last contest of the exchanges The entire office and sales force was present and Mrs. Hebrew acted as chaperon for the girls.

## Dallas Film News Letter

**Dallas Men Shoot a "Shoot."**

DALLAS business men and bankers carried a cameraman along with them when they made a special trade trip to the Ranger oil fields late in March A chronicle of the business expedition was made on film by a representative of the Fitzhugh Company. One feature which will probably be sent broadcast over the United States is a picture of the "shooting" of a 12,000-barrel gusher. The oil, after the "shot," spouted skyward in a great plume spraying the movie men and the trade excursionists even though they stood at a respectable distance.

**Robb and Rowley Make Changes.**

Changes in the Robb and Rowley theatres, which include houses at San Angelo Big Spring, Hillsboro and Abilene, will take Manager Rowley from the R. & R. Theatre at Hillsboro to the R. & R. Theatre at Abilene. Claude Rader, assistant manager at Hillsboro, will also go to Abilene. Fred Chavey, of Dallas, will take charge of the Hillsboro house, with Darnell Hughes as his assistant. J. R. Robb, the other member of the firm, will maintain his headquarters at San Angelo in the future.

**San Antonio Moving Pictures Incorporates**

That San Antonio is to have another big moving picture producing company is indicated by the announcement Saturday March 22, of the incorporation of the San Antonio Moving Pictures Corporation Papers were granted by the state department on that date. The capital stock is $450,000, and the incorporators are Maclyr

Arbuckle, W. H. Furlong and L. D. Wharton.

**Victory Gardens to Receive Film Encouragement.**

To encourage the growing of Victory Gardens in Dallas, the Fitzhugh Film Company is filming some of the best arranged gardens made in the Dallas suburbs.

These pictures are to be shown to children and parents at various community centres and churches in order to encourage the combat against the high cost of living.

**Producers' and Exhibitors' Exchange for Dallas.**

A new film exchange is to be opened on Main street during April by the Producers' and Exhibitors' Exchange. Alexander Wall, president of the company, visited Dallas late in March, and states that he will establish headquarters for Texas, Oklahoma and Arkansas at Dallas.

**Third House Opens at Ranger.**

Lee Olive, of Ranger, will open his new Airdome Theatre at that city during the first week in April. This is the third theatre to be erected in the little west Texas town since the oil boom struck it.

**Nolen Will Open Breckenridge Theatre.**

Richard S. Nolen, of Haskell, will open a new theatre in Breckenridge in the heart of the west Texas oil fields within the next few weeks. He was in Dallas making arrangements for bookings late in March, and was also receiving congratulations on the arrival of Jack Liles Nolen, born March 5.

**White Goes to Clearing House.**

M. S. White has resigned as special representative of the George Kleine interests in Dallas, with offices with the General Film Company. He is now connected with the Film Clearing House Association under Manager Merrill. He is succeeded by James G. Tomlin, former General salesman.

**Personal Notes.**

W. E. Atkinson, business manager of the Metro Pictures Corporation, visited the Dallas Metro branch during the third week in March.

E. T. Peter, owner of theatres at Yoakum and Cuero, and formerly in the film game in Dallas, has just recovered from a serious illness.

## Minneapolis News Letter

**Perry Puts Over Novel Effects.**

AFTER playing to a week of extraordinary business at the New Liberty in St. Paul, Thomas H. Ince's "Midnight Patrol" was staged by manager C. C. Perry at the Minneapolis Strand the week of March 16 with special musical features and a novelty environment that brought substantial box office returns.

All the ushers at the Strand were garbed in Chinese costumes and a Chinese motif was used in decorative effects. Oriental music was furnished by the Strand Orchestra and as an added attraction the Strand Marimba Band played a repertoire of novelty selections. At each showing of the picture Harry Kessell sang "Blow That Smoke Away." Mr. Kessell and those who assisted him in his skit wore Chinese garb.

**"Eyes of the World" Making a Great Run.**

"The Eyes of the World," the Clune production which opened at the Minneapolis New Lyric Theatre March 13, is still running and playing to enormous business. C. O. Hawxhurst, representing the Globe Film Co., of Omaha, is directing the showing of the picture here.

All afternoon on the opening day the Lyric was stormed by fans eager to see the new attraction and at night a great overflow sought refuge in the lobby of the Pantages Theatre which is next door. Hundreds were turned away. Each day since, the lobby of the New Lyric has been filled with long lines of picture fans and at practically every performance many had to be turned away.

# HIGHER ADMISSIONS WORK WELL IN IOWA

## Leading Exhibitors of the Hawkeye State Now Favor Policy of Real Money for Good Pictures

THAT 25-cent and 50-cent prices are O. K. in Des Moines for good pictures seems to be the feeling of Abe Frabkle, who starts a week's run of "The Shepherd of the Hills" at that figure at the Rialto. Bill O'Hare, press agent of the house, has put over a smashing advertising campaign. Longer runs and high prices for the real ones seems to be the prevailing idea locally following the big returns on "The Eyes of the World," "The Heart of Humanity" and others.

**Cedar Rapids and Sioux City See the Light.**

A. J. Diebold, of Cedar Rapids, and M. Weil, of Sioux City, were recent Des Moines visitors. Both report that business is booming in their respective cities, and that they are getting higher admission prices for longer runs than ever before. "I believe that the time is coming when we will do fewer shows a day at higher prices, with fine music and short reels to fill out a program," said Mr. Diebold. "I know this is coming in Cedar Rapids and that our public is willing to pay more money than ever before for the proper kind of a program properly exploited and presented." Mr. Weil looks for the week's run on the big ones at Sioux City, and is already running many subjects four and five days, where two years ago three changes a week was the ironclad policy of the house.

**"The Heart of Humanity" Gets Record.**

So successful was the first week's run of "The Heart of Humanity" at the Palace, where Universal bought the house and showed the picture at 25 cents and 50 cents admission, that A. H. Blank purchased the picture for the second week at a record price in Des Moines, and will continue the run for seven days longer. The picture went over with a bang, and indications point to a tremendous second week's business. General manager of the "Heart's" shows in the Middle West, James V. Bryson, is delighted with the Des Moines run.

**Blank Contracts for First Runs.**

To take care of his rapidly increasing string of theatres, A. H. Blank has contracted for first-run Fox pictures for his Des Moines houses. He will divide the service up between the Garden, the Palace and the new Des Moines to open early in the summer. Mr. Blank has also signed for the Exhibitors Mutual stars for use locally. The deals for these pictures were closed through Manager Sid Mayer, of the Omaha office of Fox, and Manager Bob Ballantyne, of Exhibitors Mutual. The first Fox pictures will be run in the Blank houses in May.

**Edwards Visits Des Moines.**

Cal Edwards, district manager of the Kleine subjects released through the General offices, was a Des Moines visitor the past week. He sold several Chaplin reissues brought up to date to A. H. Blank for the Palace Theatre.

**Ed. McCray Will Rest.**

Ed. McCray, former manager of the Lyric at Oskaloosa, visited local exchanges recently. McCray will take a long rest before going into business again. He was formerly attached to the executive forces of Henry W. Savage, and may return to the legitimate show business another year.

**Circus Publicity Campaign for Palace.**

Manager Tessier, of Pathe, has placed Fanny Ward in "Common Clay" at the Palace Theatre here for a week's run. It will be shown the second week in April, with a circus publicity campaign.

**All the Comforts of Home.**

As enjoyed by Norma Talmadge and Conway Tearle during a pause in the making of "Nancy Lee."

## Seattle News Letter

**Brockell Leaves Seattle for Chicago.**

F. M. Brockell, who came from Chicago to take over the management of the Seattle Goldwyn office last winter, is leaving to return to Chicago, where he will open up a new state rights exchange. He will have as his partner Clyde Elliott, formerly associated with him as sales manager in the Chicago Famous Players-Lasky office. Mr. Elliott has been special representative for Select, with headquarters in Los Angeles, for the past winter.

**Tacoma Will Have an Angel.**

Yamada and Kaiti, the Japanese owners of the Atlas Theatre in Seattle, have just opened a new motion picture house in Tacoma, which is to be called the Angel. The house seats 350, and has been equipped with the latest in projection. The H. A. Johnson Company, of Seattle, furnished the two Power's 6-B's and the motor generator set.

**Hill and Hudson Buying More Houses.**

C. F. Hill and Ed. I. Hudson, two Seattle film men, who bought the two theatres in Albany, Ore., last summer, have bought the Atlas Theatre in Roseburg and have closed it for two weeks for repairs and redecorating before opening under the new management. They have also acquired control of the Rialto, Medford, Ore.

**Put on "Barbary Coast" at the Auditorium.**

The Liberty and the Clemmer theatres in Spokane combined to play the "Fall of the Barbary Coast" at the Auditorium, Spokane's largest legitimate theatre, and the picture broke all records ever made by a motion picture in Spokane.

**Items of Trade Interest.**

W. C. Walker, who exports films to Java and the Straits Settlements, reports that the motion picture business in that part of the world is flourishing.

George Bessinger, long known in Seattle as the manager of the Union Theatre, has bought the Gem from O. S. Anderson. Mike Lyons bought the Union from Mr. Bessinger several weeks ago.

Nazimova's "Out of the Fog" has been the most successful of her plays shown at the Clemmer Theatre, and they have all gone over well.

# Producers' and Distributors' News

## H. B. Warner in a Story of the Desert and Caravans

NO MYSTERY equals the mystery of the desert, and no group of men are as mysterious as the lurking, wandering bands of Arab brigands. In "The Man Who Turned White," which will be especially notable because it brings back to the screen in the Jesse D. Hampton productions H. B. Warner, the elusive and sensational tactics of these fast-riding Arabic raiders will be shown.

It is a tale of the desert and caravan, of weird Arabic towns in which the East never blends with the West, of men as unpitying as they are daring and of love as primitive as it is dangerous.

In the role of Captain Rand of the Foreign Legion, who transforms himself into Ali Zaman, the leader of a band of desert marauders, Mr. Warner has a role that has given him full opportunity to live up to his reputation of being one of the most finished actors in America.

"The Man Who Turned White" was written especially for Mr. Warner's Hampton debut, and work on the production has proceeded so far in California as to permit of the prediction that it will be the most successful photoplay from an artistic and story viewpoint, at least, the noted actor has ever appeared in.

### Make Record Booking on "Humanity" Film.

What is claimed as a record for booking a film attraction was established recently by Henry Huber, of the New York Universal exchange. Huber booked "The Heart of Humanity" into ten theatres within a radius of two square miles for showings during the same week. Eight of the theatres played the attraction the first four days of the week and the remaining two presented the attraction the last half of the week. The theatres to show the film within the week were the Metropolis, Colonial, Wonderland, Spooner, Elsmere, Pictorial, Elkwood, Model, Concourse and Paradise.

These bookings followed an eight weeks' presentation of the film at the Broadway Theatre, showings in each of the Loew theatres of the city and over a score of other bookings.

### "The Better 'Ole" A Crashing Hit in Chicago.

The following wire was received by Ricord Gradwell, president and general manager of the World Film Corporation, from a representative of World Pictures in Chicago: "With a steady rain all day 'The Better 'Ole' opened at the Rose Theatre Monday to the best Monday business the house has done in months. The combined receipts of two other houses in the same block owned by the same people and playing pictures of best known stars, failed to equal 'Better 'Ole' business by one hundred dollars. One of our best known newspaper critics after looking at the picture, summed it up by saying it is such great fun of strange fashion that it has a distinct appeal that is of lasting qualities." "(Signed) L. A. Rozelle."

**Marie Isn't Selling Thoughts, but Hats.**

Else we'd offer Alice Brady a penny for her thoughts at the above moment from Select's "Marie, Ltd."

## "Better 'Ole" Goes Big at the Rose in Chicago

LEE KUGEL, publicity director of World Film, is back from Chicago, where he handled the opening of "The Better 'Ole," at the Rose Theatre, Madison street, and had the pleasure of seeing the picture go over as emphatically as in New York.

"The big thing about the Chicago success," said Kugel, "was this: That it couldn't be charged to the legitimate production.

"In New York the show had been playing for months when the picture opened and some people were fond of ascribing the pictures' success to the 'turnaways' from the show.

"This hollow excuse doesn't serve in Chicago, where the show itself opened only the other week. The people wanted to see Old Bill of the films in response to his advance advertising and no other source should receive credit."

A banner was strung along Madison street for a distance of seventy feet and read: "Why the blinkin' 'ell don't you see the 'Better 'Ole' for 25 cents?" This worked directly to bring business, in the management's opinion. Old Bill "heads" were a strong feature of the lobby.

*If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try The World's Classified advertising.*

## Heart Interest and Thrills Mark "Fighting for Gold"

HEART INTEREST and romance are generously mingled with the thrilling stunts in "Fighting for Gold," announced by the Fox Film Corporation as the current Tom Mix Victory Picture.

"Fighting for Gold" is an adaptation of a novel by William Macleod Raine. The picture was directed by Edward J. LeSaint from the scenario of Charles Kenyon.

Miss Teddy Sampson plays the feminine lead opposite Tom, and others in the supporting cast are Sid Jordan, Jack Nelson, H. Lounsdale, Robert Dunbar, Hattie Buskirk, Frank Clark and Lucille Young.

One of the most thrilling incidents ever shown in any Tom Mix picture is enacted in this production, when Tom Mix—as Jack Kilmeny, who is developing a mining claim in the West—catches Miss Sampson as she jumps from a wagon behind runaway horses into his arms, Mix galloping alongside on horseback.

Considerable of the action centers around a grizzly bear. When the grizzly breaks his chains and stampedes a party of picnickers the runaway is one result.

Another big moment occurs when Mix fights with three men for his mining claim and the girl he loves. The gun battle which follows is said to be packed with new Tom Mix stunts.

### Sergeant Daly in Rothapfel Film.

Sergeant Dan Daly, said to be "the most decorated hero of the war," whose challenge, "Come on you ———, do you want to live forever," has gone down in history, is seen as one of the features of Samuel L. Rothapfel's magazine number, one of the eight features of the first Rothapfel Unit Program.

By arrangement with Fire Chief Kenlon, of the New York Fire Department, Mr. Rothapfel will show, also, in this magazine, the contrast between the old horse-drawn "steamers" of yesterday and the new fire-fighting apparatus of today. These are two of the many interesting subjects included in the magazine section of the first Rothapfel Unit Program.

### Nat Goodwin Play for Earle Williams.

Earle Williams is embarking on another photodrama of big interest—a screen version of the late Nat C. Goodwin's starring vehicle, "The Usurper." Mr. Williams will, for the first time, be seen as a cowboy. It is a role that is especially appealing to him and a welcome relief, he says.

A strong cast has been assembled to give Mr. Williams support in "The Usurper." In accordance with the Vitagraph policy of picking people primarily qualified to portray certain roles, another leading woman will be seen in the production. She is Louise Lovely. James Young is directing the production.

### Washington Theatres Buy Power's.

The H. A. Johnson Company, of Seattle, is busy selling Power's Cameragraphs. They write in to say that they sold two 6B cameragraphs to the Weir Theatre, at Aberdeen, Wash., and two 6B cameragraphs to the New Angle Theatre, at Tacoma.

## Select Film Is Praised by Dean of Girls' College

PREVIOUSLY skeptical about the advisability of allowing the girls at St. Mary-of-the-Woods College in Indiana to witness a showing of Constance Talmadge in "Mrs. Leffingwell's Boots," Sister A. Clare, Dean of the Academy, has since declared the picture to be entirely free of objectionable features and the finest film ever shown at St. Mary-of-the-Woods.

The showing at St. Mary-of-the-Woods came about in this manner. Sister Clare had previously arranged to have another feature shown at the Academy, but the day before the entertainment she was notified by the exchange which handled the other picture that it would be impossible to supply the print. Reluctant to let the day pass without the usual picture entertainment for the students, Sister Clare got into communication with A. F. Brentlinger, manager of the Liberty Theatre in Terre Haute, Ind., and asked him to help. Manager Brentlinger had already booked "Mrs. Leffingwell's Boots" for his house for the following night, but he said he would lend the print if the Sister would guarantee its return in the morning. Sister Clare said, however, that she had never seen a Constance Talmadge picture, and asked if it would be advisable to show such a picture to the girls of the Academy.

Mr. Brentlinger answered the Sister's question by suggesting that she have the attraction screened privately before allowing the girls to see it. The Dean of St. Mary-of-the-Woods, after viewing the production, was satisfied that it could safely be shown to any body of girls in the world.

## Stage Lead Supports Brady in Select Film "Redhead"

A COMBINATION of star and leading man which it is believed will prove one of the most successful ever seen on the screen, is reported by Select Pictures Corporation in the announcement of Alice Brady's forthcoming Select Picture, "Redhead," in which the star will be supported by Conrad Nagel, Miss Brady's leading man in her popular stage production, "Forever After" which is now in its twenty-seventh week on New York's Broadway.

Miss Brady and Mr. Nagel, owing to their close association in Miss Brady's stage production, are thoroughly familiar with each other's style of acting, and it is for this reason that Miss Brady selected Mr. Nagel to support her.

"Redhead" is a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. It was adapted for the screen by Charles Maigne, who also is directing the production, thus making the fifth Alice Brady production for which Mr. Maigne has written the scenario, as well as directed.

There are a number of thrilling moments in the picture, and an unusually new and different conclusion. Charles Stevenson also has an important part in the picture, and the other members of the cast are Robert Schable, Charles Eldridge and May Brettone.

**Release "Go Get 'Em Garringer."**

"Go Get 'Em Garringer," a stirring five-reel Astra star production, will be released by Pathe on March 23. It is a story of strongly organized border bandits of the West, of a sweet girl enmeshed in their web of infamy; of a two-fisted, quick-shooting he-man, who reveled in the sport of hunting down the criminals—a regular Western drama of the "wild, woolly days," with occasional flashes of good comedy and the tender glow of beautiful sentiment.

Helene Chadwick is the heroine. Franklyn Farnum plays the part of Garringer, who runs down the outlaws.

**Harold Lockwood is a Bit Puzzled in This Scene from Metro's "A Man of Honor."**

## Paramounts and Artcrafts for April Announced

MARY PICKFORD again appears on the Famous Players-Lasky Corporation schedule in the announcement of the Paramount and Artcraft releases for April. Including this production there are four Artcraft pictures on the list, the others being a Cecil B. DeMille special and productions in which Elsie Ferguson and William S. Hart are the respective stars. Eight Paramount productions, presenting John Barrymore, Shirley Mason, Marguerite Clark, Bryant Washburn, Dorothy Dalton, Charles Ray, Enid Bennett and Wallace Reid as stars, are also included in the schedule for the month.

The Mary Pickford production, "Captain Kidd, Jr.," is one of the first to be released, being scheduled for April 6. This romantic story by Rida Johnson Young was adapted by Frances Marion and the picture was directed by William D. Taylor.

Also released on the sixth are John Barrymore in "The Test of Honor" and Shirley Mason in "The Rescuing Angel," both Paramount Pictures. The former is an adaptation by Eve Unsell of E. Phillips Oppenheim's novel, "The Malefactor," and presents Mr. Barrymore in his first strictly dramatic role in Paramount Pictures. John S. Robertson directed the picture. The Shirley Mason picture, directed by Walter Edwards, is an adaptation by Edith Kennedy of Clare Kummer's play of the same name.

April 13 is the release date of Marguerite Clark's Paramount picture, "Let's Elope," adapted by Katherine Reed from Fred Jackson's stage comedy, "The Naughty Wife," and directed by John S. Robertson. Bryant Washburn in "Something to Do," is also scheduled for that date. This Paramount picture is from a story by Maximilian Foster, with scenario by Will M. Ritchey and direction by Donald Crisp. On the same date also Thomas H. Ince presents Dorothy Dalton in "The Homebreaker," from the story by John Lynch and scenario by R. Cecil Smith. Victor Scherzinger directed.

Elsie Ferguson in the Artcraft production, "Eyes of the Soul," founded on George Weston's magazine story, "The Salt of the Earth," is scheduled for April 20. Emile Chautard directed from Eve Unsell's scenario. Released the same date William S. Hart in the Artcraft picture, "The Money Corral," written and directed by Lambert Hillyer and Mr. Hart, and Charles Ray in "Greased Lightning," a Paramount picture written by Julien Josephson and directed by Jerome Storm.

Cecil B. DeMille's new production for Artcraft, "For Better, For Worse," will be released April 27. Edgar Selwyn wrote the original story. The scenario is credited to Jeanie MacPherson.

"The Law of Men," a story by John Lynch, which Ella Stuart Carson adapted serves as a Paramount vehicle for the Thomas H. Ince star, Enid Bennett. This picture directed by Fred Niblo, is also scheduled for the 27th, as is "The Roaring Road," a Paramount picture starring Wallace Reid.

The comedies for the month are as follows: April 6, Mr. and Mrs. Sidney Drew in "The Amateur Liar," by Albert Payson Terhune; April 13, Louise Fazenda, Chester Conklin and Phyllis Haver in the Mack Sennett two-reeler, "The Foolish Age"; April 20 James Montgomery Flagg's satire, "The Last Bottle," starring Harry Foshay and Dorothy Fitch, and the Mack Sennett comedy, "The Little Widow."

In addition to these, there will be released in the Success Series, Mary Pickford in "Hulda from Holland," John Barrymore in "The Dictator," Marguerite Clark in "Gretna Green" and Victor Moore in "Chimmie Fadden"; also the usual weekly issues of the Paramount-Burton Holmes Travelogues and the Paramount-Bray Pictograph.

**Record Advance Bookings on New Serial.**

With advance bookings that give every promise of breaking records throughout the country, Pathe's coming serial production "The Tiger's Trail, in which Ruth Roland is starred, will be released on April 20.

"The Tiger's Trail," in addition to its star, Miss Roland, has a notable cast, headed by George Larkin. The story is by Arthur B. Reeve, author of several successful Pathe serials and creator of the famous Craig Kennedy detective stories, and Charles A. Logue, author of many popular screen successes. It was done in scenario form by Gilson Willets.

*Do you want to change your position? Seek new employment through The World's Classified advertising.*

"Thou Shalt Not," Fox Feature with Evelyn Nesbit, Has a Pertinent Story.

## Nationwide Exploitation on New Pathe Serial

A BILLBOARD showing and publicity campaign, nationwide in its scope, will exploit "The Tiger's Trail," Pathe's serial of mystery and adventure, starring Ruth Roland and presenting a big cast including George Larkin, Frederick L. Kohler and others.

The story, dealing with a strange tiger-worshipping cult of Hindus, is the work of Arthur B. Reeve, author of the "Craig Kennedy" stories and several previous Pathe serials, and Charles A. Logue, author of many successful photoplays. It was put in scenario form by Gilsen Willet, and is being made at the Astra West Coast Studios.

From the poster and publicity viewpoint alone, "The Tiger's Trail" will be one of Pathe's most notable achievements. As has been the case with previous serials, Pathe's plan contemplates a campaign that will bring the production forcibly to the attention of exhibitors and fans alike, and with this end in view, the masterful twenty-four sheet will be posted in every city of importance in the United States.

The twenty-four sheet is striking and attention compelling. It is the work of Dan Smith, famed as a portrayer of animal life and an illustrator of magazine stories and novels. The dominating figure is a huge tiger in the act of springing on the star who is shown crouched in the reeds, awaiting the impact.

In addition to the twenty-four sheet, the advertising matter to be issued on the new serial includes the following: 1, 3 and 6-sheet posters on each episode; photographic lobby display; a 2-color herald; one-column cut (three styles) of Ruth Roland, one two-cut of Ruth Roland, one half-column cut of Ruth Roland, one-column cut of George Larkin; a two-column scene cut on each of the first three episodes; seven line cuts; black and white photos of Ruth Roland and George Larkin; a 22x28 sepia photograph of Ruth Roland; four slides; and a two-color campaign book containing reproductions of the advertising matter, with publicity covering the entire serial, the cover to be a reproduction of the twenty-four sheet poster.

**Charles Ray in a Western Role.**

Charles Ray has a role in "The Sheriff's Son," his next picture, released March 30, which is said to afford him a splendid chance to give a constructive interpretation of a strikingly interesting psychological character, according to advance notice from his producers. He plays Royal Beaudry, a lad from the West, who has been educated in the East. He inherits a great fear from his mother, who endured a great shock just before he was born, and the narrative shows how he fights the fear, returns to the Western country of his birth and makes a splendid showing against the cattle thieves who were his father's enemies, regaining his courage and manhood, and winning the girl he loves in the bargain.

Charles K. French, is seen in the role of Hal Rutherford, the chief of the cattle rustlers, and Lamar Johnstone, Otto Hoffman, Clyde Benson and John P. Lockney have important roles.

## New Faces Will Be Seen in Griffith's Next Artcraft

IN the Griffith Artcraft picture, "The Girl Who Stayed at Home," released March 23, new faces are to the fore. This drama, based upon a story by S. E. V. Taylor, serves to introduce a number of personalities new to the list of Griffith players.

Carol Dempster, who portrays one of the leading roles, that of Mlle. Blossom, is new to pictures, but not to the fine arts. Under the tutelage of Ruth St. Denis she rose from a first year pupil to the position of solo dancer.

Clarine Seymour, who appears in the role of "Cutie Beautiful," a cafe dancer, is not strictly a new screen player. She has been seen in the "minors" for several years, at intervals, having begun her picture career in the days of Thanhouser.

Richard Barthelmess also makes his first appearance in a Griffith production in one of the two leading male roles, the other being played by Robert Harron.

Syn de Conde and Tully Marshall are others who have important roles.

*Buying from newsdealers at 15 cents the copy is all right—if you always remember to buy. Missing occasional copies frequently means the loss of many ideas that mean money in the box office. Subscribe to Moving Picture World at $3 the year, save $4.80 and get every copy, every week, as issued.*

## "Well I'll Be ——" Starts New Comedy Series

SOME time in April, Vitagraph will inaugurate its new Larry Semon comedy service, with this comedian appearing exclusively in the new series, supported by a company of fun-makers chosen from the best talent in the field.

The Larry Semon Comedies will be released once a month and will be directed by the star himself. Blazoning the new laugh-path as the first release will be "Well, I'll Be——."

This first Larry Semon feature comedy has been completed. It is a rip-roaring, rough house comedy with a plot, and carried to a logical conclusion although an excruciatingly funny one. It deals with the much disdained tenderfoot sheriff in a mining town, being a travesty on Western subjects. "Well, I'll Be——" introduces a new comedienne to the screen in the person of Lucille Zintheo.

Already reservations for the Semon series are coming into the branch offices of Vitagraph.

**Go to Mississippi for Exterior Scenes.**

Director John S. Robertson, Assistant Director Frank Walton, Cameraman Jacques Monteran and the members of the cast of "Come Out of the Kitchen," Marguerite Clark's new Paramount picture, have gone to Pass Christian, Miss., where the work of filming the exteriors for the production has already commenced. When the work at Pass Christian is completed the company will return to New York, where the interiors will be filmed at the Fifty-sixth street studio of Famous Players-Lasky.

The members of the cast who made the journey to the far South include Eugene O'Brien, leading man; Crawford Kent, Frances Kaye, Bradley Barker, Albert M. Hackett, May Kitson, George Stevens, Frederick Esmelton, Mrs. August Anderson, Rita Spear and Frances Grant.

"Come Out of the Kitchen," which was written by Alice Duer Miller and was presented on the legitimate stage for nearly two years with great success, was adapted for the screen by Clara Beranger. It is a romantic comedy.

**Hart Working on His Next Picture.**

The next William S. Hart picture will be from a magazine serial called "Square Deal Sanderson," it is reported, though little is as yet being announced concerning the picture or the cast.

The Artcraft star began work last week on the production at his Hollywood studio and several important sets are being constructed.

The total unfitness for real life of the youngest child in a large family is taken as the central theme of "Little Comrade," a Paramount picture released March 30 in which Vivian Martin is to appear. A person who has been spoiled by a series of older brothers and sister, as well as too fond parents, is forced to undergo a lot of suffering later in life when problems arise.

Niles Welch has the leading role. Others in the cast are Vivian Martin, Gertrude Claire, Richard Cummings, L. W. Steers, Eleanor Hancock, Nancy Chase, Pearl Lovici.

**Two April L.-Ko. Releases Announced.**

"A Skate at Sea" and "A Movie Riot" have been selected as the L.-Ko. comedy release for April 2 and 9, through Universal exchanges.

The first named comedy features Charles Dorety and has been directed by Vin Moore. The picture is said to be replete with comical and thrilling situations.

"A Movie Riot" is enacted, for the most part by child actors and the Chinese comedian, "Charlie, from the Orient." The plot develops when a number of children visit the moving picture studio and attempt to turn out a drama of their own.

## "Partners Three" Has Big Roles for Players

THAT every character of prominence in "Partners Three," the new Paramount picture from the Thomas Ince studio, starring Enid Bennett, has a powerful role is the report from the west, where the film has recently been completed under the direction of Fred Niblo.

The leading role, that of Agnes Cuyler, gives Miss Bennett an opportunity for unusual work, while a peculiarly sympathetic role is that of Hassayampa Hardy, played by John P. Lockney. Robert McKim has a particularly despicable heavy role and Casson Ferguson gains sympathy by his rendition of the leading support for the star. Lydia Yeamans Titus is also cast for a good part.

J. G. Hawks wrote the story and the scenario. It is a tale of a girl who to escape the distasteful cabaret life marries a westerner whom she hardly knows, and goes to the desert country with him. He proves to be a worthless brute and she is left by him to shift for herself in the desert. Succored by a queer old desert rat, she finds new love in the person of a young chap she redeems.

The desert scenes are said to be particularly effective. George Barnes did the photographic work.

### L-Ko Companies Pushing Production.

L-Ko companies are making hay while the sun shines at Hollywood these days. During the past three weeks a number of new comedies have been started and many new players added to the producing force. Craig Hutchinson has just put the finishing touches on the new comedy entitled "A Marriage in Black and White," which features colored players. Jim Davis is working on a new production starring Charlie of the Orient, while Vin Moore is cutting and editing "Lions and Jail Birds" in which Charles Dorety, Merta Sterling, Helen Lynch and Ed Kennedy are prominently cast.

Hughie Mack has returned to the studios after a short vacation and Bud Jamison, formerly with Harold Lloyd, Juan Paco, Dan Russel and Clay Watson former Keystone director have recently been engaged by President Julius Stern.

### Drews Are Efficiently Ridiculous.

"The Drews are efficiently ridiculous," states the New York Sun in a review of "Once a Mason," the latest Paramount-Drew release, which was a feature of the New York Rialto Theatre's "Comedy Week" bill. Most aptly has the Sun critic phrased the public consensus, which is demonstrated by the hearty laughter and applause that greets these two-reel Drew comedies.

To have reached the stage where their comedies are declared "efficiently ridiculous" is indeed gratifying to Mr. and Mrs. Drew. Their well deserved success is largely due to the conscientious effort and specialization in a delightful form of humorous depiction. Experience too has been a factor in the evolution of the Drew brand of comedy to its present entertainment standard.

### "Veiled Adventure" Is Next Picture.

With first-run theatres throughout the country reporting advance play dates on Constance Talmadge's, "Experimental Marriage," announcement comes that Miss Talmadge's next offering will be "The Veiled Adventure. It is an original story by Julia Crawford Ivers, who has also written the scenario. This is the first original story to be used as picture material for Constance Talmadge this season. The story is being directed by Walter Edwards and Miss Talmadge's leading man will be Harrison Ford.

There is plenty of action and an unusually entertaining plot. In the cast are Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

**Getting the Lion's Share ofIt.**
An unusual face massage as developed in Universal's comedy, "Lions and Jail-Birds."

## Last Big Lockwood Film To Be Released in April

UNCOMMON interest has been aroused by the announcement of the fact that April will see the release of the last and biggest of the Lockwood super-features made by that popular star for Screen Classics, Inc. The name of the drama is "A Man of Honor."

Screen Classics, Inc., has held in reserve this particular picture for the reason that it has acquired a peculiar significance as the last and biggest thing that Harold Lockwood ever did before a motion picture camera. Metro will distribute it.

The story is a screen adaptation by Fred J. Balshofer from the novel by Henry Kitchell Webster, and to add strength to the production of the story, Mr. Balshofer also directed the star in the filming of it, with the efficient Antonio Gaudio as sponsor for the photography. The Yorke Film Corporation made the production.

In Metro's opinion, Lockwood has reached in "A Man of Honor" greater heights than at any time in his remarkable career as a star of the screen, and the role essayed by him is of a vastly different character from anything which he has ever attempted. The company's enthusiasm is shared by exhibitors and exchangemen who have just seen a private showing of the picture.

The story is a romantic tale of love and finance, and the part assumed by the star is the strong and difficult role of an ex-newspaper reporter who, governed by the appeal of the underdog, thwarts the attempts of some magnates to crush the smallfry in the open market.

The usual strength of Screen Classics Inc. casts surrounds the star, among whom is Bessie Eyton, the leading woman. The other prominent members in the principal roles are Stanton Heck, William Clifford, Bert Starkey, Gordon MacGregor and Pomeroy Cannon.

A semi-tropical island in the Pacific Ocean furnishes the scenes for most of the exteriors used. The New York Stock Market scenes are depicted with great faith and were shot in the greatest money market in the world—Wall street.

### First Comedies Shown Are Drews.

To be featured on the programs of a theatre that has heretofore consistently refrained from showing any comedies at all is the distinction won by the Paramount-Drew comedies. The high calibre of this new series of two reelers dispelled the prejudice of the management of the California Theatre, San Francisco, for short subjects in humorous vein.

"Romance and Rings," the first Paramount-Drew release, was played at this house with special musical accompaniment.

The California Theatre, Los Angeles, under the same management as the San Francisco house, is also headlining these comedies. "Once a Mason," the second of the series, was much enjoyed by the patrons of this theatre.

"Paramount-Drew comedies are winning on merit in the best theatres," states President Amedee J. Van Beuren of the V. B. K. Film Corporation, producers of this series, "and there is no doubt of the ability of Mr. and Mrs. Sidney Drew to 'keep you smiling'."

## "From Headquarters" Is Booked for First Runs

WITH weeks of advertising of the most comprehensive sort back of it, "From Headquarters" reaches the screen. This Vitagraph release features Anita Stewart. Supporting the star is a cast of well-known screen players. The play was directed by Ralph Ince.

The story involves the thing called "justice." It poignantly points out the inequality of the law as applied to those problems of womanhood of which Blachstone and Coke do not take cognizance.

"From Headquarters" is already booked in the first-run houses. Special advertisements have been prepared by Vitagraph in the form of mats and electros. One, three and six sheets have aided the huge campaign.

Then there is a special lobby display, comprised of hand-colored prints and a title card, in colors also, for the lobbies of theatres. All this in addition to a variety of stories for Sunday and daily use by the press, with illustrations in newspaper screen to pick from.

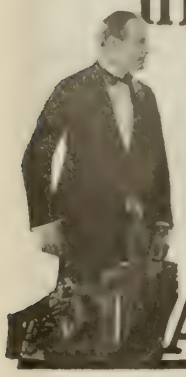
A special edition of the Vitagraph News further has served to steer exhibitors along the proper course in extracting the minimum of returns from the showing of "From Headquarters."

### Keenan Working on Second Production.

Frank Keenan is in the midst of his second production at the Los Angeles studio and considers that in "The Game" he has a story in itself so vital, so rich in tense emotional value as to more than amply approximate the ideal of narrative and picture which he set up in his announcement that he was going into individual production.

"The Game," in which Mr. Keenan is both the star and the supervising director, is by Jack Cunningham, from the story by Kate Corbaley. It is a drama of parental love, intrigue and adventures. Ernest C. Warde is the director and the leading woman is Lois Wilson.

In the cast, also, are George Fisher, Lillian Langdon, Edwin Tilton, John Linze, Gus Prixley, Thomas Bates and "Bobbie" Mack.



HERE STANDS THE MAN!

TRUE, HE COULD BASK IN THE SUNSHINE OF A SIREN'S SMILE AND SIN AWAY HIS IDLE HOURS. BUT, WHEN RINGED ABOUT BY THE SERPENT-FIRE OF SUSPICION ABOUT HIS LOYAL AND TRUSTING WIFE, REASON FLEES AND HE DISOWNS HIS OWN CHILD

AS A MAN THINKS
(SO SHALL HE BE)


## Select Reproduces Newspaper Cartoon as Poster

THE NEW YORK HERALD has given Select Pictures Corporation permission to reproduce as a three sheet poster for "Bolshevism on Trial," the full page cartoon which appeared in its issue of March 10. This cartoon depicts figures representing Labor and Capital, united to repulse a crawling, bearded, unkempt figure representing Bolshevism, and push him off the face of the globe. In the background stands the Statue of Liberty—under its beneficent and truth revealing rays the industrial forces, which have built up America, have joined hands to avert the common peril and preserve our native land as the home of the free.

Select Pictures special attraction, "Bolshevism on Trial," has absolutely no connection of any nature with the campaign being waged against this menace, nor is this picture put out as propaganda, but only as a highly dramatic entertainment, telling a story of America and average Americans. "Bolshevism on Trial" comes, however, at a time when the subject behind the picture is the universal topic of the hour.

The Herald cartoon was recognized by Select officials as a highly appropriate subject for poster display for this great special. Accordingly it has been reproduced in color and will be seen on billboards everywhere, as part of the big lithograph campaign to foster public interest in the Select picture.

## Try for Comedy and Pathos in All Barriscale Films

IN selecting and producing a vehicle for Bessie Barriscale her management tries to include in the story the following:

Light and shades, drama accompanied by light touches of comedy pathos, heart interest; a character to be played by her which will have the sympathy of the audience.

Miss Barriscale in "Hearts Asleep," her next release through Exhibitors Mutual, portrays the character of Nancy, a bit of the world's driftwood in a story that contains all the aforementioned attributes. She has been found by Mother Hawkins, a character corresponding to a female "Fagin." Nancy has been brought up amid the surroundings of a gang of thieves, but, as is emphatically pointed out in the story, she refuses to "steal a dime." This point of the story is one by which an appeal is made to the audience for sympathy. As the story was originally submitted, Nancy was a finished pickpocket, but, for the sake of plausibility and to gain sympathy, this was changed. In connection with the scenes in the Hawkins den a dance is given, which develops a fine comedy touch.

Another attempt for sympathy is made in a scene where Nancy, compelled to act as look-out for a band of thieves, yields to her conscience and, though threatened with death if she "squealed," deserts her post and goes to the one man who had shown her any kindness, Uncle John Lewis.

## Rebuilds Old Chinatown for Scene in "Checkers"

ONE of the biggest and most interesting sets which Director Richard Stanton has erected at the William Fox studio in Fort Lee for "Checkers," the racing picture which Mr. Stanton is producing as a big special attraction, is that showing the Chinatown of some years ago—the sordid district of abducted girls, opium dens, dark alleys, tong men and mysterious underground passages.

The set was built under the supervision of Captain Hannon, of the Elizabeth street police station, New York, which has Chinatown within its jurisdiction.

### Sends Oriental Atmosphere.

The Chinatown scenes show the adventures of a young Southern girl who has fallen into the hands of the denizens of Chinatown, and her rescue by Checkers, the jockey who is the hero of the play. All of the oriental atmosphere, the mystery and the fascination that have lured thousands of sightseers is given in the picture, which, it is said, not only will give an illuminating picture of New York's Chinatown, but will reveal conditions which prevail in the Chinese quarters of other large cities, like Chicago, Boston and San Francisco.

### "Lord Jim" Is Bennison's Fourth.

Announcement is made by the Betzwood organization that the fourth Louis Bennison to be released through Goldwyn will be an international broad comedy, "Lord Jim," by Ira M. Lowry, with its plot and scenes laid both in the United States and England. Ira M. Lowry, director of all of the Bennison productions, has adopted the novel policy of giving his star diversity in stories. He has no desire for the public to consider Bennison simply as a likable Westerner, for there is considerably more to his abilities than that. He is a splendid dramatic actor, a daredevil rider and lariat expert, a sensationally accurate marksman and rifle shot, a character actor with a positive genius for make-up and disguise and a comedian

## Dual Roles for Players in "Daughter of Mine"

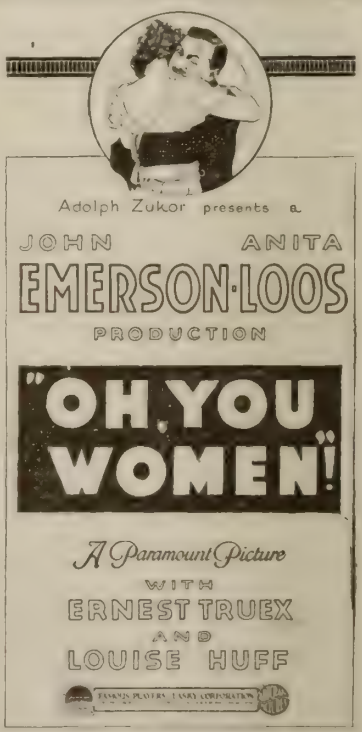
PRACTICALLY every picture star has appeared in a dual role. The good girl and her iniquitous sister have ever been the delight of the ambitious actress. And the cinematographer revels in the opportunity for "double exposure," when he brings both on the screen at the same time. But there are revolutionists at work nowadays, revolutionists among stars and authors. Such are Madge Kennedy and Hugo Ballin, creator of "Daughter of Mine," the star's newest Goldwyn picture.

In the play not alone Miss Kennedy, but every player enacts a dual role. The star's two characters are not the conventional "good" and "bad" sisters, but Rosie Mendelsohn, daughter of the tenements, and Lady Diantha, the heroine little Rosie thinks she should be.

The heroine's father, a venerable, orthodox Jew, is transformed into Lord Noblebrow, master of a stately castle. And Rosie's sweetheart, George Howard, a poet of the slums, becomes a romantic, sonnet scribbling figure who calls himself "Byron Mulvaney." Her employer, whose stenographer she is, is found to be Baron Landsandhome, implacable in his desire to wed Lady Diantha. Even the marriage broker who makes Rosie's life a burden finds a place in the pomp of Lady Diantha's home, and the busy proprietor of the pastry shop which the girl frequents is found to be the gaoler of the dungeon in the castle.

### Fritzi Brunette to Lead.

Fritzi Brunette has been engaged to play opposite William Russell in "The Signet of Sheba," which William Russell Productions is making for the American Film Company, Inc. Her role is considered a highly "grateful" one, affording rare opportunity for strong emotional work.


BOOKING NOW ON THE OPEN MARKET PLAN

## "The Probation Wife" Plays to Big Business Everywhere

NORMA TALMADGE'S lates Select picture, "The Probation Wife," is going over big in every territory. Reports reach Select's home office daily of record-breaking runs.

During the week of March 9 to 15 the production played the Rivoli Theatre in New York, where it was proclaimed by press and public as Miss Talmadge's greatest effort. Record attendances were reported.

In Chicago at Sig Faller's Bijou Dream Theatre "The Probation Wife" closed a run of two weeks on March 22. During this period the attraction was also shown at other Chicago theatres, and reports in each instance showed crowded houses and delighted audiences.

Among the other big city theatres where the picture has already been shown are the Metropolitan in Washington, the Walnut Street Theatre in Cincinnati and the Alhambra Theatre in Indianapolis.

The story is by Angie Ousley Rooser and was directed by Sydney A. Franklin. Thomas Meighan is Miss Talmadge's leading man and the others in the cast are Florence Billings, Alec B. Francis, Walter McEwen, Amelia Summerville, A. Brooke and S. Liston.

**Inter-Ocean Buys Louise Glaum Feature.**

The foreign rights of the "The Goddess of Lost Lake," a Brunton made production in which Louise Glaum is starred, were last week purchased by the Inter-Ocean Company. The transaction was handled through Federal Photoplays, Inc., which is supervising the marketing of the picture.

"The Goddess of Lost Lake" is being released in the United States through the W. W. Hodkinson Corporation.

Adolph Zukor presents a

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH, YOU WOMEN!"

A Paramount Picture

WITH

ERNEST TRUEX

AND

LOUISE HUFF

FAMOUS PLAYERS-LASKY CORPORATION

**AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE**

# THIS IS THE WIFE (ELINOR)

**IN OLDEN TIMES, IF A GIRL MADE A MISTAKE BEFORE MARRIAGE AND DID NOT CONFESS TO HER HUSBAND, SHE WAS STONED TO DEATH**

**SOCIETY AND RELIGION STILL DENY WOMAN THE LIBERTY ENJOYED BY MAN**

**AUGUSTUS THOMAS**
TELLS WHY IN

# AS A MAN THINKS


## Lavish Robes Worn by Nazimova in "Red Lantern"

ROBES of regal splendor are worn by Nazimova in "The Red Lantern," now being assembled at the Nazimova studios in Hollywood, in which the Russian star will be presented by Richard A. Rowland and Maxwell Karger. Among these robes is the heavy silken garb of the Goddess of the Red Lantern and the awe-inspiring habiliments of a Chinese warrior chief.

For Mahlee, the half-Chinese, half-English girl, played by Nazimova, bears a not remote resemblance to France's Joan of Arc. True, she leads a hopeless cause, that of the Boxers against the European in China.

Nazimova wears the warrior's costume during the tumultuous scenes in the streets of Pekin, when the Boxers clash with the troops of the Allied nations sent to quell the uprising. Mounted, Mahlee leads the yellow hordes against their white fores until all hope is gone. Then, with the stoicism of the oriental blood, she seeks death by her own hand in the throne room of the Emperor's palace.

The warrior's costume, a striking robe of embroidered silk, with the head of a lion depending from the waist, is apparel worn only by those of the Chinese who stand ready to give their lives for the race. The lion's head is the highest symbol of valor at arms.

In other scenes Nazimova wears the robes of the Goddess of the Red Lantern.

On her head Nazimova wears the symbolical head-dress of the goddess, studded with peacock feathers and dozens of silk floss pom poms—the whole held in place by a band of gold embroidery that circles the forehead and temples.

"The Red Lantern" is based on the novel of Chinese life by Edith Wherry.

Besides playing Mahlee, Nazimova portrays the character of Blanche Sackville, delicately reared English girl and a half sister to the Eurasian.

**"Common Cause" Still Going Strong.**

Though some months have elapsed since the release of J. Stuart Blackton's production, "The Common Cause," through Vitagraph, bookings are still coming heavily on the big picture. As a matter of fact, "The Common Cause" gives every indication of being a live attraction throughout the coming summer.

As an indication of the sort of business that is still being written on this picture, Vitagraph reports that the New Center Theatre, Kansas City, began a two weeks' engagement of the feature on March 23. The Rialto, Lincoln, Neb., has just closed a successful four days' run, and the picture has also been booked into the Princess Theatre, Frankfort, Ind. These bookings picked at random are merely cited as an indication of the quality of the business still being done on the Blackton picture many weeks after its original release.

## Mabel Normand Completes "The Pest" for Goldwyn

HER return to broad comedy made safe for all time by the success of "Sis Hopkins," Samuel Goldwyn is shortly to present Mabel Normand in a new comedy vehicle. It is "The Pest," a play that provides more action, more ridiculous situations and more opportunities for superior clowning and fun-making than any other of her previous successes.

The picture was produced under the direction of W. Christy Cabanne, who makes his skill known in Goldwyn Pictures for the first time in this important assignment. In the production the comedienne is again seen as a rural mischief maker, with, however, the addition of a logical reason for blossoming forth as a metropolitan belle.

Much of the interest is found in the primitive country ferry which Puckers, the character played by Miss Normand, runs across a shallow river. Out of Puckers' mismanagement of the ferry develops a surprising plot, which involves not only the girl, but every person in the town, with the big secret kept until the last scene of the play.

For portraying the amusing village types, Goldwyn surrounds Miss Normand with an interesting cast. Once more John Bowers is given the opportunity to play a "rube" part. He is Mabel Normand's leading man, and divides the comic honors with the star. Alec B. Francis makes his first appearance with her since "The Venus Model," and Charles Gerard, Jack Curtis, James Bradbury, Leota Lorraine and Pearl Elmore complete the list of principals.

"The Pest" is scheduled for release April 20.

**Prepared Notices for Newspapers.**

*The reviews of new photoplays printed in Moving Picture World are written by experienced critics, who see the films in the form they will be released to picture showmen. Very frequently there is a sudden call from your local newspaper for a review of the feature you are showing. Reviews printed in Moving Picture World are available for just that purpose. Cut them out or copy them; have them ready to hand to the local newspaper; get them printed and thus get full value for your advertising.*

# THIS IS THE CHILD (DICK)

## MAN WORKS FOR THE CHILDREN BECAUSE HE BELIEVES THEY ARE HIS OWN

## WOMAN KNOWS

# AS A MAN THINKS

## A MENTAL REVELATION

## "Getting Mary Married" Is a High Class Comedy

ACCORDING to a report from Select Pictures Corporation, Marion Davies' forthcoming Select attraction "Getting Mary Married," in which she was directed by Allan Dwan, is the genuine article. In fact, Select declares "Getting Mary Married" is the best thing Miss Davies has ever done. It so completely eclipses her previous productions that there is no comparison.

There is a long list of good things to be said about Miss Davies and her forthcoming picture. Her support is good, the titles are good, the continuity is good, the photography is good, the direction is good, and the lead, played by Norman Kerry, is unusually good. Altogether, Select avers, exhibitors may safely anticipate a top-notch production.

"Getting Mary Married" was written expressly for Miss Davies by John Emerson and Anita Loos. It is a high class comedy with a strong dramatic theme, dealing with the life of a young girl who is left to the mercies of arrogant and grasping relatives. The story is rich in romance and human interest, with an abundance of good natured comedy.

The photography includes a large number of particularly excellent interior and exterior shots. Miss Davies' support is also worthy of special mention, including in addition to Norman Kerry, Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar and Elmar Grandin.

It is believed that the picture will be ready for distribution as an early April attraction.

**Star Demonstrates Her Versatility.**

Comes a cry this week from the far West, and the voice is recognized as none other than that of charming Bessie Love. Miss Love says that her last Vitagraph picture, "A Yankee Princess," has carried her through the whole range of feminine characterizations except the vamp, and now the star says when she has vamped through a picture her screen career will be complete.

Director David Smith has kept his star busy in this production, for she begins the picture as the toughest sort of a little street gamin and ends her picture in the ancestral halls of England's nobility.

**Morey Does Clever Character Work.**

Vitagraph's latest Harry T. Morey release, "Fighting Destiny," in addition to giving Vitagraph's star a typical "he-man" role, gives Morey the opportunity for a bit of the cleverest character work of his career, and incidentally brings to the screen a new phase of underworld life.

The story is founded on a magazine story, "Jungle Heart," by Stanley Shaw, and was directed by Paul Scardon. The story, though dealing with the underworld, is not an underworld drama. In his hunt for his fiancee who has mysteriously disappeared, Morey finds that the trail leads down to the slums of the city, and in order to gain access to the den in which he believes that the girl is held captive he disguises himself as a panhandler. And then the fight begins.

Morey as a panhandler does some remarkable character work.

## Hampton Film Praised by Big Atlantic City Theatre

REPORTS from throughout the country bear out the Metropolitan verdict that "What Every Woman Wants," the Jesse D. Hampton production, featuring Grace Darmond, and released by Exhibitors Mutual, is one of the biggest box office attractions issued by this organization. The best evidence in support of this statement is the following telegram from Edward J. O'Keefe, manager of the City Square Theatre, one of Atlantic City's foremost photoplay palaces:

"Congratulations on 'What Every Woman Wants.' It is one great picture. One of the best we ever played, and we play all the big ones. It has everything that goes to make a good picture—good photography, direction, settings and high class acting, not forgetting the great title. We had big business all day, and will no doubt have bigger tomorrow. Will ask you to increase the two days I have it booked for our Cort Theatre on the boardwalk to three days. It should go over even better there. Your company is turning out some great shows. Keep up the good work."

"What Every Woman Wants" is getting first runs in every big picture centre, and from every standpoint is one of the most successful features Exhibitors Mutual has ever handled.

**Vidor Writing Another Play for Brentwood.**

King W. Vidor, author-director of "The Turn in the Road," a recent release of the Exhibitors Mutual, is at work on another production from his own pen for the Brentwood Film Corporation. This new feature is classed as a comedy-drama and will be entitled "Better Times." It is built on the theme of sunshine being within one and through heart-warming sentiment, pathos and bright comedy points the moral, "Keep a-Smiling."

**Holds Preview of "Pettigrew's Girl."**

A preview of "Pettigrew's Girl," Ethel Clayton's Paramount release of March 23, in which Monte Blue has the leading role, was given to invited guests at the Iris Theatre, Hollywood, last week. The picture was enthusiastically received.

"Pettigrew's Girl" is an adaptation of Dana Burnet's magazine story. It was scenarized by Will M. Ritchey. Miss Clayton has the role of a Broadway chorus girl, Daisy Heath.

## More Than 4,000 Theatres Now Show the Ford Weekly

THE editors of the Ford Educational Weekly mix the lighter phases of life with the more serious picturizations that are presented through the medium of Henry Ford's motion picture newspaper. Evidence of this is found in the four subjects announced for release in April as follows:

April 6.—"Cut It Out," a story of plate glass making.

April 13.—"Northern Sports Under Southern Skies," Polo and hydroplaning at the Florida resorts.

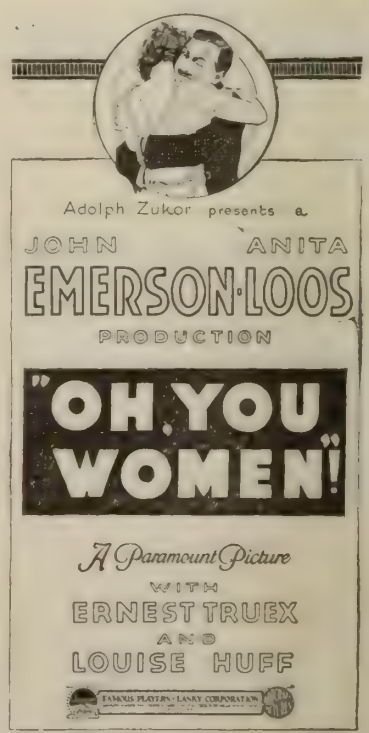
April 20.—"Good Roads," a camera drama of roadmaking.

April 27.—"A Visit to New Orleans."

The picturization of the making of plate glass throws a "close-up on an industry that is among the foremost in America. "Northern Sports Under Southern Skies" shows the outdoor sports of the elite quartered at Palm Beach and other noted resorts. "Good Roads" presents an interesting and instructive study of how old roads are "exchanged" for new. "A Visit to New Orleans," showing a tourist's journey to the historic centres of this quaint city, is said to be one of the best of the Ford Educational releases.

Under Goldwyn distribution the Ford Educational Weekly, which had its first Goldwyn release in January, is now above the four-thousand mark, being shown under contract in that number of theatres. It has a first-run account in every city of ten thousand population and over. It also is booked in smaller towns and villages in every state of the Union.

A separate series of bookings is now being developed in factories, schools, lodges, unions, agricultural organizations and granges.




AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE

## Lincoln Is Much Pleased with Zane Grey Pictures

E. K. LINCOLN, who recently arrived in Los Angeles to star in "Desert Gold," the first of the Zane Grey stories to be produced by the author's own company, Zane Grey Pictures, Inc., is enthusiastic over his role of "Dick Gale" in that production. It not only seemed to him a very powerful characterization, but one which suited himself particularly well. Mr. Lincoln is also very satisfied at the plan of production to be carried out by the Zane Grey Company.

"It looks as though a novel is really going to be put upon the screen at last," said Mr. Lincoln, "and it does me good to feel that I am going to have a big part in it. Hitherto, as Mr. Grey says, the plots of novels rather than the novels themselves have gone upon the screen, and I believe that what I would call a real picturization of a great author's work will be enthusiastically received."

Mr. Lincoln is also happy to be in Southern California again. "It is the real place to produce pictures, and a fellow realizes the full value of such a climate only after he has tried out both varieties—that of California and that of the rest of the country."

The W. W. Hodkinson Corporation has just announced that the Zane Grey productions will be distributed by them through the Pathe exchanges. This is the second line of new product recently taken on by the Hodkinson organization, the first series announced being the Augustus Thomas stories in which Leah Baird is starred.

**Good Photographic Effects in Joyce Film.**

When Vitagraph releases its new Alice Joyce feature, "The Cambric Mask," some noteworthy photographic effects will be disclosed. The story is rich in opportunities for startling departure from the conventional, and director Tom Terriss has taken full advantage of his chances.

"The Cambric Mask" is from Robert W. Chambers' novel of the same title, and deals in large measure with the exploits of the mysterious white riders, an organization resembling the Klu Klux Klan, but operating not for political purposes but more or less as a vigilante body for the neighborhood. The night scenes in which the riders go out on their mission of death and the dramatic climax of their ride at the quicksands in the swampy woodland make a thrilling spectacle.

Alice Joyce has a difficult role, but she is said to have added another splendid portrayal to her rapidly growing gallery of screen characterizations.

**A New Thriller in "The Iron Test."**

It is not an infrequent occurrence for the screen to anticipate the startling happenings in real life. A case in point comes to light in connection with one of the later episodes of "The Iron Test," newest Vitagraph serial.

The newspapers recently featured pictures showing an aviator jumping from one aeroplane to another while both machines were in flight.

A similar stunt was performed by Antonio Moreno in a novel rescue scene. The picture shows him flying in an aeroplane over a Mexican desert. He flies over an old stone mission, and, looking down from his place, sees the heroine in the clutches of one of the villains in a small stone enclosure. Whirling the plane around, he makes his leap from the machine down into the enclosure of the mission and rescues the girl.

**Desmond's Work Will Arouse Enthusiasm.**

William Desmond's admirers undoubtedly will be enthusiastic over his performance in "Whitewashed Walls," the Jesse D. Hampton production on Exhibitors' Mutual's list of Desmond releases. The photoplay is an adaption by George Elwood Jenks of a magazine story by James and Ethel Dorrance and is really a burlesque on life in a Latin-American country. It has to do with an American globe-trotting sculptor who obtains work in this funny little republic and who, because of an over-zealous Fourth of July celebration, gets in wrong with the "powers that be" and spends most of his time thereafter saving himself from being stood up in front of a whitewashed wall and shot.

**Makes Film in Places Described by Author.**

The Alma Rubens Company in producing "Diane of the Green Van," which will be her initial release through Exhibitors Mutual, traveled largely through the country which the author, Leona Dalrymple, wrote about in her $10,000 prize winning story. From Los Angeles, the Rubens company journeyed all the way to the Everglades of Florida, and then into the country of the Seminole Indians, who have a small part in the feature.

"Diane of the Green Van" is a story which throughout is rampant with real interesting film material. According to officials of Exhibitors Mutual, there is more action in the picture than in any other starring vehicle ever provided for Miss Rubens.

**Early Episodes of Serial Ready.**

A number of the earlier episodes of the new Vitagraph serial, "Perils of Thunder Mountain," in which Antonio Moreno and Carol Holloway are featured, have been completed, and will be screened in the projection rooms of Vitagraph's West Coast studios upon the arrival there of Albert E. Smith, the president of the company.

Mr. Smith is co-author of the new serial with Cyrus Townsend Brady, and the completed episodes have been held out West pending the arrival of Mr. Smith.

These early episodes are said to be full of magnificent snow scenes, and the thrills and feats of daring that have been so powerful an attraction in Vitagraph serials heretofore are enhanced both in their beauty and in their sensational aspect by these settings in the snow-covered wilderness.

**"Lion and the Mouse" Going Strong.**

Vitagraph's Alice Joyce production, "The Lion and the Mouse," seems to be gathering to itself about all the big business that the field offers. It has played the big Metropolitan circuit runs, and, of course, it has its Broadway run at the Rialto.

In Washington, Harry M. Crandall booked it for its first run at his Metropolitan, and followed it at his other houses. Word now comes that following the run at the Tivoli in San Francisco, it has played at the Coliseum. The Central Amusement Company, of Kansas City, has booked the film for its string of theatres, and the Orpheum at Topeka, Kan., and the Hippodrome at Leavenworth, Kan., are among the others who have come through this week with bookings.

**Rogers Reports Select Boom.**

Charles R. Rogers, New England manager for Select Pictures Corporation, and also manager of the Boston branch, visited the home offices of this corporation last week, after a short trip to Buffalo, where Mr. Rogers formerly lived and was in business. While in Buffalo, Mr. Rogers visited S. S. Webster, Select's branch manager in that city, and they exchanged sales suggestions and plans which had proven successful in one territory and pointed out the possibility of their application in the other territory. Mr. Rogers reported to General Sales Manager Woody on the extremely gratifying boom which Select pictures and Select specials are enjoying not only in Boston proper, but throughout the entire New England territory.

## American Defense Society Praises "Made in America"

MADE IN AMERICA," because of its merit, is winning the unqualified indorsement of some of the largest and more influential patriotic and educational societies in the United States. The Boy Scouts of America was the first national organization to officially recognize and indorse the series. Its approval was closely followed by the International Committee of Young Men's Christian Associations. Then came the American Defense Society, which says over the signature of its secretary H. D. Craig:

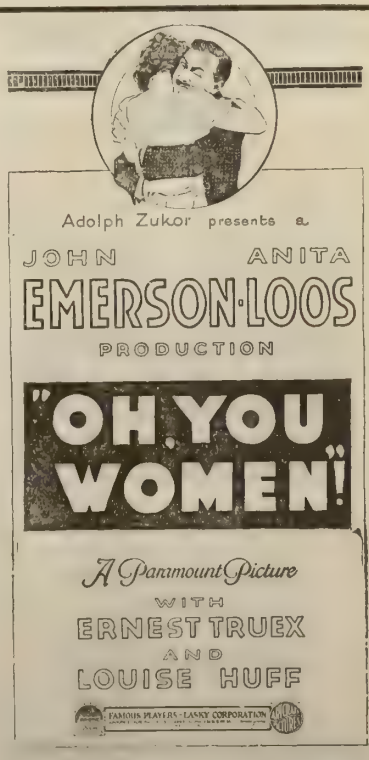
"The American Defense Society has always stood for universal military training, both for its value in military defense and in the physical and mental development of young men.

"This society is consequently in hearty accord with your visualization of the training camp life, and believes that the film, 'Made in America,' would be of national benefit."

The W. W. Hodkinson Corporation distributed the film, which is being released in series form.

**World to Release "Little Orphant Annie."**

World Pictures announces for early distribution a picturization of James Whitcomb Riley's poem, "Little Orphant Annie," in which Thomas Santchi and Coline Moore are the stars. This photoplay was made by Selig and the negative purchased by the Pioneer Film Corporation. The World, appreciating the merits of the picture and the widespread publicity attached to it through Riley's immortal poem, purchased it from the Pioneer Film Corporation, who intended to put it out as a state rights feature. The price paid for it by the World was such that it influenced the Pioneer Film Corporation to withdraw it from the state rights market, but not until after they had sold the rights to the city and state of New York and northern New Jersey.




A ROARING COMEDY OF TODAY'S FEMINISTS

## "Two Women" in Next Anita Stewart Picture

IN the wake of the big success being scored by "From Headquarters" comes the announcement from Vitagraph that its second Anita Stewart production, "Two Women," has been set for release for the latter part of April.

The story is an altogether different tale from the drama offered in "From Headquarters," a contrasting tale of the pure, unselfish love of one type of woman on one hand and of the faithless, fickle, selfish spirit of another type of woman. Most of the story is set in beautiful mountain country, the sort of background that the author, James Oliver Curwood, uses so frequently and with such telling effect.

"Two Women" was directed by Ralph Ince, and was edited by Mr. and Mrs. George Randolph Chester.

It is Vitagraph's contention, therefore, that "Two Women" offers exhibitors a production that throughout has been guided by master hands. There is, in the first place, the popularity of the star; the author, James Oliver Curwood, who has to his credit some of the biggest screen successes, is in himself an attraction; the direction of Ralph Ince assures a picture of the utmost dramatic quality, and the editing of Mr. and Mrs. George Randolph Chester is a further guarantee of the style and finish of the production.

**Billie Rhodes Film Based on Play.**

Conforming with the Robertson-Cole policy of adapting books and plays for the screen whenever possible, the National Film Corporation, in obtaining "The Lamb and the Lion" for Billie Rhodes as an Exhibitors Mutual release, selected a successful stage play. Mrs. E. Magnus Ingleton, scenario editor of the National, is author of "The Lamb and the Lion," which she adapted from her own stage work, "The Wistful One." This play ran for seven weeks in Toronto before touring the United States.

Mrs. Ingleton is a well known English writer, and is the wife of one of Britain's most noted stage directors. She has had wide experience in both the dramatic and motion picture fields, and during her film career has directed a number of her own stories.

BOOKING NOW ON THE OPEN MARKET PLAN

## "Our Teddy" Goes Strong in Small Town Theatres

THE McClure authorized Roosevelt picture, "Our Teddy," is duplicating in the small towns the big successes it made in the larger cities. From Texas and Kentucky came reports that Colonel Roosevelt's exploits on the screen are attracting large audiences and intense enthusiasm. At the Hippodrome, Dallas, Texas, and at the Princess, Bowling Green, Ky., the picture broke all attendance records, drawing audiences from all classes of people, including the non-moviegoers and the anti-Sunday opening crowd. Similar excellent results have been secured at the Garrick, Madisonville; Princess, Hopkinsville, and Union, Central City, Ky.

In many localities exhibitors have been assisted by prominent men who consider it a matter of civic pride to tell the people about the picture and assist the publicity campaigns of local theatre managers. Its healthy Americanizing influence enlists mayors, town councils, Red Cross and Boy Scout organizations, and the school authorities on its behalf, while the intense dramatic character of the story attracts the regular movie fans in as large numbers as do the most thrilling dramas from the scenario writers' brains.

**Productions of the Harma Company.**

The Harma Company, one of the most progressive film producing companies in Great Britain, has just completed two big national pictures entitled "The Power of Right" and "The Warrior Strain." The film shows how Right has always eventually triumphed over Might—as it did even in the very earliest days of history. Harry Maze Jenks, the proprietor of Harma Photo-Plays, is at present in New York. He has for the above-mentioned films the unstinted support of the British War Office and of the Central Association of Volunteer Regiments of Britain. For "The Warrior Strain" the British authorities lent to Mr. Jenks one of the huge machines—a Handley-Page—which were specially built for bombing Berlin.

**Striking Studio Settings in New Artcraft.**

Since Elsie Ferguson returned from Miami, Fla., to resume work at the Fifty-sixth street studio, New York, on her new Artcraft picture, "The Witness for the Defense," a number of unusual and artistic sets have been erected on the studio floor.

One of these sets, a large tent, of the kind used in India surrounded by tropical vegetation and embellished with numerous implements of native warfare, offered a picturesque background for an episode that will long be remembered.

Another set, representing an old English garden, was declared by several artists who went to the studio especially to look at it to be one of the most beautiful ever conceived by studio architects.

**Lytell's Next "Blackie's Redemption."**

Bert Lytell has nearly completed "Blackie's Redemption," produced at the Metro studios in Hollywood. The star's new picture is a scenarioization by Finis Fox of two of Jack Boyle's "Boston Blackie" stories that appeared in a monthly magazine, "Boston Blackie's Mary" and "Fred the Count." John Ince is directing. Alice Lake is Lytell's leading woman. The cast also includes Henry Kolker, Joseph Kilgour and Frank Currier.

## Leaps Chasm on Horseback in No. 4 of "The Red Glove"

SOME of the most spirited action ever seen in a Universal serial is seen in the fourth episode of "The Red Glove," the late Big U serial release starring Marie Walcamp. The fourth episode, entitled, "The Passing of Gentleman Geoff," relates a story of the attack on the Blue Chip by the vulture band and of the death of Gentleman Geoff, supposed father of Billie. Finding that Tia Juana, the Mexican woman who possesses the map showing the location of the rich oil pools, has gone to the Blue Chip, Wiley and the vulture band attack the mountain post office and store, surrounding the place and attacking from all sides at once. The limited supply of ammunition possessed by the defenders is soon exhausted and Billie dashes through the ranks of the attacking party to seek aid from the sheriff and his posse. As Billie rides toward the hills the vultures give chase. Reaching a chasm Billie's horse leaps for the opposite bank, but slips, and with his rider falls forty feet to a sloping sand hill below, throwing his rider and rolling down a steep embankment into a water reservoir.

The fall of Billie and her horse from the rocky ledge to the water reservoir, many feet below, is one of the most thrilling incidents ever recorded by the camera, Universalites maintain. Director McGowan insisted that both Miss Walcamp and horse participate in the action, and to follow the fall closely the director used four cameras to record it.

**Effective Night Scenes in Hayakawa Film.**

The photographic mastery of Dal Clawson lends stirring effectiveness to the night scenes in "A Heart in Pawn," Sessue Hayakawa's current Haworth starring vehicle on the Exhibitors' Mutual schedule.

The charm and pathos of the stage play, "Shadows," from which "A Heart in Pawn" was adapted, was preserved to a large extent by the remarkable camera work of Clawson.

The night scenes in Japan are beautiful. Throughout the picture this fidelity to atmosphere is preserved—old Japan lives through the entire production. Some of the shots which Clawson obtained in Golden Gate Park, San Francisco, with its ideal Japanese setting, are real masterpieces of the photographic art.

**"Common Clay" Meeting with Big Success.**

The success of "Common Clay" as a drama on the spoken stage is being surpassed by its record as a Pathe special feature starring Fannie Ward despite the fact that the stage production ran for more than a year in New York and six companies played it in every city in the United States.

The established popularity for the A. H. Woods production of the Harvard prize play by Cleves Kinkead is what has aided greatly in putting over effectively the film version, backed by an abundance of advertising and publicity aids. All of the first-run houses where the big feature has been shown have advertised extensively and gone in for striking lobby displays.

**Holds Pre-release Showing of Julian Film.**

"The Fire Flingers," a Universal Special Attraction, was given a pre-release showing at the Broadway Theatre, New York, the week beginning March 23.

The film play relates a story of the love that weaves together the lives of a heartbroken girl whose cruel husband has killed himself and the man who poses as the man who died, and who, when he discloses his true identity, is saved from the hands of the law by the switching of Bertillon records of the dead man.

New York critics have recorded their praise of the production.

## The Corbett Serial May Be Released in May or June

SIMULTANEOUSLY with the release of "The Red Glove," starring Marie Walcamp, comes the announcement from Universal City that work on the Universal serial, "The Midnight Man," which will introduce James J. Corbett to the screen, has progressed so rapidly that it is expected that "Gentleman Jim's" cinema debut will be made in May or June. Director James Horne is now working on the eighth episode.

The Corbett serial is being adapted from an original story by James W. Horne and Kenneth B. Clark. Harvey Gates has put it into scenario form. Corbett is seen as Bob Gilmore, the adopted son of John Gilmore, a seemingly wealthy man, who has obtained his fortune through forgery, and Martha, his wife, a gentlewoman, whose fortune her husband tries to secure when he finds his own wealth diminishing.

The cast for the Corbett serial includes Kathleen O'Connor, Joseph W. Girard, Frank Jonasson, Joseph Singleton, Orral Humphrey, Georgia Woodthorpe, William Sauter and Noble Johnson.

The Corbett serial will be in eighteen episodes. Universal's advertising and publicity forces are now at work on the big campaign book, posters and numerous stories for newspapers and magazines.

**Special Opening Hours for Select Film.**

Owing to the heavy demand for admission to all Loew theatres where Norma Talmadge is playing in her current Select picture, "The Probation Wife," special opening hours have been established. In Loew theatres where there is mixed vaudeville and pictures the doors are opened at 10:30 in the morning. The picture is put on at this hour, and is rerun starting at noon. After the second run the vaudeville bill goes on. In the other Loew houses devoted to pictures only the first showing of "The Probation Wife" is at 10:30 in the morning, and it is shown successively throughout the day, the final run starting at 11 p. m. This plan has been carried into effect in all Loew houses where "The Probation Wife" has already been shown, and will obtain in Loew houses where the attraction is yet to be seen.

**Walter Perry Now in the Limelight.**

One of the sudden rises to heights of screen fame is the success that has come to Walter Perry, whose character work in Jesse D. Hampton productions during the past year has firmly established him as a screen actor of unusual value.

Prior to coming to the films Perry was a popular vaudeville comedian. He also had many successes on the legitimate stage.

In Desmond's newest production, "The Prodigal Liar," which has just been completed and which will be released by the Exhibitors' Mutual, Perry has a role of more than ordinary importance and he brings to the portrayal an artistry that lifts his contribution to the picture out of the realm of commonplace and makes it as once a very effective and telling bit of film characterization.

**Red Cross Nurses See "The Cavell Case."**

Five hundred active members of the San Francisco Chapter of the American Red Cross were guests of H. L. Knappen, branch manager of Select's San Francisco exchange, recently at a private showing of Select's special, "The Cavell Case," in which Julia Arthur portrays the character of Edith Cavell, the martyred British Red Cross Nurse. The showing was given in the ball room of the St. Francis Hotel, and there was an additional program of music and singing. Members of the Spanish, Belgian and British consulates were also present.

The showing was arranged by Branch Manager Knappen on behalf of the San Francisco Red Cross Nurses who have been under fire in France, many of whom have returned to San Francisco with local troops.

## Hall's Sixth Release Is a Typical Western Melodrama

FOR the sixth release on the 10-20-30 series of special productions, Frank Hall, president of Independent Sales Corporation, announces a typical Western melodrama, the only Western drama to be released so far on the 10-20-30 schedule. "When a Woman Strikes" is the title. The cast may be justly characterized as all-star, as four of the principal roles are interpreted by long-time favorites on the screen—Ben Wilson, Rosemary Theby, Neva Gerber and Robert Brower. All four are stars in their own right.

The story is of the West in the days when the sheriff was more powerful than the mayor or governor. It tells of the sacrifices made by a sister for a brother and the virile, big-hearted nature of a stage-driver who is made sheriff and solves a mystery that hangs over the lives of two innocent people.

Prints of the picture are now on their way to the Independent Sales exchanges. It is set for immediate release.

**"Home" Is Mildred Harris' Next.**

"Home" is the permanent title given Mildred Harris' latest Jewel production directed by Lois Weber and to be released shortly. The story deals with the efforts of a young girl to enter society, of her experiences at the country home of a girl schoolmate and the contrasts of the artificial society life and that of the girl's poor parents, who enjoy far more happiness in their humble surroundings than do the wealthy people who carry out a daily schedule of teas, dansants and entertainments. According to those who have viewed the film "Home" is the most appealing film drama in which Miss Harris has yet appeared. Al Ray, John Cossar and Clarissa Selwyn are seen in Miss Harris' supporting cast.

**"Police" Is Third Essanay-Chaplin Release.**

"Police" is the third of the Essanay-Chaplin quartet of revivified comedies to be released, bookings on which are reported by the George Kleine System to be larger than when first issued. The release date is March 29, although there are a number of pre-runs in downtown theatres of the larger cities for March 22.

In "Police," Charlie, on being released from prison, is exhorted by a fake minister to walk the straight and narrow. Being hungry, Chaplin fills himself up at a fruit stand. When he reaches for his one and only five dollar bill he finds that the spurious parson has "frisked" him. This results in a battle with the fruit vender. And then the fun begins.

**"His Father's Wife," May Allison Next.**

"His Father's Wife," an original comedy drama by E. V. Durling has been purchased by Maxwell Karger, Metro director general, to serve as May Allison's next starring vehicle. The production is to be made at the Metro studios in Hollywood.

Charles Swickard will direct Miss Allison. Work on the picture is to start at an early date. Walter I. Percival is to play opposite her in the forthcoming production. The task of making the story a scenario was given to Luther A. Reed.

**Another Problem of Married Life.**

The screening of "Charge It to Me," in which the American Film Company is starring Margarita Fisher, has now been completed. The picture will be published April 27.

This film bids fair to make a strong hit with wives, for it deals with the humiliating make shifts to which a young bride resorts in order to acquire a little ready cash to meet everyday trivial expenses.

## "A Regular Fellow" Is Next Taylor Holmes Triangle

HAVING successfully launched the first of its new series of Taylor Holmes comedies with the release of "It's a Bear" on March 16, Triangle, with the publication of their April schedule, announces the second release featuring this well known comedian, "A Regular Fellow," for April 16.

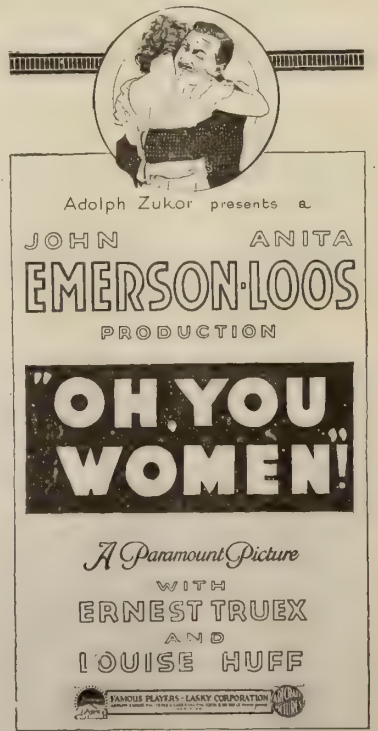
Director Christy Cabanne has surrounded this star with an entirely different environment from the Western atmosphere which prevailed in Mr. Holmes' first Triangle. In fact, most of the action takes place aboard ship. Fascinating scenes of life aboard a big ocean liner are shown, while the hero is presented as a violent woman-hater who, when he meets the girl of his dreams, changes his mind more quickly than any woman ever could, and gets aboard the liner "somehow" to pursue her.

Dr. Daniel Carson Goodman, who wrote "A Regular Fellow," is said to have furnished a story admirably adapted to Mr. Holmes' individual and unusual mannerisms, resulting in a comedy of the snap-and-go style, with thrills, romance and humor cleverly intermingled.

Mr. Holmes is ably supported by a cast of real merit, including Mrs. Holmes and Millicent Fisher, and such well known Triangle players as Lillian Langdon and Bull Durham. Sam Landers was the cameraman.

**Minter Picture Breaks Denver Record.**

"The Amazing Imposter," featuring Mary Miles Minter, had a three-day run at the Strand Theatre, Denver. All box office records were broken. The manager, A. F. Megahan, writes: "Our patrons were delighted. The story was good; photography and lighting effects superb; cast exceedingly well chosen; settings, acting and direction above criticism."




BOOKING NOW ON THE OPEN MARKET PLAN

## Branch Reports Show Big Business with "Humanity"

A REPORT compiled by the exchange department of the Universal showing the business recorded on "The Heart of Humanity" brings out the fact that the production has eclipsed the sensational booking record established by "The Kaiser, the Beast of Berlin," during the first three months of its presentation throughout the country.

"The Heart of Humanity" was given its premiere at the Broadway Theatre, New York, on December 22, and within ninety days has been booked into more theatres than the "Berlin" film during a period of similar length. Not only has it been booked into more theatres than the "Berlin" film, but to date it has recorded even greater box office success.

The "Humanity" production has been shown in nearly every large city of the United States thus far, and letters and telegrams from exhibitors in all parts of the country tell of broken records and highest praise of the production by press and public.

The week ending March 22 marked the close of the sixth week of the film's exceptional showing at the Shubert Theatre, Minneapolis, and of several other extended runs in various cities of the Middle West. March 23 and 24 marked the start of indefinite runs of the big feature in 17 of the principal cities of the Mississippi Valley and of several score of runs throughout the Southern states and along the Pacific and Atlantic coasts. In Chicago and New York the production is playing to exceptional business in neighborhood houses, and in the Northwest territory where the film is being booked as a road show bookings that will keep the various companies en tour until July have been recorded.

Adolph Zukor presents a
JOHN ANITA
EMERSON-LOOS
PRODUCTION
"OH, YOU WOMEN!"
A Paramount Picture
WITH
ERNEST TRUEX
AND
LOUISE HUFF
FAMOUS PLAYERS-LASKY CORPORATION
AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE

THIS IS THE MODEL
MIMI HAS EYES, SUCH EYES — BEWARE!
FORM LIKE VENUS, MAN — TAKE CARE!
TRUST HER NOT!
STOP! LOOK! LISTEN!
SHE'S NOT AN ANGEL
AS A MAN THINKS


## Goldwyn Announces Five Strong Spring Subjects

GOLDWYN announces five big productions for early spring release—pictures certain to add greatly to the popularity of Mabel Normand, Geraldine Farrar, Tom Moore and Madge Kennedy—and concluding with another of the Rex Beach productions.

Leading off is Mabel Normand's "The Pest," which Samuel Goldwyn confidently predicts will surpass in popularity her recent success, "Sis Hopkins." "The Pest," which is set for release April 20, gives the comedienne more opportunties for her inimitable art of clowning and fun-making than any previous vehicle ever offered her.

A week following this picture comes what is Geraldine Farrar's most powerful screen offering, "The Stronger Vow." Again the diva is supported by Milton Sills, Tom Santschi and Hassard Short.

Third in the list is Tom Moore's newest comedy-drama, "One of the Finest." Aside from the comedy element in the subject it is replete with tense situations that bring out the star's dramatic talents. Again Moore has Seena Owen as his vis-a-vis, and once more the Goldwyn star has Harry Beaumont as his director.

"Leave It to Susan," Madge Kennedy's newest Goldwyn production, will be released May 11. Though the light comedy element is the main theme of the new Madge Kennedy release, the star is once more given opportunity to display her versatility—to evoke heart throbs, as well as laughter, from her audiences. Wallace MacDonald is Miss Kennedy's leading man. Clarence G. Badger is directing the picture.

Rex Beach's "The Crimson Gardenia," a strong picturization of one of the author's best sellers, is his newest contribution to the screen. New Orleans at the height of the carnival season is the locale of this Beach production released May 18. The Mardi Gras has been faithfully reproduced and every detail of the gorgeous pageant is shown in a human story of romance, adventure and intrigue. Reginald Barker is supervising the production, which is rapidly nearing completion. The new Beach drama brings popular Owen Moore back to the screen.

### Power's Installed in Hospitals.

Motion pictures are a great boom to the sick and unfortunate and it is the exception now where the well equipped hospital does not possess a moving picture outfit with which to entertain its patients.

The Nicholas Power Company, Inc., manufacturers of the Cameragraph, has placed its machines in these institutions: Nebraska State Normal School, Peru, Neb.; South Dakota State Sanatorium, Custer, S. D.; State Homeopathic Hospital, Middletown, N. Y.; Norwich State Hospital, Norwich, Conn.; Danville Hospital for the Insane; Pontiac State Hospital, Pontiac, Mich.; Peoria State Hospital, Peoria, Ill.; Western Washington State Hospital, Fort Steilacoom, Wash.; Riverside Hospital, New York; Essex County Hospital, Cedar Grove, N. J.; Dayton State Hospital, Dayton, Ohio; Toledo State Hospital, Toledo, Ohio; Willard State Hospital, Willard, N. Y.; Hospital for the Insane, Battleford, Canada; Utica State Hospital, Utica, N. Y.; Western States Hospital, Hopkinsville, Ky.; The Insane Hospital Retreat, Pa.; American Red Cross U. S. General Hospital No. 16, New Haven, Conn.

### Next "Big V" Special Comedy Ready.

Earl Montgomery and Joe Rock, whose "Big V" Special Comedies are not only mirth provokers, but likewise thrill inducers, will next be seen in "Girlies and Grubbers."

One of their stunts that called forth the applause of a big company of experienced players while the picture was in the making shows the two comedians jumping from opposite sides of a restaurant balcony to the middle of a grand staircase set in the centre of a room. The distance from the balcony to the staircase was twenty-five feet, and the drop from the balcony to the steps on which the Vitagraph comedy stars landed was a little over seventeen feet. Exhibitions of this sort of athletic prowess give the players in the West Coast studios as big a thrill as the audiences get later when the stunts are flashed on the screen.

"Girlies and Grubbers," as the title indicates, has pretty girls galore, while the grubbing end of it is well taken care of by the comedians in the restaurant scenes.

### Stars Work on "The Open Road."

Monroe Salisbury, having completed "The Great White Darkness," is now at work on "The Open Road," written by Bernard McConville and being directed by Rupert Julian. "The Open Road" has an Italian setting and deals with the efforts of an Italian to get accustomed to Western ways and shows how he applies his knowledge of conditions when a band of rowdies interfere with his interests. Rhea Mitchell, well known to screen followers because of her work in various Mutual and independent productions, has been cast as Mr. Salisbury's leading woman. In his supporting cast are also Little Pat Moore, Alice Elliott and Frank Leigh.

### American Retitles Minter Film.

The American Film Company send word that its new picture, featuring Mary Miles Minter, originally announced as "The Reign of Colleen O'Malley," has been rechristened "Mary O'Rourke."

# Among Independent Producers

Conducted by C. S. SEWELL

## Jans Company Gets Forty Tom Mix Single Reelers

IN line with its policy of following closely the public demand for short features, the Jans Distributing Company, with headquarters at 729 Seventh avenue, New York, has concluded a deal whereby it secures world rights for forty of the Tom Mix Western pictures.

The deal, by which the negatives for these pictures were secured from the Selig Polyscope Company, the maker of the productions, was consummated on the twenty-fourth instant, and the Jans Company announce that telegrams and mail requests are being received at their office in large numbers, and on the date the deal was closed several contracts for territory were signed.

These single reel pictures will be reissued on state rights basis, and the Jans Distributing Company announce that they furnish an unusual opportunity on account of the big demand for single reelers, as well as for the reason that the forty subjects referred to constitute all of the available Tom Mix one reel pictures.

## Author Aids in Filming First Four Star Feature

HARRY RAVER, producer under Four Star auspices of "As A Man Thinks," film version of Augustus Thomas' stage success of that name, now practically completed, considers the new picture to be a striking illustration of the value of direct co-operation between author, producer, director and star.

"Everybody familiar with Augustus Thomas' work knows that his plays have been action plays—plays in which people do things every minute. All of the thirty-two Thomas' plays are so full of action, and the plots so cohesive, that it would be possible to film the speaking stage situations and achieve fairly satisfactory pictorial drama.

"The Thomas' plays are being picturized under the author's eye. Also, he is not one of those who regard the screen as an inferior medium for dramatic representation. In the picturizing of "As a Man Thinks" we have had the benefit of the author's genius for pictorial situation. There is no halting. From the opening scene to the final climax, there is not a single lapse in dramatic continuity.

"There are, too, lots of situations in the pictorial version that were not in the stage production, but they add conviction to the story.

"All things considered, I think it is safe to say that "As a Man Thinks" was produced under conditions as nearly as ideal as possible, and I am satisfied it will rank with the best of pictorial drama."

## S. & S. Gets Territory on "Once to Every Man"

THE S & S Film & Supply Company in Pittsburgh, operating in western Pennsylvania and West Virginia, has secured rights to the Frohman Amusement Corporation's six part special attraction, "Once to Every Man." This transaction, together with the sales heretofore announced in this publication, closes out seventy per cent. of the United States, and the Frohman Amusement Corporation shortly expect to announce additional sales which will dispose of this attraction for the entire United States, which, together with the contracts already made for the foreign territory, will mean a one hundred per cent. distribution.

The Frohman Amusement Corporation also announce that they have disposed of the productions, "The Accomplice," "What Happened in 22," "The Rainbow" and "The Song of Sixpence," for Great Britain, to the M. P. Sales Agency, Limited, of London. These four latter are five part releases, and were made by the Frohman Amusement Corporation two years ago.

Mr. Nichols, of the M. P. Sales Agency, stated that the name of the Frohman Amusement Corporation has now become a recognized trade mark in Great Britain, and that productions of that company are sought after by exhibitors throughout the British Isles.

Immediately upon the closing of contracts on "Once to Every Man," the Frohman Amusement Corporation will commence its intensive campaign on the exploitation of the Texas Guinan two reel Westerns, and the Mack Swain Comedies, now being produced at their West Coast studios.

## "Virtuous Men" Premiere at Fulton Theatre, April 6

THE premiere of "Virtuous Men," the inaugural Ralph Ince Film Attraction, will take place at the Fulton Theatre, New York, Sunday evening, April 6. This production, starring E. K. Lincoln, was produced under the personal direction of Mr. Ince, and is said to be one of the biggest melodramas ever screened.

It is announced that this showing will be surrounded by many distinctive features. A special musical score, introducing many innovations, has been prepared. It is said to be unusually well synchronized with the action, due to the composer having spent much time with Mr. Ince during the making of various scenes.

An elaborate lobby display will be a feature of this showing. Original paintings by Clarence Underwood, R. G. Morgan, Gustav Michelson and other well known illustrators will have a prominent place. Arthur H. Sawyer and Herbert Lubin, sponsors for this production, have also taken advantage of the extensive lobby of the Fulton to display other original pictorial effects prepared to accompany the picture.

The Fulton showing will mark the first public view of this film, the producers announcing that they have refused to permit special exhibitions, wishing to give all interested parties an equal opportunity of sizing up the production. It is expected that many notables and prominent persons, including buyers and exhibitors from all parts of the country, as far west as Seattle, will be present.

**"When a Woman Strikes," with an All-Star Cast Behind Her, There Is Sure to Be Action.**

Frank Hall features Rosemary Theby, with Ben Wilson, Robert Brower, and Nova Gerber, in this Independent 10-20-30 special.

## Striking Posters Prepared for "The Carter Case"

HARRY GROSSMAN, of Oliver Films, Inc., announces that following this company's slogan of a step beyond the usual, a strikingly attractive collection of posters has been prepared for distribution among exhibitors which are said to equal anything thus far attempted in display advertising.

The foremost demand of Mr. Grossman in arranging for these posters was that a photographic likeness of the star players, Herbert Rawlinson and Margaret Marsh, must be retained in order that the public might become familiar with these two portrayers of the roles of Craig Kennedy and Anita Carter, around whom the film story revolves.

The twenty-four sheet shows the two stars puzzling over the terrifying mysteries surrounding them. The figure of Avion, Craig Kennedy's ghostly antagonist, is dimly pictured, and the terrors that lurk in the skies are symbolized by the hovering aeroplane. In the foreground are the appliances of science which, guided by Kennedy's keen intellect, prove more masterful than the enemy and finally conquer the secret terrors surrounding the heroine.

The one sheet, three sheets and six sheets of each episode have been designed to stir the imagination and to reveal just enough of the salient points to keep the public wondering how the detective will manage to overcome Anita's enemies and to cause them to go to the theatre and find out.

It is claimed that the unique and original character of the posters for "The Carter Case" will make the campaign as conspicuous and successful as the production itself.

## S-L Pictures Establishes a Special Service Bureau

ARTHUR H. SAWYER and Herbert Lubin, sponsors for "Virtuous Men," the first Ralph Ince Film Attraction, starring E. K. Lincoln, acting on the belief that no picture, no matter how good it is, sells itself, have established a special service bureau at the S-L offices to aid exhibitors in presenting this production

Publicity material tied up with the important points in the production, the director, the star, etc., has been prepared, a new idea in lobby displays worked out, and a new series of color combinations used for the lobby photographs. A diversified number of cuts suitable for newspapers, programs, etc., have been prepared, and a comprehensive press sheet designed, said to contain only matter essential to the exhibitor in selling his entertainment. The executives of S-L Pictures in preparing this exploitation matter have been guided by their several years experience in the production and exhibition of films in determining the requirements of exhibitors.

A series of paintings and drawings by such well-known artists as Clarence Underwood, Gustav Michelson, R. G. Morgan, Harold Gregson and F. Luders has been reproduced for the lobby display, which should be of especial value account of the reputation of the artists. These have also been used as the basis for a unique series of posters, which, aside from being artistic, are designed to attract the eye by the strength of the dramatic scenes reproduced.

The service of this bureau will be used to supplement that of the distributor, and exhibitors not securing effective co-operation from the exchanges, can secure the necessary helps from the producers. The sponsors of "Virtuous Men" desire to emphasize the point that exhibitors will receive help and efficient exploitation material from them during the entire life of all S-L productions.

## Edward H. Bizar with New State Rights Firm

AFTER an association with Metro, covering exchange management in several territories, Edward H. Bizar has resigned to promote the distribution of "The Spreading Evil," a feature secured by Screen Successes, Inc., for the state of New York. Exchanges will be opened in New York City and Buffalo for the proper circulation of the seven-part subject, with Mr. Bizar in charge of distribution.

Screen Successes, Inc., was incorporated by Mr. Bizar, S. Strausberg, who is identified with a circuit of motion picture theatres, and S. Blendes, a metal furniture manufacturer, with Mr. Bizar chosen as vice-president and general manager. Mr. Bizar was formerly an exhibitor in Paterson, New Haven and Passaic before he joined Metro to represent them as manager of their Canadian offices, later in Buffalo and more recently here in New York with Screen Classics.

Screen Successes, Inc., announce that they will buy special features of merit, not only for New York but for all Eastern territory, and are also in the market for negatives for entire United States rights.

### Forty Tom Mix One Reelers Sold.

The Film Market, Inc., has just closed with the Jans Distributing Corp., 729 Seventh avenue, for the negative rights to forty single reel Tom Mix Westerns, which will be released on the state rights market.

**Ralph Ince**
Director of "Virtuous Men."

## "Virtuous Men" Considered by Ralph Ince as His Best

RALPH INCE, who directed "Virtuous Men," which promises to be one of the biggest screen melodramas of the season, has to his credit some of the most successful pictures of recent years. He is a pioneer of the industry, having begun his career with Vitagraph more than ten years ago. Prior to that, he was an actor on the speaking stage.

He will be remembered by many photoplay patrons for his excellent characterizations during the early days, particularly that of Abraham Lincoln. He rapidly developed into a figure of prominence, producing several features, including "The Wreck," "The Combat," "The Juggernaut," "From Headquarters" and "The Eleventh Commandment." He introduced many of Anita Stewart's successes, and is responsible for her introduction in films.

Seeking an opportunity to enlarge the scope of his activities and to put into effect advanced ideas, a special company was formed to produce a series of Ralph Ince Film Attractions, the first of which is "Virtuous Men," starring E. K. Lincoln, assisted by a cast of well-known stage and screen players. Regarding this production, Mr. Ince says, "I consider 'Virtuous Men' the supreme achievement of my career. It is a melodrama of the fast moving type with society atmosphere, wonderful settings and a series of spectacular effects, which out-do anything of the kind I have ever attempted. I gave seven months of undivided attention to the direction of this production, and wish to stamp it with my personal assurance as the biggest melodrama ever offered to the motion picture public.

"I believe I have incorporated every element necessary to melodrama of the most realistic type. The swiftness of action, tensity of dramatic situations and spectacular scenes form what is to my mind perfect screen entertainment."

### Big Demand Reported on "Reclaimed."

Alpha Pictures, Inc., reports that a large number of letters and telegrams have been received from exchangemen and exhibitors throughout the country regarding the Harry McRae Webster production "Reclaimed," which they are offering on state rights basis, and that announcement of sales of territory will be made in a short time. Mabel Julienne Scott and Niles Welch are the featured players in this picture, and they are assisted by a competent cast, including Anders Randolph, Mabel Wright and Bobby Connelly, Sidney Bracey and William Lambert.


THE MAN WITHOUT A CONSCIENCE
(DE LOTA)

BEHIND HIS MASK OF EDUCATION AND REFINEMENT, THE ANIMAL IN THIS MAN WAITED AND WATCHED WHILE IT'S UNSUSPECTING PREY SLOWLY BUT SURELY NEARED THE DANGER LINE

AS A MAN THINKS

**Grossman Visits Chicago.**

Harry Grossman, Vice-President and General Manager of Oliver Films, Inc., is visiting Chicago, where he is conferring with prominent exchangemen of the West and giving private showings of the initial episodes of "The Carter Case," the Craig Kennedy serial. Mr. Grossman made this arrangement of meeting the exchangemen half way to avoid their coming across the continent to view the picture.

The West is said to be the only territory in which the serial is not yet booked and it is expected that the showings will arouse among the Western exchangemen the same enthusiasm as in other territories when the initial showings were made.

## "The Carter Case" Serial Has Auspicious Premiere

AFTER months of preparation the Oliver Films serial, "The Carter Case," starring Herbert Rawlinson and Margaret Marsh, based on the Arthur B. Reeve and John W. Grey "Craig Kennedy" story, is now being shown to theatre patrons.

An auspicious opening was held recently at the Symphony Theatre, Broadway and Ninety-fifth street, New York, which was of additional interest in view of the fact that this theatre never before presented a serial. According to Manager Kashin, the showing was a tremendous success, the house being filled at every performance during the two days and many being turned away.

Following this showing the Pioneer Film Corporation, controlling New York and northern New Jersey rights, announced it had completed bookings for a large number of New York theatres and anticipate "The Carter Case" will be shown in a greater number of houses than any other serial.

Harry Grossman, of Oliver Films, reports that bookings are being received at a rapid rate from all parts of the country. Much interest has been aroused among exchangemen and exhibitors who have viewed the opening episodes, and openings are being arranged in all the principal cities.

The fame of the Craig Kennedy stories, the popularity of the stars, Herbert Rawlinson and Margaret Marsh, as well as the extensive exploitation and high class and distinctive advertising for this serial, should all be of great value to exhibitors in filling their houses.

## "Virtuous Men" Will Have an Unusual Lobby Display

THE S-L Pictures Organization announce that when "Virtuous Men," starring E. K. Lincoln, is released in the near future, many new ideas in lobby displays will be offered to exhibitors. A series of especially posed stills, together with illustrations in regulation sizes, have been prepared; also several odd sizes for window display and to fill unused corners of the lobby have been designed.

Unique color schemes are said to have been employed, while an atmosphere of distinction and beauty has been added by the reproduction of special drawings by the well known artists, Clarence F. Underwood, Gustav Michelson and R. G. Morgan.

What is said to be a highly artistic and striking effect, and contrasting with the rest of the material furnished, has been secured by the utilization of a new process recently perfected by the Rotograph Company in the 22x28 lobby photos, which are a variation of the general color scheme.

The producers, Messrs. Sawyer and Lubin, announce that in addition to being artistic, all of the display has been prepared with the object in view of attracting and holding the attention of the public.

## Arrow Increases Its Staff, Secures Larger Offices

ANNOUNCEMENT is made by Doctor W. E. Shallenberger, president of the Arrow Film Corporation, that due to the unusual activity in the state rights market, the staff of the company has been enlarged, and the offices will be moved to the Candler Building, 220 West Forty-second street, on May 1.

F. B. Dana has been appointed director of advertising and publicity, and will have charge of publicity, advertising and sales. F. W. Gaffney has been engaged as auditor of finances, and W. Ray Johnson, who has been with Doctor Shallenberger for a number of years, has been appointed assistant treasurer.

Mr. Dana had many years' experience in the advertising agency business, later in the sales department of Universal, and within the past year or more was with Famous Players-Lasky company handling publicity for the Middle West and later employed in the advertising department in the home office. Mr. Gaffney was formedly an adjustment auditor for the Travellers Insurance Company.

The new offices of Arrow will be much larger than the old ones, and will have many new features, including a complete projection room for showing to state rights buyers, the films distributed by this company.

Doctor Shallenberger is optimistic as to the future of the state rights business, and says: "Our business has grown so rapidly during the past year, that we have been forced to expand the office and staff materially. We are striving to render the state rights buyer real service, not only in furnishing big features, but complete exploitation ideas and a line of advertising and publicity that will insure successful presentation of our pictures by the exhibitors.

"We believe our business is not only to sell the buyer, but to furnish proper ammunition so that he may be able to book his features successfully and profitably. I look for increased activity in the open market, and believe there never was a time like the present for independent exchanges to build up their business."

**Rights on Shorty Hamiltons Sold.**

New York and northern New Jersey rights to the Shorty Hamilton Western comedy dramas, "The Pen Vulture," "The Snail," "Denny from Ireland" and "The Ranger" have been secured by Elk Photoplays Company, 130 West Forty-eighth street. By arrangement with Victor Kremer, the Exhibitors Film Exchange, of Washington, D. C., has secured rights to the same productions for District of Columbia, Delaware, Maryland and Virginia. These pictures were produced by W. H. Clifford, who has to his credit many screen successes for popular players.

## Three Episodes Ready of Western Photoplays Serial

THE three episodes of the new serial which is being made by the Western Photoplays, Inc., for release on the Pathe program, has been assembled and titled, and are now ready for release, announces A. Alperstein, general manager and treasurer of the organization.

The present title of the serial is "The Great Gamble," and Anne Luther and Charles Hutchison are the co-stars. It is being produced under the personal direction of Joseph A. Golden.

"The Great Gamble" is said to be entirely different from the regular type of serial. The story is an original one by Mr. Golden, and contains many surprises and unusual twists, and the theme, which has not yet been disclosed, is one that has never been used as the subject for a serial before. It is described as a society drama with a punch and shows how closely in some instances the social and the underworld is allied. It presents many opportunities for types, and is admirably counterbalanced with both the society and the "tough" elements.

**R. W. Priest Handling Blackton Film.**

J. Stuart Blackton, president and director general of Blackton Productions, has appointed Robert W. Priest, president of the Film Market Corp., exclusive sales agent for his latest production, "A House Divided," from the book by Ruth Boucicault.

The method of American distribution has not yet been decided upon, however, several prominent buyers have been bidding for the negative rights. Bech Van Siclen & Co., new to the exporting branch of the film industry, closed for the world rights, exclusive of the United States and Canada.

**One of the Many Elaborate Settings for S-L's "Virtuous Men."**

## Territorial Ships Jester Prints to Eighteen Cities

PRINTS of each of the first three Jester Comedies which will be sold by the Territorial Sales Corporation on the state rights plan will be shipped to eighteen different film centres during the coming week. This unusual step has been taken in accordance with the announced plans of the Territorial Sales Corporation to screen every offering before allotting a franchise.

The Jesters which will be forwarded to the distribution centres are "In the Wild West," "Peace and Riot" and "The Tenderfoot." All the preliminary plans of the Territorial Sales have been perfected and with the shipping of the Jester prints the new state rights organization is prepared to get into the fullest action.

Within the past week a deal for the purchase of what is announced as one of the most successful photodramas produced during the latter part of last year was completed by the Territorial Sales. Announcement of the title and the plans for disposing of the picture will be made shortly.

The purchase of this picture is said to be only the forerunner of a number to be made by Territorial Sales, which has been scouring the market for photoplays which will meet the approval and the pocketbook of the average state rights buyer and exhibitor.

In other words, Territorial Sales is attempting to hit the middle class of pictures.

## "Carter Case" Settings Historic and Valuable

A GREAT triumph in settings is said to have been achieved in Harry Grossman's production of the Craig Kennedy detective exploits in serial film form in "The Carter Case." In this spectacle of thrills and punches foremost attention necessarily must be given to the intricate and elaborate scientific devices which the famous detective-savant uses in the solving of mysterious crimes, and the interior settings conform to the same high standard.

E. Douglas Bingham, studio manager for Oliver Films, Inc., vouches for the historic interest attaching to the decorations of the living room in Carter Hall. A large painting over the mantelpiece is an original portrait of Cromwell, by Harry Gaynor; in an oval frame on its left is an original portrait of Jenny Lind's, the American Nightingale's Mother, painted by Dorothy MacDonald.

Three candelabra on the mantle are genuine antique sperm oil lamps which graced the stately Schuyler mansion when General Schuyler was the first governor of New York State. They are nearly three centuries old. A banjo clock on the rear wall comes from the old Peltz homestead on Staten Island, while the center table originally adorned the Van Renselaer manorhouse, at Renselaerville on the Hudson.

Mr. Bingham believes that a thing of beauty is a joy forever. And to give this joy to the millions of the Craig Kennedy serial fans fully justifies, he feels, the exhaustive research and tireless efforts spent in collecting the beautiful art objects and furnishings which will delight the Kennedy audiences.

## World Film Gets Territory on Three Pioneer Subjects

THE Pioneer Film Corporation has just completed two big deals whereby the World Film Corporation secures rights to "Wives of Men," starring Florence Reed, and "The Still Alarm," for Wisconsin, Minnesota and North and South Dakota, and rights to "Little Orphant Annie," the filmization of James Whitcomb Riley's famous poem, for the United States, with the exception of New York.

Judging from the way in which "Little Orphant Annie" is booking in the New York territory, Mr. H. Hoffman says that he is assured it is worthy of greater exploitation, and has arranged for an elaborate bill board showing and to exploit it on big lines, as it is the policy of the Pioneer company to give all the help possible in the way of advertising and exploitation.

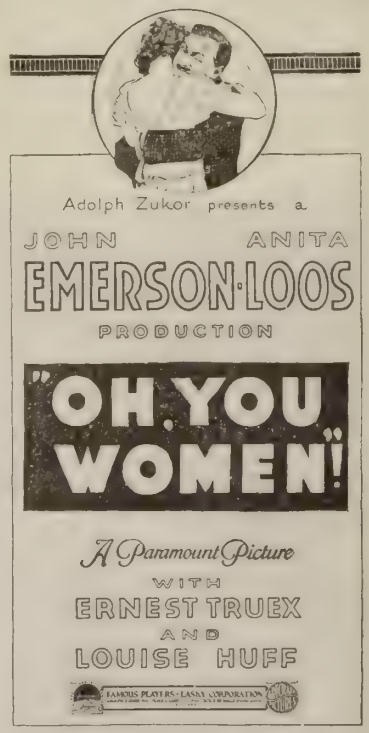
In carrying out this policy, although over one hundred and twenty exhibitors have already booked the Craig Kennedy serial, the Pioneer company will continue their advertising campaign, giving it posting on the bill boards beginning April 1.

The Pioneer Film Porporation also announces the sale of "Wives of Men" for the states of Colorado, Wyoming, Utah and New Mexico to Supreme Photoplays, Inc., of Denver, Col. To Greater Features, Inc., of Seattle, the rights for the states of Washington, Oregon, Idaho and Montana, on "Wives of Men" was sold.

### "Mickey" Breaks Milwaukee Record.

The Wisconsin Film Corporation, controlling the rights to "Mickey" for that state, announced that this production holds the record for Milwaukee for the total number of houses and days played. "One hundred and one days have been played with sixteen more to play. There are fifty suburban houses in Milwaukee, and we have played all except three, for which we expect contracts also."

According to the W. H. Productions Company, similar records are being established in other territories. In Keene, N. H., with a population of a little over ten thousand, in three days, there were 4,339 paid admissions, announces the Boston Photoplay Company, controlling the New England rights.



A ROARING COMEDY OF TODAY'S FEMINISTS

## Aywon Will Distribute Fifteen Feature Films

NATHAN HIRSH, president of the Aywon Film Corporation, announces that he will release fifteen five reel productions, which will include some of the finest dramas available. The first three will be "The Eternal Penalty," with Christine Mayo and Henry Kolker, "Roses and Thorns," with the Belasco star, Lenore Ulrich, in the stellar role, and "In the Days of Daring," starring Tom Mix, the cowboy actor. All of which are said to be absorbing, full of punch, thrills and tense scenes, well produced and enacted by capable casts.

On each of the fifteen releases there will be available a full line of attractive paper and advertising accessories, designed with the one idea of increasing business, and which should prove a great help to exhibitors.

In the New York territory, Mr. Hirsh will handle his own bookings. At the present time he is booking "Beyond the Law" in New York state, and the feature is not only booking well, but is said to be proving a dependable box office attraction. Further announcement as to names of other pictures in the Security Series, dates of release, etc., will be made within a short time.

## First S-L Picture Appeals to All Classes, Says Lubin

VIRTUOUS MEN," the premiere of which will be held at the Fulton Theatre, New York, Sunday evening, April 6, marks the debut of Arthur H. Sawyer and Herbert Lubin in the field of producers. Prominent for their activities in state rights fields, the exploitation and selling campaign with which they distributed "The Warrior" last season is well remembered. In the production of "Virtuous Men," starring E. K. Lincoln, they announce that many advanced ideas have been carried out.

"It is the first of a series of special features bearing the brand name of 'Ralph Ince Film Attractions'," says Herbert Lubin, "and sets a high water mark in the matter of screen melodrama. In the making of 'Virtuous Men' the requirements of exhibitors for entertainment appealing to every class have been fulfilled. Mr. Sawyer and I intend to secure and hold the confidence of exhibitors by insuring for them the greatest possible profit, guaranteed always by the first consideration, that of pictures made for box office success through the proper choice of star, story, director, cast, and attention to detail."

## Trade Showing Announced for "Your Wife and Mine"

STATE RIGHTS BUYERS, exhibitors, and the film trade in general are informally invited by Tyrad Pictures, Inc., to attend a showing of "Your Wife and Mine," a feature made in England and France, to be held Wednesday, April 2, at 3 P. M., at the Wurlitzer Hall, 120 West Forty-first street, New York City.

"In extending this invitation to the film trade, I wish to emphasize this point," said Jacques Tyrol, director general of the corporation, "that we expressly invite criticism. Our personal opinion is tha tin 'Your Wife and Mine," we have a rare box office attraction, a production that will make money for the exhibitor because it has all the virtues of a tried and true money maker. And we want those who will attend our showing to tell us with all candor just what they thing of it. We confidently believe that they will agree with us."

Mr. Tyrol also says that arrangements are being made to begin work soon on a big timely feature. A studio in the vicinity of New York has been acquired and all other production details perfected.

# Reviews and Advertising Aids

**Conducted by Edward Weitzel, Associate Editor Moving Picture World**

## Sidelights and Reflections

Back in the days when the name of Lubin was a power in the film world a young actress of the Philadelphia Company so impressed the writer by her intelligent sincerity and general fitness for emotional expression he hailed her as a candidate for stellar honors. The actress was Helen Jerome Eddy, and her impersonation of the heroine in "The Turn of the Road," lately released through Exhibitors Mutual, sustains the World man's prediction.

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An industrious compiler of Special Service Sections swears he dreamed, the other night, he found himself up in front of St. Peter in company with a number of other goodly souls. In place of the customary questions St. Peter put but one query:

"What unusual thing have you ever done?"

The first goodly soul to reply was a sad-eyed, weary-looking individual, who spoke after this fashion:

"I was a moving picture theatre manager and I read every line of advice to exhibitors in the Special Service Sections."

"Step aside!" exclaimed St. Peter, with frowning brow. "No man has lived long enough, or ever will live long enough, to read one half of it!"

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Hardly a week passes without a picture being shown that is another example of the unpleasant fact that plots, like pigs, are hard to drive in the way they are wanted to go. Last week three of the leading moving picture theatres of New York ran features in which the stars were of the gentler sex, and in every case the leading man of the cast walked away with the honors. This week another picture is supposed to have its chief interest around the heroine, but the young gentleman she marries takes the center of the screen and keeps it with hardly an effort. All these plots have been fashioned by experts and directed by men who know all the tricks of their trade, but they have been utterly unable to alter the condition of affairs.

To change the comparison from pigs to ponies, the plots have taken the bits in their teeth and bolted the playwright's track. It is this element of chance in every stage drama and photoplay that occasionally permits some unknown actor or actress to make an unexpected hit in what was intended for a minor part. It also involves a serious showmanship angle: When a star is advertised to appear in a play the public expect him or her, as the case may be, to have the dominating part. The picture may be entertaining, but the spectator resents seeing the star pushed into the background. WEITZEL.

**IN THIS ISSUE.**

**The Girl Who Stayed at Home (Artcraft).**
**The Woman on the Index (Goldwyn).**
**When My Ship Comes In (Independent Sales).**
**The Little Intruder (World).**
**Experimental Marriage (Select).**
**Extravagance (Paramount).**
**Thou Shalt Not (Fox).**
**The Sawdust Doll (Pathe).**
**The Poppy Girl's Husband (Artcraft).**
**The Cambric Mask (Vitagraph).**
**That's Good (Metro).**
**Well I'll Be ——— (Vitagraph).**

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

## "The Girl Who Stayed at Home"

**An Artcraft Picture of Two Love Stories Produced by D. W. Griffith.**

Reviewed by Louis Reeves Harrison.

THE standard Griffith has set for himself is so high that a product of his must be criticized by that standard. No man knows better the high value of suspense—it might justly be said that he was first to make screen use of arousing anxiety as to the outcome, but he seems to be developing a disregard for it and for other values in favor of the spectacular. While he is a master at handling battle scenes, giving them individual interest as well as impressionist effect, one battle scene is very much like another. Their best use is to augment interest in the story. "The Girl Who Stayed at Home" draws attention to some bits of philosophy in the subtitles, to a plucky young American who loves a girl of French environment and to his dilatory brother who loves an American show girl, a threering circus, the merits of each distracting from the others, all this over many and long lapses of time, intermingled with a number of outside interests, such as the parting of a German soldier from his mother, having no important relation to the plot. There are some fine portrayals of character, especially by Clarine Seymour and Robert Harron, besides the impressive spectacles, all enjoyed by a crowded house at the Strand.

**Cast.**

Monsieur Le France.....Adolphe Lestina
Mademoiselle Blossom....Carol Dempster
The Chum.....Frances Parks
Ralph Grey.....Richard Barthelmess
Count de Brissac.....Syn de Conde
Jim Grey.....Robert Harron
The Elder Grey.....George Fawcett
Jim's Mother.....Kate Bruce
The Turnverein Terror.....Edward Peil
Cutie Beautiful.....Clarine Seymour
Cutie's Old Friend.....Tully Marshall
August Kant.....David Butler

Story by S. E. V. Taylor.
Directed by David W. Griffith.

**The Story**

Two American brothers display different spirits, one volunteering, the other evading service. They are reunited on the field through the slacker's enforced regeneration. The volunteer loves a young lady whose grandfather was an irreconcilable secessionist, who at last salutes the American flag when American soldiers save his life. The slacker brother has a girl who stays at home, a show girl exposed to much temptation, but true to her soldier lover. The volunteer wins his bride and the two brothers return home, the pride of their friends. The slacker, no longer one, weds the plucky little girl who waited for him loyally and joyfully.

**Program and Advertising Phrases:** David Wark Griffith Brings Another Photoplay Masterpiece to the Nation's Screen.
Gripping Story of the War with Thrilling Lesson of Patriotism.
Loyal Love Remains True to Soldier Hero Amid Great Temptation.
Master Cast in Photoplay Masterpiece Directed by D. W. Griffith.
Powerful Story, Strong Moral and Patriotic Interest in Photoplay.

**Advertising Angles:** Boom this as a Griffith production and you have sold it. Let everyone in town know that a new Griffith story is coming, then build up by adding that in this he does for the girl at home what he has already done for the girl on the firing line and just behind it. Through your manner of phrasing this link it up with Hearts of the World and the shorter length stories recently produced. Make special dates for the Red Cross and other service organizations of girls who stayed at home. But make most of the play on the producer. It will bring the best return.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book. Released March 16.

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## "The Woman on the Index"

**Goldwyn Presents Pauline Frederick in Fine Play by Lillian Tremble and George Broadhurst.**

Reviewed by Louis Reeves Harrison.

AT last Pauline Frederick is seen in a drama affording her opportunity to display her undoubted talent as a screen actress. Her role in "The Woman on the Index" is that of a woman with a past of ignominy, though not of dishonor, strong in her intuitive sense of honor, but a victim of circumstance and weak in her womanly concealment of her past from a husband in whom she could have fully confided. The character is entirely logical although placed in more than one strong dramatic situation. "The Woman on the Index" has some minor faults, one of

**Pauline Frederick**
Forceful in her portrayal of "The Woman on the Index."

which, the symbol of the pointing hands, could be cut out entirely to the advantage of the illusion of watching a segment of real life. The Goldwyn production gives her flawless support. Willard Mack is a most accomplished and convincing villain. With such a combination, including Miss Frederick at her best under highly capable direction, a packed house at the Rialto sat enthralled. The play is forceful and a desirable addition to any program.

**Cast.**

Sylvia Martin.....Pauline Frederick
David Maber.....Wyndham Standing
Hugo Declasse.....Willard Mack
John Alden.....Ben Hendricks
Louis Gordon.....Jere Austin
John Martin.....Louis Sterns
Butler .....Frank Joyner
Mother Fralonz.....Florence Ashbrooke
Mrs. Martin.....Florida Kingsley

From the play by Lillian Trimble Bradley and George Broadhurst.

Directed by Hobart Henley.

**The Story.**

Sylvia Martin's past is that of despair. Turned out of an unhappy home in a state of exhaustion she becomes the wife of a handsome and manly type of crook, but before the marriage is consummated, he kills himself to avoid arrest, and she is tried for murder. The unfortunate woman is acquitted, but the trial is recorded in a police index and falls into the possession of an astute agent of the Bolsheviki. He utilizes it in his pursuit of the wife, while she is compelled to lend herself to the schemes of a secret service officer familiar with her early career. She goes to the villain's rooms by appointment, really to secure an incriminating document, and is at first thwarted by his cleverness, only to succeed through his own excess of shrewdness, when she is restored to the arms of a forgiving and adoring husband.

**Advertising Angles:** Play strongly upon Miss Frederick's popularity, but always add that she is seen in one of the dramatic successes of last season; an up-to-the-minute play. Make plentiful use of the 24-sheets, which are particularly good in gaining interest. Carry out the same idea of the accusing hands in your lobby display. Either cut them out from extra twenty-fours or have them painted up, but scatter them all over your lobby. In your newspaper ads use plenty of "fists" with "Who was the Woman on the Index?" It will even pay you to make a giant hand large enough for a small boy to get inside, and send it around the streets, properly lettered. Make a framework of lath, with profile or compo board to get the correct outline and cover with paper or cloth. Make the hands do all the work.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

## "When My Ship Comes In"

**Picture Made for Independent Sales Corporation Suffers from Poor Direction.**

Reviewed by Margaret I. MacDonald.

THE five-part production, "When My Ship Comes In," for the Independent Sales Corporation in which Frank G. Hall presents Jane Grey, holds the interest of the spectator in spite of the fact that it suffers from poor direction plus careless construction. The picture is adapted from a novel by Gouverneur Morris, the plot of which suggests fine box office values, and the story of the stage which it presents carries an illusion loved by the masses. The production as it stands would have been much improved by the use of subtitles less obvious in character, and also by the injection of detail of a convincing nature. The plot contains plenty of opportunity for thrilling action which finds little response until the arrival of the climax of the play where man fights man in a struggle for the supremacy of right.

**Cast.**

Silver Sands, daughter of sea captain.... Jane Grey
McKay Hedden, theatrical producer..... Wm. J. Kelly
Paul Grayson, mining engineer and playwright.....Nigel Barrie

Story by Gouverneur Morris.

Directed by Robert Thornby.

**The Story.**

Paul Grayson, a young mining engineer, suddenly develops into a playwright, creating a play of such fine quality that a dramatic critic of his acquaintance makes it his business to bring it to the attention of Hedden, a big theatrical producer in New York City. The producer, after spending the night in poring over the possibilities of the play, decides that it is worth stealing, and forthwith has a copy of it struck off, sending back the original with a note stating that it is worthless. Hedden, in search of a type for the feminine lead of the play, finds what he is looking for in Silver Sands, the daughter of an old sea captain with whom he boarded when he was a young actor. Paul Grayson also finds his way to the same harbor and falls in love with the captain's daughter. In the meantime the producer is teaching his protege the role in which he is to star her in New York. By mere chance the newspaper man happens in at a rehearsal of the play at the theatre in New York and discovers the game that has been put over on his friend. Grayson is notified by wire and hurries to New York to establish his claim. He arrives at Hedden's apartment with his friend at the moment when he is trying to compromise Silver. After breaking open the door of the apartment Grayson engages Hedden in a fight, the result of which is the signing of an agreement to feature Grayson as the author of the play and Silver as the star.

**Publicity Points.**

Theatrical producer, caught in the act of stealing the work of a young author, introduces thrilling freak of circumstances.

The girl who leaps from rural life to stage renown in the twinkling of an eye suggests the power of youth and beauty.

Trickery of a certain type of theatrical manager exposed.

Fate strangely introduces author to his stolen brain-child.

Inner circles of theatrical secrets penetrated in fascinating screen story.

**Advertising Angles:** Boom the fact that this story is by a well known novelist and dwell upon the delightfully intimate glimpses of the inside of stage life that it shows. Brief the blot in your advertising and play up the fact that the dishonest producer is beaten at his own game. Play up the featured players along with the author.

**Advertising Aids:** Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet, two one-column one two-column and one three-column cut, 8x10, 11x14 and 22x28 plates. Slides, music and sheet, electros, press sheets, heralds.

## "The Little Intruder"

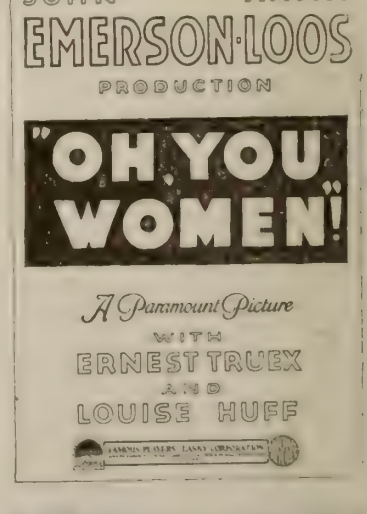
**Five-Reel World-Picture Features Louise Huff in An Amusing Mystery Tale.**

Reviewed by Robert C. McElravy.

LOUISE HUFF is at her best in this enjoyable five-reel World-Picture, "The Little Intruder," which is to say that she is equipped with a good role and plays it with an engaging combination of humor and personal charm. She has unusually expressive features and often carries difficult situations without the aid of subtitles.

The story in this instance is a pleasing little comedy-drama, in which there is a well-protected mystery as to the girl's identity. This is a type of plot that is often attempted with only a fair degree of success. In this instance, the observer is kept in an agreeable state of wondermcnt until the very close as to whether the girl is really a clever crook, named "Philadelphia Mary," or the niece of one of the principal characters.

The supporting cast does good work.




BOOKING NOW ON THE OPEN MARKET PLAN

The story leads up to a strong denouement, where the mystery is cleared up in a laughable and satisfactory manner. The picture is one that should delight spectators everywhere.

**Cast.**

The Little Intruder.....Louise Huff
Geo. Conklin.....Geo. MacQuarrie
Virginia Conklin.....Christine Mayo
"Billy" Kent.....John Hines
Henry Harding.....Stuart Holmes
Bob McCarthy.....Albert Hart

Story by H. S. Sheldon.
Scenario by Clara S. Beranger.
Directed by Oscar Apfel.
Photographed by Alfred Gondolfi.

**The Story.**

George Conklin and his wife, Virginia, are at a seaside resort, and the young husband becomes jealous of the attentions showered upon his wife by other men. He goes to New York for the purpose of hiring a private detective to aid him in getting evidence for a divorce. At his home George discovers a pretty girl who has entered the place without announcement. While he is debating what to do with the intruder, a policeman enters and declares that she is a girl crook known as "Philadelphia Mary."

George has just read two letters, stating that his niece, Beatrice Conklin, has come in from the West and then decided to return home because she did not like New York. He makes a hurried decision to protect the intruder, who gives her name as Betty McCarthy, and he tells the policeman she is his niece. The policeman goes away and George induces Betty to come to the resort hotel and pose as his niece, at the same time acting as detective for the purpose of getting information as to his wife's conduct.

Betty goes and enters into the fashionable life of the place. She soon wins the love of Billy Kent, Mrs. Conklin's brother. The rest of the story deals interestingly with the manner in which Betty saves Mrs. Conklin's honor and also the family jewels. She, of course, turns out to be George's real niece, and her mysterious pal, "Bob" McCarthy, is the man who has for years acted as her guardian.

**Publicity Points.**

There is a laughable photographic novelty in this, illustrating the manner in which an intoxicated butler sees half a dozen pairs of lovers at the same time, when there is in reality only one couple.

**Program and Advertising Phrases:**
World Pictures Presents Pretty Louise Huff in Sensational Photoplay Surprise.
Surprise Ending to Fascinating Photoplay Baffles Plot Sleuths.
Comedy Drama of Force and Interest Leaps Through Sensational Scenes.
He Hired a Detective to Watch His Wife and Then Watched the Detective.
Jealousy Basis of Complicated Photoplot of Comedy Outcome.

**Advertising Angles:** Play up the star strongly. For the story angle play up the early part of the plot and arouse speculation as to the outcome. Tell that Conklin, jealous of his wife, hires a woman to watch her, though he knows the latter to be a thief. Then tell that the detective also gets into a love affair, winding up with the proposition to Harding that she must share in the stolen jewels. Then wind up with a big "and then—— but you must see the play to find out how it all ended."

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released April 7.

**AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE**

## "Experimental Marriage"

**Ripples of Laughter Break Out All Through Delightful Constance Talmadge Comedy.**

Reviewed by Hanford C. Judson.

SELECT PICTURES has a thoroughly enjoyable, polite comedy in "Experimental Marriage," five reels, with Constance Talmadge in the leading role. It has markedly, in acting, direction, sets and photography, that suggestion of perfection that we call finish. It is quite up to date and tickles the spectator's most modern rib. A ripple of laughter was almost continuous during its projection before the press people who came to the Select office to review it.

It also has markedly that suggestion of personality that we call atmosphere. The refinement, grace and appearance of Constance Talmadge as the heroine have a large part in this, but not all. There are no discords. The part of the mother, as played by Edythe Chapman, is, for instance, a perfect counterpart to the heroine's character. The sets too have a part in it and the soft, clear, well-lighted picture that the film puts on the screen must also be counted. The plot, as is expected in comedies of this kind, serves as the thread on which the amusement-giving situations are strung. It is distinctly a high class attraction. The name seems hardly descriptive.

**Cast.**

Suzanne Ercoll .....Constance Talmadge
Foxcroft Grey.....Harrison Ford
Charlie Hamilton.....Walter Hier
Dot Harrington.....Vera Sisson
Mrs. Ercoll.....Edythe Chapman
Arthur Barnard .....Raymond Hatton
Mrs. Entwhistle.....Maym Kelso

Story by William J. Hurlburt.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.

**Constance Talmadge.**
Stars in rippling comedy of "Experimental Marriage."

**The Story.**

The heroine is a thoroughly modern young lady of lovable disposition who suffers from touches of over-developed enthusiasm around which the story plays its comedy situations. When the hero, to whom she is engaged and with whom she soon makes a contract marriage with an agreement that they shall live together only from Saturday till Monday, is present she forgets her mission as the chosen leader of the Votes for Women movement. When he is absent, that enthusiasm is apt to fire her again. The "experimental marriage" is her idea, but he is a lawyer, has confidence in himself and sees how, by giving in to her, he can get his own way.

No women are allowed in his apartment house, but he gets permission for the week-end bride's presence. The janitor helps the comedy especially when her husband's friend dares a woman friend to come in and cook a meal in his apartment. The heroine finds that it will be necessary to make her husband jealous. She doesn't succeed, but thinks she has to such an extent that her happiness is in jeopardy. At the close it looks as though they had decided to add from Tuesday till Friday to their week ends together.

**Program and Advertising Phrases:** Constance Talmadge Star of Strangely Contrived Comedy-Drama of Amazing Development.
History of a Contract Marriage Covering from Saturday to Monday.
Photoplay Based on the Sociological Proposition of Trial Marriage.
To Marry and Lose Freedom or Stay Single and Lose Only Love?
Votes for Women and Trial Marriages for Men Better Than No Beer No Work As Sociological Slogan.

**Advertising Angles:** Play up Miss Talmadge and make full capital of the fact that this play is based upon the stage success, "Saturday to Monday." Take all of your advertising space to establish the facts on which the story is based: the demand of the little wife that she be free from Monday to Saturday of each week. Don't fill in, just state the case and let curiosity do the rest. Amplify with such lines as "A part-time marriage," but center the story of the play and let that work for you.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in March.

**Baby Marie Osborne**
Little heroine of "The Sawdust Doll."

## "The Sawdust Doll"

**Five-Reel Diando-Pathe Presents Baby Marie Osborne in Pleasing Story.**

Reviewed by Robert C. McElravy.

THIS five-reel subject, "The Sawdust Doll," will entertain the wide public which follows the stories featuring Baby Marie Osborne. It is perhaps not so strong as certain numbers in which she has appeared, but there is a well-defined plot, and occasional human and dramatic touches do much to help out the interest. There is a real heart appeal in the scenes where the child sets fire to her rag doll for the purpose of flagging a train loaded with soldiers, one of whom is her father.

Certain features of the plot are not entirely convincing and some of them are rather absurd, among them being the young blacksmith's hurry-up wedding with the "powder puff" lady, merely to please his small daughter. But there is, at any rate, a strong element of novelty in the story, which is not at fault in its ideas so much as in the uneven construction and the tendency to rush several of the incidents at the expense of conviction.

The story contains plenty of action and considerable good humor, in which the colored boy, Sambo, takes part frequently.

**Cast.**

Sally Lou .....Baby Marie Osborne
Jim Davis.....Jack Connolly
Rose Budd.....Claire De Brey
Raynor.....William Quinn

Story by Agnes C. Johnston.
Scenario by Agnes C. Johnston.
Directed by William Bertram.

**The Story.**

Sally Lou is the daughter of a young widower named Jim Davis. The father is a blacksmith in a small town and he has given his adored Sally Lou a sawdust doll, which she pretends is her mother.

A traveling beauty doctor comes to the town, accompanied by his demonstrator, Rose Budd, a pretty ex-cabaret performer. The beauty doctor meets with financial reverses, leaving Rose to look out for herself. The girl goes to the local drug store and makes an agreement with Raynor, the young proprietor, to demonstrate certain articles in his window. Raynor agrees to this and Rose comes in for considerable adverse criticism from Jim for her appearance in the window.

The young blacksmith nevertheless asks Rose to marry him, at the request of Sally Lou, and brings her to his humble home as his wife. Rose is happy for a time, but does not like housekeeping. She soon strikes up a flirtation with Raynor and also treats Sally Lou badly.

The crisis comes when Jim goes to a training camp and Rose determines to elope with Raynor. The latter is in a conspiracy to wreck the troop train and Sally Lou plays an important part in upsetting this plan and also bringing Rose back to her senses. Sally even sacrifices her beloved rag doll for the purpose of making a torch to stop the threatened train.

**Program and Advertising Phrases:** Baby Marie Osborne Star of Photoplay with Little Girl the Bravest of Heroines.
Plotting and Intrigue Frustrated by Ingenuity of Baby Marie Osborne.
Little Child Baffles Grown Ups in Their Plotting and Intrigue.
Something for Everybody, Especially the Kiddies, in This Photoplay.
How a Sawdust Doll Inspired a Little Girl to Heroic Deeds.

**Advertising Angles:** Play up the baby for all she is worth. This is your chief selling point, so sell the name to the fullest advantage. But you can get more out of this than the average Baby Osborne story by playing up the sacrifice of the beloved doll. You can make a very effective lobby advertisement by leading gas hose into a huge doll and showing it apparently in flames, using a card to play up the kiddie's deed. Work on the doll idea in your newspaper stuff and try and get a hook up with doll displays in store windows. The use of Baby Osborne's pictures will work unusually well with a doll display.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

## "The Poppy Girl's Husband"

**Artcraft Presents William S. Hart in Convict Picture of Good Psychological Value.**

Reviewed by William J. Reilly.

WITH hair cropped in ugly prison style and in drab convict garb William S. Hart comes as "Hairpin Harry" Dutton in his newest Artcraft picture, "The Poppy Girl's Husband." The production demonstrates that Hart can do execution with a burglar's kit as effectively as with his six-shooters, which is to say that the Western role is not the only part he can fill. The picture has a tendency to drift slowly at times, but the various stages of the convict's attitude toward his faithless wife are well presented, and this could not have been done in a hurry else the big psychological merits of the picture would have been squandered. Hart's antics with the boy are an interesting chapter in the production. The boy, Georgie Stone, does an exceptionally good child's part. The brand, as a mode of revenge, is old for a photoplay of the Hart type, and a newer idea would have added to the picture.

**Cast.**

Hairpin Harry Dutton...William S. Hart
Polly, the Poppy Girl...Juanita Hansen
Boston Blackie.....Walter Long
Big Mike McCafferty.....Fred Starr
Montana Kid.....David Kirby
Donald Dutton.....Georgie Stone

Story by Jules Boyle.
Scenario by C. Gardiner Sullivan.
Directed by William S. Hart and L. Hillyer.

**The Story.**

Hairpin Harry Dutton, in the tenth year of a fourteen-year sentence for burglary, is paroled, and released from solitary where he had been confined because of a fighting belief in the faithfulness of his wife who, before her marriage, was Polly, the Poppy Girl. Dutton discovers, on the way back to San Francisco, that his wife had secured a divorce a year after he had been sent up, and was now married to Big Mike McCafferty, the detective who had forged his case. The ex-convict enlists in the gang of Montana Kid, but keeps straight for the sake of his boy with whom he plays "Indian" in the park unknown to his mother or his step-father, the detective. Dutton learns that his former wife is afraid of him and is planning to have her husband "frame" him. He makes a brand, picturing a woman pushing a convict into his grave, and is almost at the point of taking his revenge, when his boy's sobs deter him. The end of the picture shows father and son enjoying outdoor life far up by the mountain lakes.

**Program and Advertising Phrases:** Bill Hart is Hairpin Harry Dutton, the Convict Burglar in Latest Feature.
Perfidity of Polly the Poppy Girl Produces Astounding Change in Mind of the Convict Who Loved Her.
Love of Boy Turns Hairpin Harry from Cruel Revenge on Wife in Big Psycological Picture.
Bill Hart Wields Hairpin and Jimmy Instead of Six-Shooters in Story of the Paroled Convict.
Cell Picture of Happy Home Swept Away by Conduct of Faithless Wife for Whose Sake He Endured Solitary.

**Advertising Angles:** Play Hart's name to the limit in the papers and on the billboards. Also play up the fact that he is seen in a new type of character for him and announce that the play is based upon the Red Book story of the same title. Play up on the title along the lines of "She was as bright and beautiful as the poppy she was named for, but her heart distilled a more terrible poison than the deadly plant." Also work on the lines of "See Bill Hart in the underworld—a paroled convict seeking revenge upon a faithless wife." You have something out of the usual to sell, so offer it strongly.

THE LAUGHING HIT OF THE YEAR!

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 16.

## "Extravagance"

**Dorothy Dalton Plays Money-Foolish Wife in Paramount-Ince Picture.**

Reviewed by Hanford C. Judson.

THE new Paramount attraction, "Extravagance," comes from the Ince studio and has Dorothy Dalton in the role of a money-hungry wife. It gets over convincingly and powerfully enough and is easily a high-class picture in five reels. The background is New York, Fifth avenue, a $25,000 a year apartment, a jeweler's, Wall street and a broker's office. Charles Clary has the role of the young husband who is pushed over the brink of failure by his wife's extravagant demands. The picture shows that her heart is all right, but that she has wrong ideas and it is skillful in suggesting how she got them. It also puts in a few contrasting colors of a simpler life free from care. In the outcome the wife awakens to her better self. Miss Dalton and Mr. Clary give the action the right atmosphere and picture the emotions with a sure touch for the effect desired on the spectator. The subtitles are above the average. It is the kind of picture that will warrant an advertising splurge.

**Cast.**

Helen Douglas.....Dorothy Dalton
Alan Douglas.....Charles Clary
Hartley Crance.....J. Barney Sherry
William Windom.....Donald McDonald
Billy Braden.....Philo McCullough

Directed by Victor L. Schertzinger.

**The Story.**

Mrs. Douglas and her husband live in one of the expensive apartments in New York City. He is a broker and their friends are the very rich. The wife lives in the atmosphere where the expenditure of a fortune for a bit of pretty jewelry is considered as nothing to speak of. She wants to keep step with rich friends and the tired broker is being incited to take more and more risky leaps into speculative finance.

The wife demands that her husband give her a $30,000 necklace and he refuses. She goes to her room in a fret and then —we are at first not let into the secret that what now happens is only a dream— the police come for her husband who has embezzled to pay for her finery. He kills a man, goes to jail and becomes mad. She wakes next morning and finds things much as she left them. There is a scene in the broker's office where he finds himself facing ruin and she refuses to put her money into the deal, because she wants to get him out of that futile life. He misunderstands her at first; but in the end they realize they have won, not lost.

**Feature** Dorothy Dalton as the pleasure-loving wife, Charles Clary as the money-mad husband, J. Barney Sherry as the sane friend.

**Advertising Angles:** Feature Miss Dalton and work on the title. Ask your reader, "Are you living beyond your means?" "Would you rather have an auto and pork and beans or chicken dinners and the street cars?" Advise them to see "Extravagance" for the answer. Try "Don't be extravagant, see 'Extravagance'" for a throwaway, and work on the same lines in the newspapers. Seek to sell the theme of the story rather than this particular story.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

Adolph Zukor presents a

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH YOU WOMEN!"

A Paramount Picture

WITH

ERNEST TRUEX

AND

LOUISE HUFF

FAMOUS PLAYERS-LASKY CORPORATION

THE LAUGHING HIT OF THE YEAR!


## "Thou Shalt Not"

**Emotional Six-Reel Fox Picture With a Deep Religious Interest.**

Reviewed by Hanford C. Judson.

THE new Fox picture, "Thou Shalt Not," six reels, effectively shows that while the world, particularly in a small community, harps on the Thou Shalt Nots, there is more humanity in the later Christian teachings of love and forgiveness. At one point of the plot the director has found it advisable to introduce into this modern story a glimpse of the outer court of the Temple and Christ saving the unfortunate woman from being stoned. This makes clear the kind of story the picture tells. It deals with the biggest things that life knows and, so far at least as the substantial body of the picture goes, does it in such a sincere and effective way that no one can watch it without emotions that go to the roots of his being.

The opening and the closing of the story will seem weak to some. The first, because the heroine who fills the requirement perfectly when once the situation has been stated is not so sure in registering the happiness many will associate with the girl in the opening of the story. The ending, in which the minister, after a scene in a church that for the truth of its significance is far above the expected, leads the forsaken woman away to a "happier life" apart from carping critics. Thus the picture, after electing to move us by a dramatic religious situation, lets us down by retreating from a spiritual plane to a lower one.

**Evelyn Nesbit**

Has emotional part in "Thou Shalt Not."

The backgrounds are excellent and the general handling of the plot effective. Not a little of the picture's interest comes from the lesser characters as they are conceived and played by the cast. Evelyn Nesbit in the leading role gives us one of the best things she has done.

**Cast.**

Ruth .....Evelyn Nesbit
Her Father.....Ned Burton
Her Mother .....Florida Kingsley
Alec Peters.....Gladden James
The Minister.....Crawford Kent
A Rural Swain.....Eddie Lawrence

Story by Charles J. Brabin.

Directed by Charles J. Brabin.

**The Story**

Opens by showing us a sweet-natured country girl in a setting of a farmhouse home with her father and mother. She falls in love with a character of the village who is not worthy of her love and, perhaps half because of untactful parental opposition, runs away with him to the neighboring city to get married. No ceremony is ever performed.

The young minister of the village is a sincere preacher and lives up to his religion. He had liked the girl and when the old mother is sick because of the girl, he goes to the city, finds her and brings her back. He has her come back into the church choir and then the trouble with his parishoners begins. The first Sunday some leave the church. The second Sunday there is a hot discussion in which the church people say just what is in their hearts and the minister, disgusted, leaves the pulpit and takes the girl with him.

**Program and Advertising Phrases:**

Evelyn Nesbit, Famous Screen Personage, Starred In Story of a Girl Who Came Back.

How An Innocent Girl Tasted the Apple of Knowledge.

Vital Story of Sociological Questions Relating the Come-Back of A Repentant Sinner.

How a New England Magdalen "Hit the Trail" to the Mourners' Bench.

Powerful Morality Drama Depicting the Misfortunes of a Tempted Country Girl.

**Advertising Angles:** Play up the star. She is your chief item of appeal. Make the most of it. For the story angle take that of the minister who preferred to rescue one soul in need than to minister to a congregation of hypocrites. Play this angle heavily, but be careful to avoid offending church members. The line from the press book, "Watch out for Cupid," "Cupid's Cloven Hoof," is also a good angle. Play it up without telling just what it means.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released March 23.

## "The Cambric Mask"

**Alice Joyce Starred in Vitagraph Production with Maurice Costello Supporting.**

Reviewed by William J. Reilly.

VITAGRAPH'S PICTURE, "The Cambric Mask," has elements making for popular appeal, but it suffers at the same time from too much attention to the details of a well-worn story. There is little love interest as the girl is won by the hero at the outset. The main story deals with an attempt of a band of "White Riders" to force the sale of valuable property, and the characters are whirled from one scene to another without being given a chance. Alice Joyce is featured and is likable in the comparatively few opportunities she has of displaying real personality.

Maurice Costello again seen in a Vitagraph picture, fills to good advantage the role of the strong-armed hero. The masked riders will give the production popular appeal.

**Cast.**

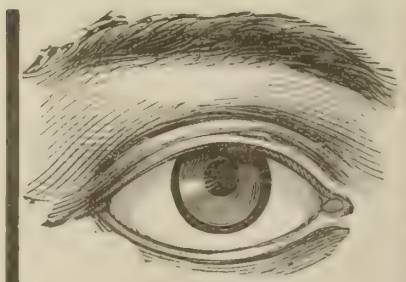
Rose Ember.....Alice Joyce
Robert Ember.....Herbert Pattee
John Sark.....Maurice Costello
Henry Murden.....Roy Applegate
David Creed.....Bernard Siegel
Daniel Guernsey.....Jules Cowles
Story by Robert W. Chambers.
Directed by Tom Terriss.

**The Story.**

John Sark is the owner of a piece of land coveted by Henry Murden, leader of the band of "White Riders," who has purloined the information that a railroad wishes to buy the property. Sark is a naturalist and has for an assistant Rose Ember. He discovers one of the rider's masks which is made of one of Rose's handkerchiefs, and this introduces a mysterious element into the love affair. The mask belonged to her father. The Riders try to force Sark's hand, but are obliged to capture him. Rose, seeing Sark lead away, dons a mask, and riding close to his horse, cuts his bonds. Sark kills Murden, and, finding that his savior was Rose, is once more happy in his love.

**Program and Advertising Phrases:** Mysterious White Riders, Near Revenge, Thwarted by Daring Efforts of Heroine.
Mask of White Rider Made of Girl's Handkerchief Only Serves to Lead Hero to Action.
Alice Joyce Featured in Role of Heroine Who Saves Lover from Death in Murky Swamp.
Maurice Costello Returns to Vitagraph in Story of Night Riders Led by Cruel Desperado.
Heroine Dons Masks of Dreaded Riders to Save Lover and Win Father to Better Life.

**Advertising Angles:** Play up Miss Joyce, but do not neglect to let your public know that this is from a story by Robert W. Chambers bearing the same title. Use such descriptive lines as "A romance of the white riders," "Girl's filmy handkerchief a mask of death," "Girl rides with midnight murderers to save her sweetheart's life." Stress the fact that this is a strongly romantic story with vivid action and a well-marked heart interest. Make a mask out of a fine handkerchief and display in the lobby with a card reading "Did any lady patron drop this?" Display in advance of the full billing to lead into interest in the title.



THE NEW MOVING P—— —

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released April 7.

## "That's Good"

**Hale Hamilton Has Likable Role in Metro Comedy from Story by Richard Washburn Child.**

Reviewed by Edward Weitzel.

CLEAN fun and honest romance are to be found in the Metro picture, "That's Good." The leading character gives Hale Hamilton a likable young chap to play and he invests him with his own breezy personality. The story, written by Richard Washburn Child and adapted to the screen by A. G. Kenyon, is a simple one, but it has the right ring and will entertain throughout its five reels. Most of the scenes are laid in a small town and center around the principal "Gent's Furnishing Store." An attempt by a gang of crooks to swindle the proprietor of the store out of twenty thousand dollars is handled cleverly and the finish shows them beaten at their own game. The action seldom becomes melodramatic, the comedy bringing frequent laughs.

Supporting Hale Hamilton is an actress programed as Stella Gray. It is an open secret that she is a well known headliner from the vaudeville stage. Her work shows decided promise. The rest of the support is capable. Harry L. Franklin's direction is excellent.

**Cast.**

Marcellus Starr.....Hale Hamilton
Josephine Pollock.....Stella Gray
Barrett Prentice.....Herbert Prior
Ed. Freeze.....James Duffy
Ben Goetting.....Lewis Morrison
Alice, Starr's orphaned niece.....
Marjorie Yeager
Jim, store clerk.....James McAndless
Story by Richard Washburn Child.
Directed by Harry L. Franklin.

**The Story.**

Marcellus Star, proprietor of a gent's furnishing store in Bodbank, is picked out by a gang of crooks as an easy mark. The first move is to send two of the members to call on Marcellus at his store. Josephine Pollock, whose good looks are used as a bait, is one of the pair. Barrett Prentice, her companion, finds Marcellus a ready victim. He falls into the trap without any urging and is quickly smitten with Josephine. The scheme is to pretend that a syndicate wants to help him enlarge his business. In reality they want to trick him into backing a fake horse race. Marcellus goes to Chicago and is shown how he can clean up a fortune.

Delighted at the chance of being in Josephine's company he falls deeper in love with her every moment, and readily consents to return home for the money. Josephine follows him and is introduced to his little niece, whose money is to help make up the twenty thousand. By this time the woman has realized what a fine chap she is helping to swindle and that she is in love with him. She is made doubly happy when she learns that Marcellus knew all the time what the gang was trying to do and that he was determined to reform her and make her his wife. Happy ending for "That's Good."

**Advertising Angles:** Start in to make the title a town by-word before you advertise the title. Have cards printed with poster type or neatly hand lettered with the "That's Good" in quotation marks. For a week run just the title in newspaper liners, using many of them. Then distrib-

(Continued on page 128)

# Let This Keen Observer

*Writing from Our Principal Theatre of Operations*

## Sell You CINE-MUNDIAL Advertising!

**La Vita Cinematografica, one of the foremost Italian tradepapers, devotes seven pages of its latest issue to a discussion of Latin-American film conditions started by Adolfo Croce, the delegate sent to Argentina by a combination of Rome and Turin producers in an attempt to recover those southern markets.**

**Lack of space prevents us from reproducing the article in full, although it would make very interesting reading. To American manufacturers and exporters, who are becoming peevish at the "foreign trade experts" with their constant nagging, the article is bound to give a refreshing sensation, as the Italian moving picture man appears to have a very high opinion of their ability and methods of going after business.**

**As a proof of the enterprise of American film traders, the writer mentions our Spanish edition in the following words:**

**" . . . and there is CINE-MUNDIAL, a magazine published in New York in the Spanish language, well gotten up, newsy, giving a monthly resume of the trade activities in all the Spanish and Portuguese speaking countries of the world. This trade paper, the circulation of which reaches thousands and thousands of copies, is found on the desk of every exhibitor and renter from Patagonia to the smallest Central American republic.**

**"I have sent copies of this publication from Buenos Aires to the Italian trade papers and all the film manufacturers."**

*Because American manufacturers have been quicker than their European brothers to recognize the tremendous selling force of CINE-MUNDIAL in Spanish and Portuguese-speaking countries, to their great advantage, this statement is an "admission" of strength which its author takes little joy in making. It ought, therefore, to be doubly convincing.*

**Whether They Be**

## MOVING PICTURES or MOVING VANS

**CINE-MUNDIAL can sell them throughout its field!**

ute the cards to butchers, grocers, confectioners and all to whose goods the phrase may apply, letting them hook up. Run this for a few days, then come out with your own advertising and you will have them all waiting for it.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released March 24.

## "Well, I'll Be ——"

**Vitagraph Initiates New Series of Larry Semon Comedies with a Few Cursory Remarks.**

Reviewed by William J. Reilly.

VITAGRAPH announces with "Well, I'll Be——" a new series of Larry Semon comedies to appear once a month, independent of the Big V comedies. In this production, starring himself, and directed by himself, Larry Semon brings forth a wealth of laughter as the booby sheriff of a Western town whose lawlessness matched his witlessness. A demure little thing from the East arrives on the same stage with a consignment of $100,000 to the sheriff, and the town proceeds to celebrate. After reforming the champion "elbow-bender" of the community, the demure one inspires the sheriff to action against the lawless element. The $100,000 changes hands in rapid and humorous fashion, and finally comes into the possession of the demure thing who had followed the cash all the way from New York. Larry proceeds to make a few cursory remarks on women. The comedy is an excellent one.

## COMMENTS

### Fox Film Corporation.

MONEY TALKS, a Sunshine Comedy in two reels which will go faster than the imagination of any among the spectators who isn't an escape from an asylum, and give him more surprises to the minute than one would thing it possible. The subtitles are witty, the action is astonishing and the whole, though indescribable, is certainly amusing.

WILD WAVES AND ANGRY WOMEN, a Mutt and Jeff Comedy. We find the cartoon funmakers as proprietors of a swimming pool. They have an Adonis (Mutt) to teach swimming to the fair sex, and when a lot of policemen's wives come, and the place, a little later, is raided, some lively things are started.

FIREMAN SAVE MY CHILD, a Mutt and Jeff Comedy, gives a chance to use the stream of water from a nozzle in new and laugh-giving ways. A very enjoyable cartoon comic.

### Famous Players-Lasky.

REILLY'S WASHDAY (Sennett Comedy). —Those who love action will get it and almost a surfeit in this latest Sennett farce, "Reilly's Washday." Chief contributors are Charles Murray, Eva Thatcher and Marie Prevost, though the trained dog and a cat of marvelous psychology take important parts. There is no attempt at a connected story, just a bewildering succession of incidents, many of them ingenious, nearly all of them outrageously amusing with here and there a swift glimpse of human nature, just enough to afford the needed spice of reality to farcial horseplay. It will go anywhere.

### Universal Film Company.

HEARTS IN HOCK (L-KO).—March 19. —A two-reel comic of the strictly knockabout, semi-burlesque type. The chief figure is a judge whose court is connected with a pawnbroker's establishment. A bomb is thrown into the court room from the latter establishment during a trial. This is a number of average quality, with some humorous moments of fair strength.

INTERNATIONAL NEWS No. 10 (Universal)—March 5.—Uncle Sam's treatment of war prisoners, firemen fighting flames in Chicago fire, opening of Atlantic City for season, scenes from a New York hospital, a great battle fleet in winter manoeuvers, and various other topics of current interest appear in this issue.

HEARST NEWS No. 10, (Universal), —Mar. 3.—Demonstration of U. S. heavy artillery in Maryland, Harvard resumes sports after the war, awarding Distinguished Service Cross to a nurse, men in the public eye, and numerous other features of interest are included.

### Pathe Exchange, Inc.

NEXT AISLE OVER (Rolin-Pathe), March 30—Harold Lloyd appears in this as a young sample salesman who invades an apartment store. He has a lot of funny knockabout adventures. The scenes in this are deftly handled and it scores numerous laughs. Harry Pollard and Bebe Daniels are in the assisting cast.

CLEARED OF GUILT (Pathe), April 6. —Episode No. 14 of "The Lightning Raider." The events in this number foreshadow the close. Lightning recovers the germs from Wu Fang, whom she shoots in the hand. She then flees to avoid arrest by the police. The Wasp is stabbed from behind by one of Wu's men and perhaps mortally wounded. The number closes with Lightning trying to wring a confession from Wu, who jumps from a window to a dangling rope. The number, as will be seen, is full of startling incidents.

JUST DROPPED IN (Rolin-Pathe).—A comic number, in one reel, with Harold Lloyd, Harry Pollard and Bebe Daniels in the cast. The two former take a trip on a runaway airplane and drop off on a native island. Here they have some amusing adventures with the fierce men and beautiful women of the place.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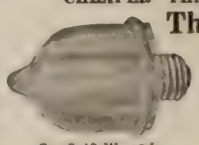
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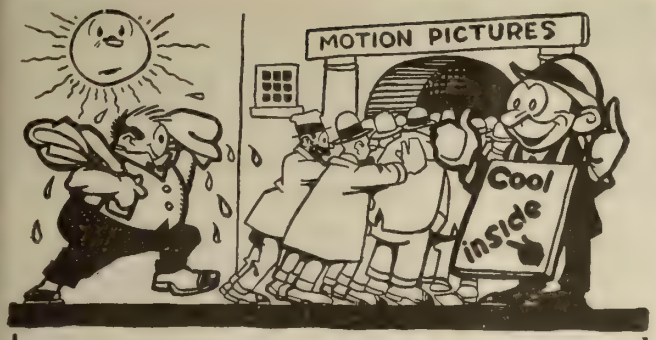


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**Cleveland, Ohio**

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## General Film Company, Inc.

**SCRANTONIA FILM COMPANY.**

*(Featuring Charlie Fang.)*

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

**OFFICIAL WAR PICTURES.**

*(Committee on Public Information.)*

Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**

*(One-Reel Patriotic Films.)*

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

*Arc Review.*

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

**COSMOFOTOFILM.**

I Believe (Six Parts—Drama).

**AMERICAN FEATURE FILM CORP.**

Hearts of Love (Six Parts—Drama).

**MAXWELL PRODUCTIONS.**

The Married Virgin (Six Parts—Drama).

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.

**FEATURES.**

Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).

**OUTDOOR SUBJECTS.**

Feb. 2—Doing the Dells.
Feb. 9—A Bit of God's Country.
Feb. 16—Out Wyoming Way.

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF FEB. 23.**

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Dread"—Two Parts—Drama—Astra.)
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

**RELEASES FOR WEEK OF MAR. 2.**

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

**RELEASES FOR THE WEEK OF MAR. 9.**

Carolyn of the Corners (Bessie Love—Drama).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

**RELEASES FOR WEEK OF MAR. 16.**

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

**RELEASES FOR THE WEEK OF MAR. 23.**

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

**RELEASES FOR WEEK OF MARCH 30.**

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**AMERICAN FILM COMPANY.**

**(Released by Pathe.)**

Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).

**W. W. HODKINSON.**

**(Released Through Pathe.)**

Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*
Feb 16—No 1. "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P.'
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

## Fox Film Corporation

**BIG TIME PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Siren's Song (Theda Bara).
May 4—Wolves of the Night (William Farnum).

**EXCEL PICTURES.**

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee)
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

**VICTORY PICTURES.**

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Great City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

**MUTT & JEFF ANIMATED CARTOONS.**

Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and In Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.

**THE GREAT NINE.**

Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris( Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

**PRODUCTIONS EXTRAORDINARY**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—Jeanne of the Gutter (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Out of the Depths (Bert Lytell).

**SCREEN CLASSICS, INC., SPECIALS.**

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).

**NAZIMOVA PRODUCTIONS.**

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

**TRIANGLE PRODUCTIONS.**

Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).
Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—Democracy (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).

## Vitagraph

**VITAGRAPH FEATURES.**

Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).

**VITAGRAPH SPECIALS.**

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).

**LARRY SEMON COMEDIES.**

April 14—"Well, I'll Be —" (Two Parts).

**BIG V COMEDIES.**

Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds.

**The Iron Test.**

*(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)*

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## Universal Film Mfg. Co.

**CENTURY COMEDY.**

**(Two-Reel Comedies.)**

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

**HEARST NEWS.**

*(One-Reel News Weeklies.)*

Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682

**L-KO.**

*(Two-Reel Comedies.)*

Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.

**NESTOR.**

*(One-Reel Comedies.)*

Feb. 10—Mixed Wives (William Franey)—03588.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

**UNIVERSAL SPECIAL ATTRACTION.**

Feb. 1—Sure-Shot Morgan (Harry Carey—03569).
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)

**NEW SCREEN MAGAZINE.**

Feb. 28—No 2 (Novelty and Topical)—03591.
Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.

**INTERNATIONAL NEWS.**

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.

**UNIVERSAL SPECIAL FEATURE.**

**The Lure of the Circus.**

*Drama—Each Episode in Two Parts—Eddie Polo Featured.*

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

**The Red Glove.**

*(Drama—Each Episode in Two Parts—Marie Walcamp Features.)*

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.

**CURRENT EVENTS.**

Feb. 21—No. 8 (Topical)—03604.
Feb. 28—No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.

**STAR COMEDIES.**

**(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)**

Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.

**WESTERN AND RAILROAD DRAMAS,**

**(Two Reels Each.)**

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—The Love Letter (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.

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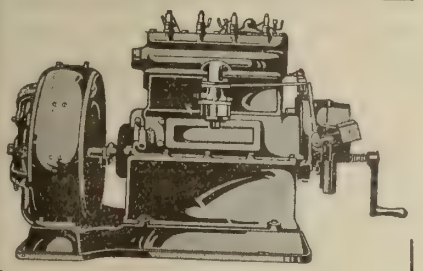

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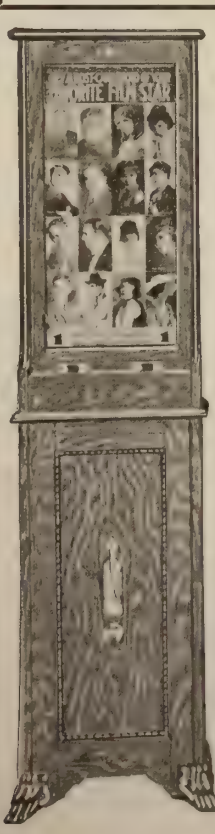

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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

Feb. 16—Sis Hopkins (Mabel Normand).
Feb. 23—The Woman on the Index (Pauline Frederick).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).

**BENNISON STAR SERIES.**

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

**GOLDWYN SPECIALS.**

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).

**CAPITOL COMEDIES.**

*(Two Reels each)*

Feb. 9—Have Another.
Feb. 23—A Master of Music.

*"Go Get 'em Potts" Series.*

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

**FORD EDUCATIONAL WEEKLY.**

Feb. 16—Canada's Mountain of Tears.
Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**

*(Two Reels Each.)*

Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

**PARAMOUNT-ARBUCKLE COMEDIES.**

*(Two Reels Each.)*

Feb 16—The Pullman Porter.
Mar. 2—Love.

**DREW COMEDIES.**

*(Two-Reel Comedies.)*

Mar 16—Once a Mason.
April 20—An Amateur Liar

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
April 23—Let's Elope (Marguerite Clark).
April 20—Greased Lightning (Charles Ray).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

*Artcraft Pictures.*

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).

**PARAMOUNT-ARTCRAFT SPECIAL.**

Feb. 16—False Faces.

**PARAMOUNT-FLAGG COMEDIES.**

*(Two Reels Each.)*

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

**SUCCESS SERIES (RE-ISSUES.)**

Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

**PARAMOUNT-BURTON HOLMES.**

Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

**PARAMOUNT-BRAY PICTOGRAPH.**

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Logs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

## World Pictures Corp.

Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

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## Feature Releases

**BLUEBIRD.**

Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Frits! Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

**CAPITAL FILM COMPANY.**
**Indianapolis, Ind.**

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Secret Service Dan.
Faithful Unto Death
Escaped Convict.
The Square Gambler.

**CHRISTIE FILM COMPANY.**

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost A Bridegroom.
Stop Look And Listen.

**EDUCATIONAL FILMS CORPORATION.**

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

**Bruce Scenics.**

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains

**FIRST NATIONAL EXHIBITORS'**

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).

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Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balaheoing on the Anarika.
Mar.—Maids, More Maids and Mermaids
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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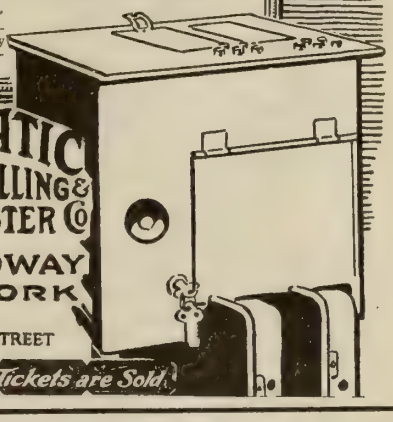

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# List of Current Film Release Dates

**JEWEL PRODUCTIONS, INC.**

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).
The Fire Flingers (Rupert Julian).

**LEONCE PERRET PRODUCTIONS.**

1402 Broadway, New York.
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**GEORGE KLEINE.**

**Rialto DeLuxe Productions.**

Conquered Hearts (Drama).

**Edison.**

The Unbeliever (Seven Reels).

**Essanay.**

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

**SELECT PICTURES.**

Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

**Specials.**

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

**SELZNICK PICTURES.**

Upstairs and Down (Olive Thomas).

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**Burlingham.**

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**Features.**

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

**UNITED PICTURE THEATRES.**

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

## State Right Releases

**HIRAM ABRAMS.**

1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

**ACME PICTURES CORPORATION.**

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**AMERICAN FILM COMPANY, INC.**

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Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION.**

**Times Building, New York.**

The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.

**CREST PICTURES CORP.**

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

**THE FILM MARKET, INC.**

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What Becomes of the Children (Corra Beach).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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The Daughter of The Don (Five Parts—Drama).
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

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Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**

Mother I Need You.

**Edwin Strasee.**

The Haunted House (Mystic Comedy—Two Parts).

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Crime of the Hour (Seven Parts—Drama).

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Sins of the Children.

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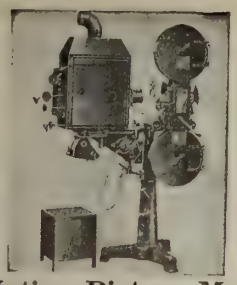

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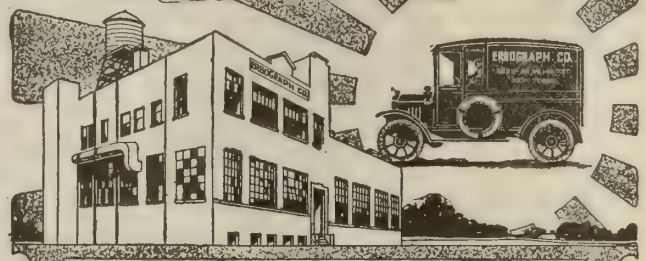


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Dear Sir:—We received the new shutters which you ordered for us yesterday, and they are certainly *great*. In connection with our 950 watt lamps we are putting on *some* picture, and never use over 28 amperes.

Yours respectfully,

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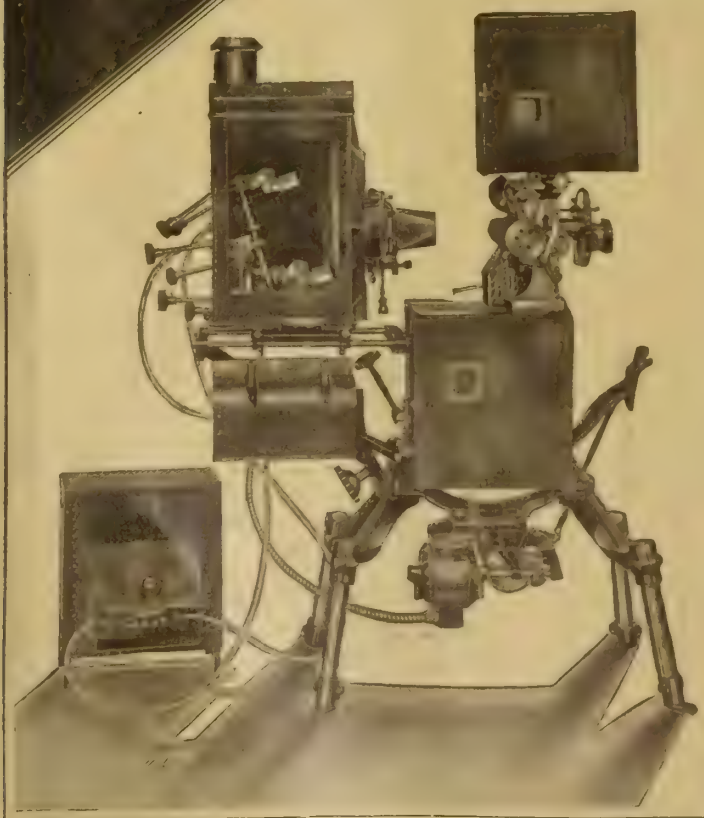

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Pictures
You See
The Best

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## "Broke All Records for All Time"

Fred Desberg

THE MALL COMPANY

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MARCH
FOURTH
1919.

The Argus Enterprise Company,
823 Prospect Avenue,
CITY

Gentlemen:-

We opened up Sunday, March 2nd, with "Stolen Orders" at the Mall and Alhambra theaters and broke all records for all time.

We turned away thousands of people who were unable to get in. This is particularly remarkable in view of the fact that our past records have been made on features of not to exceed four and one-half reels in length, whereas this picture is seven and one-half reels.

Since Sunday we have been doing phenomenal business and expect the picture to hold up during the entire week.

Respectfully yours,

THE MALL & ALHAMBRA THEATERS

By

## What William A. Brady's "STOLEN ORDERS" is doing in Ohio it will do for you

For
Remaining
TERRITORY

Apply
WILLIAM A. BRADY
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THE successful producer is the man who is ever on the look-out for new and better means of perfecting his pictures; not the man who says the old way is good enough for me. The new, automatic Spoor-Thompson method of processing film has resulted in the highest quality of prints ever produced, at a price that can not be equalled. Talk to our sales manager, Charles F. Stark, in regard to details.

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# "The best last year

## Marshall NEILAN

## ALLEN HOLUBAR'S SUPER-PRODUCTION

March 6th, 1919.

Dear Mr. Laemmle:—

My time has been so occupied that it was only this week that I was able to see Mr. Holubar's production, "The Heart of Humanity."

I am sorry that I have not the space or time to say all the good things your picture represents, and therefore, will briefly say that I think it is the best production released last year, barring none.

The battle scenes were impressive and magnificent, the story well told, and the photography beautiful. Accustomed and hard-boiled as I am in reviewing pictures, I must say that the heart-interest got me several times.

I want to congratulate you for surrounding yourself with an organization capable of making a production of this caliber. It is most gratifying, as it proves that the highest grade and quality of pictures today does not come from the hands of one or two directors.

Yours sincerely,
MARSHALL A. NEILAN.

**WHEN great directors pick "The Heart of Humanity" as the best, you can be pretty sure that "The Heart of Humanity" is the best of them all. And now comes Marshall Neilan and frankly says it is the best production released last year, barring none. Read his letter.**

# production released barring none"

## Marshall Neilan says of

# "The HEART of HUMANITY"

## THE PICTURE THAT WILL LIVE FOREVER

THE Kansas City Journal says: "The Heart of Humanity," which is being shown at the Shubert this week, stands head and shoulders above the other offerings of the year. The audience will gasp at the magnitude, be thrilled at the patriotism, stifle a sob at the pathos and actually weep at a mother's devotion and a son's sacrifice—a photoplay that will stand out in film history as one of the real masterpieces of the times.

**TELEGRAM**

Racine, Wis., March 12.

*"Heart of Humanity" going over like wildfire. Showed to 4500 people opening day. Have been standing off matinee and evening the greatest and biggest capacity business I have ever done. It's the talk of the whole town and remember—I am playing against big cards in my opposition. Still we are getting all the bacon. My patrons say it is the best picture they have ever seen. Thanks for your co-operation.*

Tom Norman

Starring

# DOROTHY PHILLIPS

JEWEL Productions Inc
1600 Broadway, New York City

# ALL BOOKING RECORDS on the "THE

**The tremendous booking record for "THE RED GLOVE" featuring dashing daring MARIE WALCAMP has broken all bounds.**

**A number of large western theatres which never even entertained the idea of running a serial have booked "THE RED GLOVE" and are cleaning up with it.**

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# Serial wonderful:
# "RED GLOVE"

Ask your Exchange for a copy of the big, complete ad campaign and publicity book. Biggest newspaper campaign ever conceived for serials contained in that book. Go see the first episodes.

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*The Wonder of the Year*

THE Los Angeles Record says: "Mark up another triumph for Priscilla Dean and the Universal. The volatile Universal Star has created a superb role in 'The Wildcat of Paris.' The story has been produced on a big scale with spectacular effects and sensational situations. The rumble of war is but a background for the big love theme that dominates. This story is well worth seeing—it is the kind of screen play to cause one to enthuse over both plot and execution."

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HE was only a volunteer. But when he tried one white little lie he rolled up trouble enough to start everybody laughing who sees this funny new Paramount-Drew comedy.

*By Albert Payson Terhune. Produced by V. B. K. Corporation.*
*Under personal supervision of Mr. & Mrs. Sidney Drew.*

***"They keep you smiling"***

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FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

ARTCRAFT PICTURES

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## IN "THE AMATEUR LIAR"

ADOLPH ZUKOR PRESENTS A

# JOHN EMERSON-LOOS ANITA

PRODUCTION

# "OH, YOU WOMEN!"

*A Paramount Picture*

*With*

## ERNEST TRUEX AND LOUISE HUFF

### Your Best Bet for a Sure Cleanup! Here's Why:

1. It's a rip-roaring comedy, with gobs of fun and a kick like a mule's. The war's over. People want to laugh. So "Oh, You Women!"

2. It's up-to-the-second and a jump ahead. The boys coming home; women in soldiers' jobs. and the deuce to pay when the girls don't watch their steps.

3. It's a John Emerson-Anita Loos Production. That means careful writing, masterly directing, brains, action, class, a powerful appeal to the crowds.

4. It's a woman's picture and a man's picture. The women will like it because it laughs at the "he-women" who get on real wives' and mothers' nerves. The men will like it because they don't want any third sex stealing their pants.

***See "Oh, You Women!" and book it quick. If YOU don't the other fellow will!***

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NEW YORK
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An ARTCRAFT Picture

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She is stepping into new fame in this, the production that gives her still greater opportunity for her fascinating talents.

It's the story of a rich girl kidnapped and it's based on Isabelle Ostrander's wonder novel.

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Adapted by June Mathis and A.S. LeVino and directed in 5 acts by Henry Otto.

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HAROLD LOCKWOOD, our friend and the friend of the millions in America will live for future generations through the magic of the screen.

As a tribute to him we have saved what we believe to be his greatest picture for the final presentation in the great Lockwood series of productions.

The character of David Smith which he portrays is typical of his own splendid battle toward success. It is clean as he was clean, manly as he was manly, romantic and lovable as he was, and living on, is lovable.

We suggest to the thousands of Exhibitors who will present this picture to their audiences that they present it as a tribute to a fine and manly character, the man of honor, who helped to make the screen a finer, better thing.

METRO PICTURES CORPORATION

*Now booking*

SCREEN CLASSICS INC. PRESENTS

# HAROLD LOCKWOOD

*in the last and greatest of his productions*

# A MAN of HONOR

*From Henry Kitchell Webster's novel adapted and directed by Fred J. Balshofer in Five Acts –*

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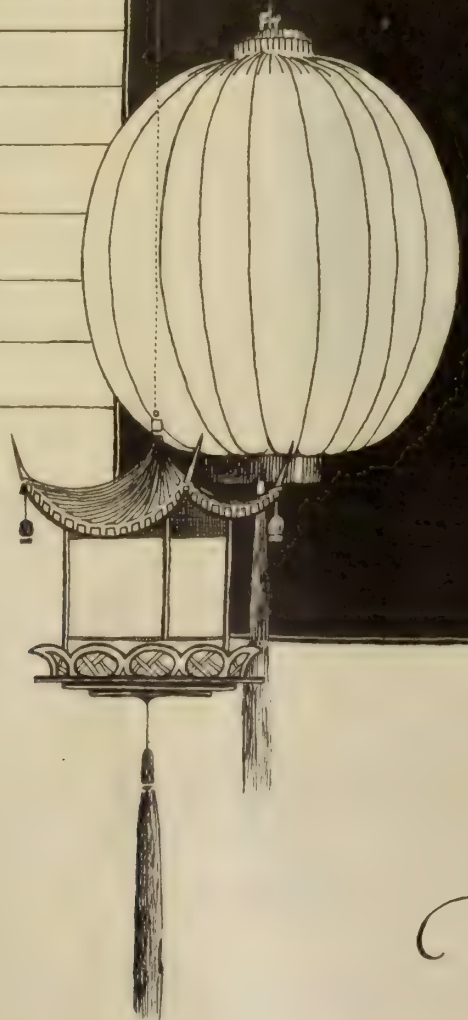
*Now booking*

# NAZIMOVA

in

# The RED LANTERN

portrays two distinct roles and each is dazzling in the brilliance of its realism.



*Watch for it — wait for it —*

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THE W. W. Hodkinson Corporation now takes
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THE first two have already been announced. The Kerrigan pictures are a living example of our selective machinery, for Kerrigan is the only line we have kept out of our entire past year's product.

The fourth new line is so big that we are holding its announcement for a later date. When we do announce it, present idols will totter.

We have taken the lead. No other concern is going to put out a better line of pictures, because no other concern is free to do it; no other concern is free from producer or exhibitor domination. *We are.*

If we can't get pictures that come up to our standards we will cut our releases down to one a month—or one a year. But this we stand on: *We are going to lead and continue to lead from this day forward.*

Corporation

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*New York*

ALL READY !

# THE BIRTH OF A RACE

BOOK

3- MONTHS IN CHICAGO

"BIGGEST FILM

HIGHEST ACHIEVEM

CAPACITY HOUS

DIRECTION
JOHN W. NOBLE

MUSIC BY
J. C. BREIL

## A FEW NEWSPAPER NOTICES:

### CHICAGO

Never has the art of the camera produced more artistic effects—*Journal.*

There's good acting all through the production.—*Tribune.*

"The Birth of a Race" in construction suggests a composite of "Intolerance" and "Resurrection," and highly more desirable artistically and in point of recitation than the latter.—*Daily News.*

A lot was invested in the picture, and wisely, for there are scenes of rich beauty.

Beautiful photography rules everywhere and arrives at unexpectedly artistic and discreet scene in the Garden of Eden episode. All of the Biblical and Historical incidents which form the prologue are richly done. The music is effective, descriptive, and entirely original.—*Herald-Examiner.*

"The Birth of a Race" might modestly say of itself, "I am the Alpha and the Omega, the first and the last, the beginning and the end." And then some.—*American.*

"The Birth of a Race" is a picture worth seeing, and worth the advanced price charged for it. It is a fine piece of photodramatic production, a clean, sincere and beautiful picture drama.—*Post.*

### PITTSBURGH, PA.

Efforts of the Producers have been carried out on a stupendous scale.—*Leader.*

It is the most elaborate and one of the best staged films ever seen in the city. Hearty approval was given the new spectacular film.—*Dispatch.*

### GRAND RAPIDS, MICH.

Most Human Picture Production of the season. Challenges favorable comparison with such masterpieces as "Intolerance."—*News.*

A vaster subject than anything ever before attempted on the screen.—*Herald.*

A big picture impressive, difficult to produce.—*Press.*

### PEORIA, ILL.

The biggest photoplay production of the age.—*Journal.*

An ambitious photoplay done on a tremendous scale, to fit one of the biggest themes in life. Like a dream, the past rises before one in the unspeakable colossal spectacle.—*Star.*

### DAVENPORT, IOWA

Absorbing in its dramatic construction, thrilling in its grasp of human impulse.

For a time "The Birth of a Nation" stood unchallenged. In "The Birth of a Race," however, the first named has been matched regardless of where the critic cares to begin. Peer of "Birth of a Nation."—*Democrat.*

### BATTLE CREEK, MICH.

The greatest photoplay of the period.—*Journal.*

### SOUTH BEND, IND.

The theme encompasses a vaster subject than anything ever attempted.—*News-Times.*

### FREEPORT,, ILL.

Capacity houses greeted the silent players of the really wonderful "Birth of a Race." Words like "powerful," "wonderful," "sumptuous," "spectacular," "stupendous," easily at the beck and call of the Reviewer, are rather meaningless when applied to this truly monumental cinema drama.—*Journal-Standard.*

### QUINCY, ILL.

"The Birth of a Race" is a stupendous picture One can readily believe, after seeing it, that it cost a lot of money to produce it. The photography is rare.—*Journal.*

### MANITOWOC, WIS.

One of the greatest pictures that the present age has produced, and the Herald-News guarantees the feature as first-class.—*News-Herald.*

### GREEN BAY, WIS.

The most striking scenes ever witnessed on the screen.—*Press Gazette.*

### OTTUMWA, IOWA

Too much cannot be said of the picture, for it embodies the best that has been seen in all the best pictures of the past few years and nothing is omitted to make it mechanically perfect. It is a beautiful lesson taught that captivates the audience.—*Courier.*

### ROCK ISLAND, ILL.

It is a Master Production and is entitled to big Patronage.—*Argus.*

### TERRE HAUTE, IND.

Something like 1,200 people, including prominent citizens, last night pronounced "The Birth of a Race" a great picture. There was no mistaking the verdict of that splendidly representative audience. The picture made a profound impression and was received with mingled demonstrations.—*Tribune.*

### OMAHA, NEB.

The scope and elaboration of the picture make it one of the most ambitious film offerings ever offered.—*Herald.*

The composition is good, the photography excellent, genuinely impressive.—*Bee.*

### GALESBURG, ILL.

The photography is the best ever seen here in a screen production. The cast is excellent in every respect. "The Birth of a Race," a wonderful production.—*Mail.*

Choice Territory Available

RENCO FILM

# QUICK!

## At The BLACKSTONE THEATRE $2.00 Top

CHICAGO'S MOST EXCLUSIVE PLAYHOUSE

FOUR WEEKS

RECORD IN MANY MOONS."—CHICAGO AMERICAN.

HAS BEEN SHOWN IN A FEW LARGE CITIES
AT BIG LEGITIMATE THEATRES

BY THE SHEER MAGNITUDE OF ITS NUMEROUS SCENES, BY THE ENTHRALLING AND ABSORBING INTEREST OF ITS STORY, AND BY ITS WONDERFUL MUSICAL ACCOMPANIMENT, "THE BIRTH OF A RACE" HAS PROVEN A PHOTO SPECTACLE THAT WILL LIVE FOR YEARS. ITS APPEAL IS TO ALL CLASSES. IT EULOGIZES THE WORKING MAN, ITS GIVES DUE CREDIT TO ALL RACES AND CREEDS. THE PRODUCTION HAS BEEN TOWN TALK EVERYWHERE, WITH PRESS COMMENTS, PUNCTUATED BY ALL THE COMMENDATORY ADJECTIVES IN THE ENGLISH LANGUAGE.

ENT OF THE PHOTOPLAY

ES EVERYWHERE

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JANE GREY, GEORGE LE GUERE,
BEN. HENDRICKS, ALICE GALE,
EDWARD ELKUS, LAWRENCE JOHNSON

AND OTHER PROMINENT PLAYERS

Finest Line of Pictorial
Printing Ever Given
A Picture
Production

THE BIRTH OF A RACE

KOKOMO, IND.

"The Birth of a Race" is well worth the price. It is worth the time and worth seeing more than once. In fact, it should be seen more than once to catch the greatness of its lesson.—*Daily Dispatch.*

DUBUQUE, IOWA

This great drama of the film was in preparation for about two years and employed the services of the best scenario writers, most competent actors, cleverest directors and most efficient photographers. "The Birth of a Race," the big photoplay, has been the talk of Dubuque. It is a truly great photoplay. Beautiful music score.—*Times-Journal.*

FOND DU LAC, WIS.

Without exception, the biggest photo offering submitted to Fond du Lac this season. It is on the same magnificent and extended scale of "The Birth of a Nation," "Hearts of the World," and other like productions. A great movie with a real purpose.—*The Daily Commonwealth.*

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For Booklet
and Full Information

CO. NATIONAL LIFE BLDG. No. 29 So. La Salle Street CHICAGO

# ORDERED TO FIRE THE FIRST GUN!

Office of the Surgeon General
In Replying
Address the
Surgeon General
U. S. Public Health Service

**TREASURY DEPARTMENT**
Bureau of the Public Health Service
WASHINGTON

Division of Venereal Diseases
228 First Street, N. W.

March 21st, 1919.

To:

State Boards of Health,
Municipal Boards of Health,
State and Municipal Executives,
Y. W. C. A., and Kindred Organizations.

Subject:

Presentation of the motion picture, "Fit to Win."

This picture was produced by the War Department as part of the campaign launched during mobilization by the Surgeon General of the Army for the purpose of combating venereal diseases. It was shown at camps and other places to over 1,500,000 fighting men of the army and navy. The good accomplished through it is incalculable.

The bearer is a representative of Public Health Films of which Mr. Isaac Silverman is managing director. Public Health Films has been designated and authorized by the United States Public Health Service as the sole distributor through regular commercial motion picture channels of "Fit to Win" as part of the United States Government campaign against the venereal menace. The Government maintains that the repressive measures put in operation to meet a war emergency are equally essential for the protection of the health of civilians during time of peace. This picture is one of the most effective of these repressive measures.

In carrying forward this campaign throughout civilian life, the United States Public Health Service asks the co-operation of State and Municipal governments and requests the abrogation or suspension of such censorships as might impede this very essential missionary work. "Fit to Win" will be shown to both men and women, but always at separate screenings except where audiences may be absolutely segregated according to sex. Children under the age of sixteen will be rigorously excluded.

Originally "Fit to Win" was not made for commercial purposes, all of its screenings being free. When it was decided to carry the campaign against venereal disease into civilian life commercialization was found absolutely necessary in order to bring the film's message to the greatest number within the shortest possible space of time.

By direction of the Surgeon General.

Respectfully,
(Signed) C. C. PIERCE,
Assistant Surgeon General.

# FIT TO WIN

Personally directed by **E. H. Griffith**

Public Health Films announces its designation by the United States Public Health Service to present this famous film as

## THE OPENING SHOT OF THE BIG BATTLE TO MAKE THE WORLD CLEAN AND SAFE FOR POSTERITY

# PUBLIC HEALTH FILMS

**1493 Broadway, New York City Suite 211 (Phone: Bryant 9496)**

Some great philosopher on affairs of the heart must have written the titles for "Daughter of Mine."

Some wise love doctor who knows that in America, in the new world, a difference in race or religion cannot keep a girl out of the arms of the boy she loves.

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The tragi-comedy romance, the win-out-over-obstacles love story of Rosie Mendelsohn and George Howard will make everyone who sees it enjoy life more.

Samuel Goldwyn
*presents*

# Madge Kennedy
in
# DAUGHTER of MINE

*By Hugo Ballin*
*Directed by Clarence G. Badger*

It is pictures of this type, beautifully acted by a bewitching, lovable girl, that have made Madge Kennedy one of the few assured leading stars of the screen.

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Several thousand schoolrooms, labor union lyceums and meeting places, churches, lodges and organizations of similar character have projection machines and show motion pictures of an educational character.

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Goldwyn, as the distributor, is serving 4,000 theatre accounts regularly each week with the Ford Educational Weekly.

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*Distributed thru*
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## The Exhibitors *of* America

IMMEDIATELY following the first announcement that the Independent Sales Corporation would release the Rothapfel Unit Programme, leading theatres throughout the country literally deluged me with inquiries concerning the proposition, asking particularly to explain the meaning of "Unit Programme."

Later announcements stated that the "Unit Programme" consisted of a "complete show from overture to final curtain" including music arranged especially for the whole performance, lighting and scenic effects, magazine and novelty films, a high class comedy and a dramatic feature, all produced under the personal supervision of S. L. Rothapfel, formerly managing director of the Rialto, Rivoli and Strand theatres, New York City.

Since these announcements appeared, many exhibitors followed up their previous inquiries with contracts and applications for contracts for the entire series of six "Units," which to my mind is the most gratifying manifestation of confidence in the propositon they could possibly offer.

Being an exhibitor myself as well as a distributor naturally I have been interested in the proposition from the exhibitor's angle and I cannot refrain from telling you this much in advance—judging from the finished subjects I have seen, it may be truly said that the Rothapfel Unit Programme will prove beyond all question the Highest Class Entertainment in the World.

Your application for contract, if placed with the branch of the Independent Sales Corporation nearest your theatre, will receive immediate consideration.

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SELECT PICTURES CORPORATION *Presents*

# ALICE BRADY

## *in* "MARIE, LTD."

By Louise Winters

Scenario by Jane Murfin

Directed by KENNETH WEBB

As clean and as breezy as the American Girl it portrays

SELECT SP PICTURES

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**A new series of twelve of his best subjects, to be reissued commencing May 1st.**

**The first subject in the series will be a two-reeler and the remainder one-reelers.**

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Release date to be announced soon
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FIRST NATIONAL EXHIBITORS CIRCUIT
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## *2. Great Stars*

## *3. Box Office Attractions*

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**Leading Theatres throughout the Country feature our One-Reel KEYSTONES and Two-Reel KAYBEES**

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*Some Territory Still Available*

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**71 WEST 23rd STREET, NEW YORK**

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## "CALIBRE 38"

*Produced by Edgar Lewis*

*Starring Mitchell Lewis*

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# A SURE MONEY GETTING PRODUCTION FOR STATE RIGHT BUYERS

"THE LAW OF NATURE"

Produced by

**David G. Fischer Productions**

Featuring

**Vincent Coleman, Frances NeMoyer and Dixie Lee**

## *"A Massive and Impressive Feature"*

STEPHEN BUSH, in BILLBOARD, stated that "THE LAW OF NATURE" is "A massive and impressive feature" and should be advertised as such.

State right buyers consider this feature a sure money getting production as evidenced by their activity in securing territory.

A special advertising campaign has been prepared to assist buyers in booking the picture and special help will be given buyers in their territory by the ARROW'S new Sales and Promotion department.

There is still some open territory, but buyers are urged to write or wire for terms at once.

### WHAT THE CRITICS SAY:

**Stephen Bush in "Billboard"**

THIS IS A MASSIVE AND IMPRESSIVE FEATURE. The director succeeded in assembling a remarkably good cast. All the characterization work is above the average. Miss NeMoyer was a revelation to those who saw the performance. Vincent Coleman gave a most convincing representation of a young man full of good intentions, but lacking in will and character. This picture, being a special feature, FULLY CONSTITUTES AN EVENING'S ENTERTAINMENT.

**George T. Pardy in "Exhibitors Trade Review"**

THIS PICTURE SHOULD BE HEAVILY BILLED AS A VERY SPECIAL FEATURE. In every way it should be played up as a particularly strong attraction. Director Fischer presents a production with decidedly vigorous punch. The work of Frances NeMoyer as Gene Moore, the siren of the play, calls for unstinted praise. She moves through the hazy atmosphere of unbridled lust and feverish pleasures and evil incarnation of panther-like grace and dainty abandon—indolent, pitiless and withal alluring. She is the vampire par excellence, an artistic creation calculated to arouse feelings of envy in the breasts of many a star exponent of feminine screen wickedness.

**Laurence Reed in "N. Y. Review"**

"LAW OF NATURE"—POWERFUL DRAMA. David G. Fischer Productions, Inc., who are presenting it, will have no trouble in finding a market for it. For it contains a generous element of dramatic action and suspense. The picture derives its title from the right of every man to lead a clean, healthy life. The drama contains a large amount of action, for it does not build from a single plot, but many. "The Law of Nature" is a forceful lesson. It is adequately staged.

**"Dramatic Mirror"**

Well presented and well acted. As a timely subject this picture should prove a big box-office attraction.

**"N. Y. Sunday Telegraph"**

The production is well set and the photography good. Virginia Thorne deserves a word of praise for her work as Lili Vanderbeck.

**Community Motion Picture Bureau**

Its lesson is tremendously important and could not have been driven home with greater force. Personally I regard the direction and acting as near perfect as it is possible to be. I think this is a film that can and should be used before practically every kind of audience.

DISTRIBUTED BY ARROW FILM CORPORATION

**Times Building, New York**

# SESSUE

# HAYAKAWA

# The Courageous Coward

When the Oriental girl of his ideals is entangled in the meshes of the Occident Hayakawa, sacrifices position and honor to protect her happiness and is branded a coward.

Tsuru Aoki as the Japanese maiden is delightful in her efforts to imitate her western sisters in everything from high heels to powder puffs.

This production will bring Hayakawa and his delightful wife many thousand new admirers.

It was produced by the Haworth Pictures Corporation.

Released through

**Exhibitors Mutual**

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

# BILLIE

# RHODES

# The Love Call

*Produced by National Film Corporation of America*

A picture rich in humor and snappy in action that will add new laurels to the splendid achievements of Miss Rhodes.

It is one of those corking comedy-dramas that follows a tear with a big wholesome laugh. It has a wind-up that is going to send your audiences out happier than they have been in a long time.

"The Love Call" is an adaptation of the widely read book of the same name by Marjorie Benton Cooke.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
*Bankers and Exporters for the Producer*

# HENRY.B

# WALTHALL

# Modern Husbands

*Produced by National Film Corporation of America*

The full force of Walthall's compelling acting is strongly registered in this production.

In story, construction, dramatic and entertainment value it is regarded as Walthall's most notable achievement.

The gripping story pits him against a love pirate who is instrumental in wrecking his home. The splendid way in which he rises to the protection of friendship has never been told more beautifully or convincingly.

Released through

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| 102 | " " |
| 90 | " " |
| 95 | " " |
| 89 | " " |
| 96 | " " |
| 63 | " " |
| 116 | " " |
| 111 | " " |
| 64 | " " |
| 129 | " to |
| 1134 | Total for |

# NEW SUBSCRIPTIONS + RENEWALS =

# 2175

| DATE | | RENEWALS |
|---|---|---|
| January | 11 | 121 |
| " | 18 | 78 |
| " | 25 | 80 |
| " | 31 | 124 |
| February | 8 | 108 |
| " | 15 | 81 |
| " | 22 | 80 |
| " | 28 | 97 |
| March | 8 | 60 |
| " | 15 | 51 |
| " | 22 | 37 |
| " | 31 | 124 |
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FILM CORPORATION

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

## Films for Victory Loan Drive Now Being Shown

ARRANGEMENTS for the motion picture Victory Loan drive have been completed by the committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department.

"Some thirty-seven subjects are now being finished," said Mr. Zukor, chairman of the committee, "and there will be a total of three thousand five hundred and four prints available to theatres, gratis."

The committee, of which Mr. Zukor is chairman, consists of Walter W. Irwin, George K. Spoor, J. Brulatour, with Al Lichtman, manager of distribution, and John C. Flinn, director of publicity.

The showing of these pictures started April 6th. Prints are being shipped to the various chairmen throughout the country, who have established central booking offices where all bookings can be made. Films may be routed on circuits or direct to and from exchanges. Every print will be kept working daily until the end of the drive. No charge will be made to any exhibitor for the exhibition of the films and no exhibitor will be permitted to book two subjects for the same day.

## Selznick Reported to Have Purchased Select Control

IT is stated on what seems to be reliable authority that Lewis J. Selznick, president of Select Pictures Corporation, again is in full control of the stock of that company.

Select is the successor of the Selznick Pictures Corporation. It began business in August, 1917, taking over some of the Selznick Exchanges and establishing a number of new ones. It has been the understanding in the trade that the president of the company held 49 per cent. of the stock. It is the belief that with the change in the majority control no alteration of the company name is contemplated.

## Jones, Linick & Schaefer to Build Loop Playhouse

THE largest building lease ever closed in Chicago has just been consummated whereby Jones, Linick & Schaefer have leased from the Ledyard Trustees the Frederick Ayer Building, southwest corner State and Monroe streets, for fifteen years from May 1, 1922, at a rental which with taxes and insurance will aggregate over $3,000,000 for the term. The building, which is five stories, has a frontage of 120 feet on State street and 120 feet on Monroe to an alley. Part of the building is occupied by the Orpheum Theatre.

This property is considered one of the choicest concerns in the loop and one of the best retail corners in the world. Numerous offers have been made by local merchants and non-residents for a lease of the property, but Mr. Ayers, the owner, took into consideration the standing of the firm of Jones, Linick & Schaefer and the fact that they already hold a lease on a portion of the premises until May 1, 1922.

**Restrains Use of Title "Happiness."**

Judge Mayer, of the United States Court, has issued an injunction restraining the use of the title "Happiness" as the title of any photoplay. This was done upon the application of J. Hartley Manners, the author of the play "Happiness," in which Laurette Taylor is now starring.

The Triangle Film Corporation made a photoplay under the title of "Happiness," telling a story entirely unlike that of the play. It was then that Mr. Manners started suit to protect the title, which resulted in the injunction.

**Griffith to Aid Methodists' Fete.**

D. W. Griffith, in memory of his mother, will give his services to film the celebration of the Methodists at Columbus, Ohio. This celebration in June will mark the end of the drive to raise $120,000,000 for the extension of Methodist work throughout the world.

Enlisting the aid of the director is on a par with the tendency of the Methodists to bring modern methods into religion. They will use, also, motion pictures as a part of their work in Europe.

### Mrs. Kihchel Says

The widest possible law would not make attendance on Sunday obligatory.

Attendance at Sunday movies rest wholly with the individual.

In communities that always have been closed no evidence can be submitted until the experiment has been tried out.

Exhibitors would readily consent to a referendum on the Sunday question.

The prohibition law has to be taken into consideration as contributing to the state of unrest. The motion picture would create a much needed balance for men who need the help of the outfit.

Our wisest course seems to be to leave such questions to the civil rather than to the canon law.

We exhibitors are not so black as we are painted.

The time has come when the logic of facts is self-evident. We remain law-abiding citizens.

Read the story on page 205.

## Tippett of London Here for Conference with Laemmle

JOHN D. TIPPETT, managing director of the Trans-Atlantic Film Co., Ltd., Universal's European distributing organization, has arrived in America, from London, for a conference with President Laemmle. Mr. Tippett arrived in New York last week and finding President Laemmle at Universal City, left at once for the big producing center to confer with the Big U executive regarding new policies for foreign exploitation and expansion in 1919.

Mr. Tippett had little to say regarding the foreign market, during his brief stay in New York, but stated that upon his return from California, he would be prepared to make several announcements regarding new Universal foreign policies, which he believed would prove interesting to the trade. According to Mr. Tippett, motion pictures played a prominent part in the winning of the war in Europe, and that European picture patronage was not so greatly affected as one might imagine.

Mr. Tippett says that American made film plays are still in the majority in Europe and that several new British producing companies have sprung up since the armistice was signed and a number of leading English dramatists who heretofore have ignored the screen are turning their attention to preparing screen plays.

## New York Senate Passes Sunday Local Option Bill

AN eleventh hour special dispatch from the Moving Picture World's Albany correspondent conveys the news of a signal victory for Sunday motion pictures in New York State. The Sunday local option bill passed the Senate on the afternoon of April 3 by a vote of 27 to 21.

The telegram dated April 3 reads: "Sunday local option bill passed Senate this afternoon 27 to 21; Senator Fowler not voting. Senator Sage voted against Sunday pictures, but in favor of Sunday baseball. Bill now goes to Assembly and will probably come up Monday, April 7. If it passes, it will go at once to the Governor for signature."

**Bach Joins Famous Players.**

W. A. Bach, formerly sales manager for the W. W. Hodkinson Corporation, has been appointed manager of the booking department of the Famous Players-Lasky Corporation.

Mr. Bach comes to his new position well equipped in experience. Previous to joining Hodkinson he was special representative for Universal. In January, 1918, he went to Hodkinson as assistant sales manager and succeeded to the position of sales manager early this year.

## Jersey City's 3,500-Seat Theatre to Cost $750,000

JERSEY CITY'S New Rialto Theatre, to be erected by a syndicate headed by Joseph LeBlang and George Brennan at a cost of $750,000 will give that city one of the largest and finest motion picture houses in the country. Mr. Brennan, manager of the Orpheum, recently announced his plans for the building which will adorn the corner of Newark and Summitt avenues. The house will have a seating capacity of 3,500, 1,950 seats being on the orchestra floor and the rest in the balcony.

In addition to the theatre there will be eighteen stores and forty-two offices in the structure, work upon which will commence at once. In the syndicate with Mr. Brennan are J. M. Brennan, his brother; Joseph LeBlang; and Morris S. Schlessinger, conducting the Broad Street Theatre of Newark, N. J.

The facade of the New Rialto will be laid up in glazed terra cotta. The marquee over the entrance will be of a special type of construction and perhaps the largest in the state, since it will be 35 feet wide and 22 feet long.

The lobby will be finished in caenstone, with enrichments of gold leaf panels. Over the entresol a picture depicting "The Drama" by a noted artist will be hung. In the theatre proper the Adams style will prevail, and the soft shades of buff and light brown will be high lighted here and there with blue medallions. The stage will be flanked with columns, shafts of Sienna marble, with gold capitals and burnished bases.

The ventilating system will change the atmosphere of the theatre every twenty-two minutes. A $24,000 Moeller is to be installed. The plans of the New Rialto are by William E. Lehman, theatrical architect.

## Keeney's 1,650-Seat House in Williamsport Now Open

FRANK A. KEENEY'S new theatre in Williamport, Pa., opened Friday night, March 28, with a policy of high class photoplays. The house is on the site of the former Lycoming Opera House and is a handsome and imposing structure with a seating capacity of 1,650 and is absolutely modern. The facade is of ornamental cream terra-cotta brick. The interior is finished in the beautiful Adam period. The plans for this theatre were drawn up by William E. Lehman, of Newark, N. J., who laid out the plans for Keene's other houses in Newark, Brooklyn, and in Kingston.

One of the features in the Keeney policy is a symphony orchestra, as well as an organist of repute, who operates a pipe organ said to cost $10,000.

Herman Becker is the resident manager.

## To Force Ohio Showmen to Pay Music License

AT last the American Society of Composers, Authors and Publishers has made good its threat to come into northern Ohio and force the exhibitors to pay a license to play the music of its members or play other music. And the exhibitors say they will not use the organization's music and get along with that composed by others.

The society has established headquarters at 1019-1020 Guardian Building, Cleveland, and engaged attorneys to put on the "clean-up." These lawyers have sent out letters to all theatres notifying them of their society's purposes and stating that they must have permission of the authors to play their copyright music. To get this, the attorneys inform the exhibitors that they must call at their office "and arrange for the issuance of a license to perform such musical compositions."

## Ottawa Operators Working on New Wage Increases

THE Ottawa (Ontario) operators have already started the ball rolling in a move to obtain a new wage scale to start next September. The Ottawa local has appointed a special committee to take up the question, the committee consisting of William Hartnett, J. Thibault and Felix Montreuil. The men have not yet announced what increases they desire.

The Ottawa local has also appointed a committee to co-operate with the officials in charge of preparations for the coming convention of the International Alliance of Theatrical Stage Employes which is to be held in Ottawa during the week of May 26. The operators' committee includes President M. Ventura, Secretary W. H. Lane and W. Maynard.

Another important step taken by the Ottawa local is the doubling of the initiation fee for the local. New operators must now pay a primary fee of $50 in place of $25. The operators of Ottawa think highly of their organization and boast that it is one of the strongest on the continent.

A recent visitor in the Canadian Capital was James E. Matthews, of New York, general organizer of the union. He made the trip to arrange several details for the convention in May.

## One Hundred Seconds and All's Well with Waco Jury

DOES THE WELL-KNOWN and oft-mentioned native of Waco, Texas, want moving pictures on Sunday? Well, on the Sunday of March 2 the exhibitors of Waco were arrested for violating the Sabbath law by keeping open house, among them N. Santikos, manager of the Royal; Sonneman, of the Rex; Levy, of the Washington, and Lempke, of the Crystal.

So strong was public opinion in favor of the showmen that when they were taken before Judge Padgitt, the jury acquitted them after being out for one minute and 40 seconds.

In an interview with Mr. Lempke, Nat Bregstein, traveling solon of the Moving Picture World, discovered that there are more churches in Waco than any other town of its size in Texas. Mr. Lempke was one of the first exhibitors in Waco, and ever since his first venture he has been leading the fight against some faction or other.

He generally wins, and the reason for that is because he takes an interest in civic affairs, and has made for himself a host of friends. When the last fight came, he secured over 4,000 petitions from the public of Waco.

## Select Signs Contract with Sergeant Empey

LEWIS J. SELZNICK, president of Select Pictures Corporation, announces that contracts have been signed between that company and Sergeant Arthur Guy Empey, author and star of "Over the Top," for the production of a timely big special feature, entitled "Hell on Earth."

Production work will soon start under the direction of Wilfred North, who also directed Sergeant Empey in his picture "Over the Top," produced from his book of the same name.

"Hell on Earth," however, unlike "Over the Top," will not be a war story, but a story laid in America and dealing with the most modern conditions and the timeliest of subjects.

"Hell on Earth" will be exploited by a big campaign of advertising and publicity, which will begin immediately and be kept up continuously until after the picture is released. A contract has already been given for an electric sign, which before the week is out will call attention to all Broadway that "Select Pictures announces Arthur Guy Empey in "Hell on Earth."

## Northwest Business Men Use Films to Boost Sales

THE sales manager of one of the big department stores in Seattle called up the manager of one of the film exchanges and asked for a film presenting the spring fashions. His idea was to educate his salespeople in this way, so that they might be able the better to present their merchandise. The exchange manager was unable to furnish the film desired, or to advise where it could be obtained. The National Association of Retail Merchants is answering this need, however, by having such a film produced and distributed among its members.

Another way in which films are being used commercially in the Pacific Northwest is in the sale of the F. W. D. truck. Salesmen show prospective purchasers a film of the truck doing extra hard work, and they declare that men who are actually in the market for a truck of the F. W. D. type are unable to resist the film argument.

## Local Elects Delegates to I. A. T. S. E. Ottawa Meet

THAT long titled and far reaching body, the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of United States and Canada, will hold its annual convention in Ottawa during the week of May 26.

Announcement of the convention came from Local 306 of New York through its corresponding secretary, M. J. Rotker, who also announced the election of his local's delegates to the conclave. Sam Kaplan, president of 306, Sam Goldfarb, business representative, and Alex Polin, of the executive board of the same local, will represent it at Ottawa.

The elections were held at Mansion Hall, Brooklyn, on April 2. Lively interest was demonstrated in the balloting, showing that 306 is alive to the occasion. At the same time, Edward J. Wilson was elected a member of the executive board.

# FIGHT RAGES ON BEST ADVERTISING

## Country-wide Scope in Discussion by Exhibitors on First National Policy Restricting Advertising to the Trade—Attitude of Producer and Showman Paralleled in Able Statements from Both Sides

MORE big guns arrive at the front this week to add to the roar started in the Moving Picture World's issue of March 22 when William Sievers of St. Louis fired the opening shot of First National's campaign on the restriction of its advertising to five trade journals. So far as the realm of motion pictures is concerned, the shot heard round the world from Concord in Revolutionary days now has its commercial parallel. Not only are exhibitors from all parts of the country contributing their share to the joy of the nation, but in this issue Paramount comes forth with a defense of its policy of using journals outside the immediate realm of the trade publication.

The attitude of the big exhibitor may be parallel with that of the big producer by comparing the statements of I. H. Ruben, of Ruben & Finkelstein, owners of a chain of fifteen theatres in the Middle West, and of Walter E. Greene, vice-president and managing director in charge of distribution, who champions the Famous Players-Lasky campaign for expending a million dollars a year in national advertising. Unquestionably both of these men and the forces they represent have the advancement of the moving picture at heart; but it is plain from their separate statements that there is a vast difference of opinion.

It is a curious coincidence that Mr. Ruben quotes in his statement a conversation between himself and Adolph Zukor, dating back two years, and centering about Mr. Ruben's opinion on Mr. Zukor's two-million-dollar advertising appropriation, while printed herewith is a "comeback" on Paramount's campaign of yesterday and today.

If in carrying forward this idea begun by First National the Moving Picture World can help coordinate the producing and exhibiting ends of the industry so as to advance the deserved power and glory of the screen it will have been richly rewarded.

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### By Eddie Foy

Proprietor and Manager of the Columbia, Colonial and Ideal Theatres, Dallas.

SAVING and conserving the exhibitor's time, enabling moving picture producers to devote more money to the actual production of the picture and thus turn out better pictures for the public, the moral uplift of moving picture advertising, the cessation of the expenditure of huge sums in worthless advertising, these are some of the things I believe are due to the First National Exhibitors' Circuit trade journal advertising policy as it was written about by Mr. Sievers of the New Grand Central Theatre, St. Louis, Mo., in the last week's issue of Moving Picture World.

Moreover, it is my opinion that moving picture companies should adopt the First National's trade journal advertising policy and thus make the benefits derived from such a system more noticeable in the better pictures, which are sure to come if the present harum-skarum waste of money is stopped.

Men who run neighborhood shows know that the matter of time is one of the most needed essentials in the moving picture business. There is not an angle of theatre management that requires the careful thought for every little detail that is so characteristic of the neighborhood show house.

It is safe to say that when it comes to the time for booking pictures, the manager is at wit's end. He doesn't know where to start. He sees a score of so-called moving picture trade journals scattered about him. This source, of course, is recognized as the correct way of determining what pictures would please your office and swell the box office receipts. But does he read that mass of literature known as the trade journals? Not on your life. I'll guarantee that sixty per cent. of it, more than that sometimes, is thrown in the fire. I know it to be a fact that many magazines are thrown away unopened.

I think that the favorite magazines moving picture exhibitors like to throw away are those that contain a little bit about every imaginable kind of theatrical advertising. Those that tell of three ringed circuses, carnivals, country fairs, balloon races. It really must be disgusting to the moving picture exhibitor who has his heart in his business and who wants to see the moving picture game lifted steadily upward instead of cheapened by the lack of judgment of some of the advertising departments of various concerns who insist on dragging the moving picture game down to the cheapest levels all for the sake of the publicity—which, when it is accrued would never sell a picture if the adver-

**Sheep and Shepherd Hearken to It—It Comes from Out the Firelight—And It Can Be Heard at the End of All—What? Why, "The Love Call."**

Dainty Billie Rhodes and the giant westerner, Art Hoxen, are the strong principals of this forthcoming Exhibitors Mutual feature.

tisement was inserted in that dinky publication for a year steadily.

I think the Moving Picture World is advocating a laudable movement when it backs up the First National's trade journal advertising policy. I think the World is absolutely right in its stand and I further think that the time will come, although it may be some time before some of our more backward advertising managers realize that half of the advertising is useless. To me five of the leading trade journals are sufficient for the insertion of motion picture advertising. I can't for the life of me see why the advertising department's quota for the exploitation of pictures should be grossly squandered by us in publications to which our business is only an incident or a side line with nice, fat advertising appropriations to pick on and which, consequently, as every live exhibitor can see, do not sell pictures for the advertisers who indifferently insert their ads in every magazine that has an advertising solicitor.

**Would Support Strictly Trade Papers.**

By my stand I don't want to indicate that I have a personal dislike for carnivals, fairs and other sorts of entertainments. I think all of the foregoing are nice forms of amusements. I do, however, object to having a motion picture ad inserted in a book where the editorial comment of that book is entirely directed by the size of the ad placed in the back of the book. This sort of advertising so far as the exhibitor is concerned is absolutely no good. The only way to magnify and keep alive the periodicals that are valuable to the life of the moving picture business is to advertise in only those magazines which can be relied upon to print comment and advertising matter that is wholly to the interest of the moving picture game. The magazine that depends upon the moving picture business solely for its existence is, in my opinion, and I believe I voice the sentiment of thousands of exhibitors in the United States, the journal that should be supported by the money spent under the guise of advertising in the picture play game today.

**Trade Papers Help Him Decide.**

In my business I run mostly second run pictures. To be very frank I determine what pictures I shall run by what appears in the trade journals and how the pictures I am interested in fare at the hands of the first run theatres. I noticed in the trade journals that "The Romance of Tarzan" had a great run all over Texas. Naturally I booked it for my theatres.

I was well aware of the fact that Anita Stewart in "Virtuous Wives" enjoyed one of the greatest runs ever known to a picture in Dallas. I broke all attendance records at the Queen Theatre. Hence, struck as I was by the splendid line of advertising about "Virtuous Wives" that I read in the five trade journals I immediately went to work and booked the picture. It will not come to me, however, until the third run. I understand that Leon Gohlman, manager of the Rex Theatre in Dallas, has booked it for March 19. Undoubtedly it will score a triumph and perhaps break the Rex's attendance record.

I believe I express the sentiment of all exhibitors when I say I'm heartily in favor of the First National's trade journal advertising policy.

## By Edward J. Hiehle

**Hipp Garden Theatre, Parkersburg, West Va.**

I WANT to say that the First National Exhibitors' Circuit's policy of advertising in the five trade papers devoted exclusively to the industry covers the field completely. There is not a successful man in the business that has either the time or inclination to wade through half a dozen trade papers to get the information he desires and depends upon. If he can do this his business is not what it should be.

Advertising in various mediums that devote only a part of their space to the picture industry is unprofitable and unwise, in my estimation, because it does not reach the persons for whom it is intended and in many instances it cannot be depended upon owing to the fact that favoritism is often shown.

I have read with a great deal of interest the article by William Sievers in Moving Picture World of March 22 and wish to emphasize one point that he makes and that is that advertising today must be absolutely truthful.

**Medium Must be Dependable.**

There is no sense in advertising in a medium which cannot be depended on, no matter how honest and fair the advertiser himself may be. Your advertising medium must have the confidence of those whom you wish to reach and the five trade papers devoted exclusively to the "craft" can be trusted while any possible doubt in regard to the other mediums tends to spoil the entire effect of honest, truthful advertising in these mediums.

I take but two trade papers to obtain the information that is so necessary to me. I take but two because I have time to read no more and because I find that I can get all the essentials from two papers devoted exclusively to the industry and on which I can rely.

**Dissecting Two Trade Papers.**

*Had I the time I would not be inclined to bother with others as the two paper cover the field and meet all my needs.*

I take one trade paper because I believe its material is snappier and more to the point. I get what I want in concise form and I get something of practical value to me. I take the second trade paper because I believe its reviews are more dependable. I not only wish to know that a picture is good when the review says it is good, but I want to know that it is bad when the review says it is bad.

The policy of devoting all advertising to five mediums which depend wholly upon the trade is a practical and sane policy. Endless waste, much time and much more money is to be saved by eliminating the duplication that has been a bugbear and a nuisance to exhibitors in the past few years.

**The Wolverine Special.**

Coming to the screen in Fox's "Wolves of the Night," with William Farnum and Louise Lovely.

## By J. H. Silliman

**Manager the Downer, Liberty and Miramas Theatres, Milwaukee.**

IN my opinion the First National Exhibitors' Circuit has adopted an excellent policy of advertising. Five magazines are all that any exhibitor can read—if he has time to read more he isn't much of an exhibitor! The producers are advertising to the exhibitor, not to the public, and it is useless for them to try to advertise in magazines that are interested in the film industry only to the extent of what they can get in advertising reviews as the gauge for what they render in so-called news service or for general public reading. If they have additional money they care to spend, it could be expended much more wisely by giving it to the exhibitor in the different localities and letting him use it for local advertising.

**Demands Honest Criticism.**

What we need more than anything else is honest criticisms in the trade papers. I am up in arms against the unfair reviews at this particular time. I canceled a certain program more than a year ago because it was getting so "punk." Then a few weeks ago I began reading wonderful reviews of certain features on that program in a certain trade paper. I thought perhaps the company had been bolstered up with some good players, and perhaps had some really good features, so I contracted for it for a year. I ran three of the plays at the Liberty. The first one was awful, but I thought the next might be better. It was worse! Then I ran a third one to make sure that they were no accidents on an otherwise good program, and that one was worst of all. I canceled the program immediately, but there are four more to come, owing to the four week cancellation clause in the contract.

**Here's Where Fred Aiken Blushes.**

The exchange managers could help matters considerably by being a little more truthful with the exhibitors. For instance, one exchangeman that I know will say, "Boys, this is a very poor picture. Book it on a week day, and don't advertise it much!" Then he will come along and say, "Here is a crackerjack. Book it two days!" And it gets the two day booking. That man is Fred Aiken, of Chicago, and he is the squarest guy I know in the film business, and he is known all over the country with that reputation. Other managers, who advertise every subject they have as an A No. 1 picture, would find his policy much more paying in the end. Of course, this could be remedied by hav-

ing fair criticisms from the trade journals, but that is an ideal state that will never exist, I fear.

Even the sole magazine that attempted to give fair unbiased criticisms has taken on advertising, and the Lord only knows what will become of exhibitors now!

## By Leon S. Gohlman

**Manager Rex Theatre, Dallas.**

I BELIEVE the Moving Picture World is taking a forward step by starting this discussion of the extravagances of advertisers who spill their advertising all over the map in their unmeditated efforts to tell exhibitors all the wonderful things they can think of about their respective productions. It is a constructive step. Why in the world should the various film companies spread their advertising over all creation, into yellow-back novels, oil magazines, church weeklies, prayer books—in fact anything that will take them, when in truth there are only a few ways to sell the pictures and that is to place the ads and the right kinds of ads in the leading motion picture trade journals.

The First National Exhibitors' Circuit believes that by exploiting its stars and films in the five leading moving picture trade journals in the United States it can co-operate best with the exhibitor.

**Sees No Need for Five.**

That's exactly right, only I don't see the need for five. I can take you all around this block and I'll bet you won't find one man out of ten who uses more than three of the trade journals. But when you say five, then I know you've got enough journals to get your films from. Personally I don't use but about three journals myself.

But when it comes to getting them—oh, boy—I'll bet I get about twenty-five a week. I get so many that sometimes I send them to the furnace and have them used for fuel. And the only reason I don't is because I think that some, unthinking moving picture company's manager paid out good money to advertise in the various books and then I relent sufficiently enough to order the porter to take most of them to his home and show them to his wife and children.

As an exhibitor I want to say that it's my idea that scattering the advertising is the most unforgivable form of extravagance. It's not fair to the public and it's not fair to the exhibitor.

**Same Old Stuff: Exhibitor Pays Freight.**

It's just the same old proposition of "Smith pays the freight." The film company hires a star, builds a wonderful studio, employs high salaried scenario writers, buys everything known to mankind to produce wonderful pictures. After the picture is produced, then the advertising department takes a hand in the business. Is it fair for the ad department to plunge head over heels into a whirlpool of publicity, never noticing whether any of it is going to be of value or not. I don't think it is right. It's not right by the public and it's not right by the exhibitor. The exhibitor has to pay for every cent of that advertising and the public has to pay the exhibitor.

**No Earthly Reason for It.**

There is not an earthly reason for it, in my opinion, and I can say without egotism that when The Moving Picture World pulled the curtains aside on this evil it was not a matter of surprise to me, for I had been thnking about it for some time. There is no reason why a magazine depending upon its advertising from various sources should be selected as a magazine in which to place advertising matter which is desired to attract the attention of moving picture exhibitors.

I can say without fear of successful contradiction that there are many magazines which will boost a picture to the skies for the price of a fair-sized ad. What I want to know is, of what earthly good is a magazine of this sort to the exhibitor who must rely entirely on the merit of his pictures or suffer the consequences—and this means failure.

**When Advertising is Folly.**

There are magazines which cater to the drama, the variety stage, the carnival and the circus. They cater to anything they can get a dollar from for advertising. And yet many moving picture companies insert their ads in journals of this sort. It is folly, I think, for a sensible advertising manager to allow his ad to be placed in a magazine where every thinking theatre manager knows the little editorial boost that follows in the section allowed for picture plays is paid for by the ad.

Let us illustrate the advertising policy just this way. For instance, in the city of Dallas there are four of what we call the largest papers here. These papers reach practically every person who reads a paper in this city. Their combined circulation misses no one. Also in this city there are a dozen school weekly papers, church papers, the Y. M. C. A. and the Y. W. C. A. paper. All of the high schools, and there are three of them have papers. Four universities and a number of dental colleges publish their official organs. And all of these little journals want me to give them advertising.

**Goes After Circulation Locally.**

If I wanted to do just as many of the film corporations are doing I could give each of these little papers one of my ads. But do I? I should say not. I pick out the three papers here that have the largest local circulation and I hit after those papers. I make the ads as attractive as possible and as appealing as possible and concentrate on those papers. And I get good results from doing that. Why should I waste money on many publications that can absolutely not do me the slightest bit of good.

It's the same proposition with regard to the moving picture companies. Why should they waste money on advertising in a bunch of books that nobody who owns a show ever reads. I can't get their ideas. The first thing you know the ad man for some picture company will go looney and advertise his pictures on the cover of some patent medicine booklet.

Some people say there are bad features to limiting the exploitation of moving picture advertising to five of the moving picture trade journals.

**Will Welcome Removal of Parasites.**

Some people think that every little dinky magazine in the country has some sort of a clientelé, and the followers of this bunch will naturally follow its advice about seeing or refusing to see the various pictures presented. But, personally, I think that there are lots of people who would really welcome the removing of the parasites annoying the moving picture exhibitors of this country. They are just li e barnacles growing to the sides of a ship. They do ab-

**Artcraft and Paramount Pictures Are the Only Places Where Pirates and Angels Mix, Hobnob and Consort.**
Mary Pickford is seen on the left in her Artcraft, "Captain Kidd, Jr.," while on the right Shirley Masons appears in the title role of "The Rescuing Angel," her next Paramount.

solutely no good. They just cling on for what little or what great annoyance they may cause.

I know of very few moving picture exhibitors who won't welcome the day when they may peacefully book their pictures from advertising they are assured is truthful and from editorial comment they feel sure can't be purchased by the price of an ad.

Keep up the good work, Moving Picture World. If you can't help us as exhibitors to impress the advertisers with an exhibitor opinion that will help them save money, at least you are proving to us that as a trade journal your interest in the welfare of the exhibitors and the industry cannot be questioned. You have started something. Now, dammit, don't let everyone stop you. Stick with us and we will stick with you.

## By Frank Cook

**Manager of Princess Theatre, Milwaukee.**

WHEN I was in the circus business I read through a certain magazine from which I could gain "circus" information; when I was in the vaudeville business I read another magazine which gave me news of vaudeville performers. Now both of those magazines, as well as dozens of others, have edged in on the motion picture business. When I say "edged" I use it advisedly, for they really are only on the outskirts of the business.

Am I going to go over all the old lines of news that used to interest me to find the news of the motion picture business, which now takes all my time? I should say not! I take three magazines, devoted exclusively to the motion picture business, and I try to read them from cover to cover, and frame my business according to the points I find in their columns, both editorial and in the reviews.

### Would Make Three the Limit

Nothing could be more sane in this day of wild advertising, each producer attempting to outdo his competitors in the amount of space he consumes, than the First National Exhibitors' Circuit's trade journal advertising policy. To limit their field of advertising to five magazines is entirely sufficient to cover the field. In my estimation, it could safely be limited to three, and the two published in this section of the country could be eliminated, according to the amount of special stuff they carry.

I can get through each of them and find the same stuff that I find in the others. Certainly no magazine should be given an advantage; but a motion picture that carries all other lines. One doesn't have to search to a puzzlement to be reminded as why should he look to a jack-of-all-trades magazine to learn how to conduct his business in the most profitable way.

### Importance of Unbiased Magazine.

I can't overestimate the importance of having an unbiased magazine not afraid to state its honest opinion of a feature, regardless of the size of the ad carried. Even in towns the size of Milwaukee we do not always have a chance to see a picture before we book it. Milwaukee exchanges are merely branches, in most cases, and do not carry all the new stuff on the floor as they do in Chicago and other places. They favor us all they can with bringing their newest releases up here for a showing, but it isn't possible in all cases, for the films are booked elsewhere. Some companies do not even have a branch here.

*How are we to know of the film, the true value of it, if we are deceived and misled by certain printed matter?* We advertise in that accordingly and misload our patrons *—until they come to the show. We depend on the trade journals to a great extent,* and as for the small town exhibitor I can readily see what a difference the unbiased, straightforward editorial columns will make to him. Let the advertiser say what he likes in his ad, but the journal must make a true review.

### Back Up Ads with Unbiased Reviews.

Long life to the First National's trade journal advertising policy, and may it spread like wildfire. It means money in the pockets of everyone, producer and exhibitor alike, for such a rash expenditure of funds in magazine after magazine is simply a waste of money that eventually comes from the exhibitor. It is practical to the highest degree, provided the magazines back up the ads with honest reviews, and it means a conservation of funds that heartily will be indorsed throughout the country by every exhibitor.

## By I. H. Ruben

**of Ruben & Finkelstein, Owners of a Chain of Fifteen Theatres.**

The following statement is made by I. H. Ruben of Ruben & Finkelstein, owners of a chain of fifteen theatres in Minneapolis and St. Paul and holders of the First National Exhibitors Circuit franchise for the Minneapolis territory, after his return from a six weeks' trip to the Pacific Coast where he has been visiting the studios and studying moving picture conditions generally. Mr. Ruben, during the week, made the rounds of key cities, from Los Angeles to Seattle and from Tacoma to Vancouver. He returned to Minneapolis bubbling with enthusiasm and optimism over the prospects for the future of the industry.

THE trouble with most exhibitors, distributors and producers is that they become too much engrossed in their own immediate field, get stuck in a rut and lose sight of what's going on elsewhere. What they need is to get out and study conditions generally. This is my belief at any rate and I try to practice what I preach.

Fortunes are being indiscriminately flung to the four winds by certain of the producers and distributors in wasteful and unproductive advertising. Nothing has been a greater detriment to the moving picture industry as a whole, and in order to place that industry on the substantial footing it deserves advertising methods must be placed upon a common sense basis.

First National's policy against duplication in advertising and limiting its field to the five recognized leading moving picture trade journals is, in my opinion, very wise.

### Trade Papers Solve Problems.

The so-called trade journals and other publications covering the field in a slipshod manner are non-essential to the industry. There is no question about that. If a man gets into a rut as a rule he goes to the Moving Picture World, the Trade Review or one of the other three papers. Here he frequently finds a solution to his problem. The World, for instance, goes into detail on the subjects which are paramount to him. Like the leader of an orchestra who has his program carefully arranged, it gives him in condensed form just what he wants to know.

The other publications—parasites they might be called—are rehashing this stuff over and over; it goes from one end of the country to the other and by the time it reaches the exhibitor in its finally rehashed form, the garbled matter is unrecognizable from the original.

### Leaders Should Be Encouraged.

Producers and distributors are throwing away their money in exploiting their productions through these unnecessary mediums. We must encourage the big trade publications, the leaders, and the advertisers must spend more money on them instead of the others in order to get the right kind of results for the whole industry.

If an exhibitor has five papers in his town and he advertises in all of them without regard to the kind of medium he is using, he is just simply wasting money, losing time and taking up a lot of space. He should select the one or two that he knows he can count on, and which he knows command the respect and confidence of their readers.

You've got to put all your punch into the medium you know is delivering the goods. I told this to Adolph Zukor two years ago when he asked me what I thought of his $2,000,000 appropriation for advertising purposes after he had expended the same.

### When Advertising Is Not Advertising.

"Why in hell didn't you ask us in the first place?" I asked Mr. Zukor. "The exhibitors of the country could have told you that you were throwing a lot of money away. You could have saved at least $1,000,000 and got even better results.

Mr. Zukor had spent half a million dollars on billboard advertising. The arrangements for all this billboard advertising were made with a national billboard organization in New York City, and of course Mr. Zukor did not know just how all this advertising had been placed. Some of the billboards were under viaducts and in hidden places where no one would be likely to see them. I knew personally that this was a fact because I took an automobile trip around Minneapolis and checked up a lot of the posters which had been placed in ridiculous places. I told Mr. Zukor just what I had found. It was a revelation to him.

At the same time the producer and exhibitor should bear in mind the fact that the exhibitor is advertising the same picture on his own account. I said to Mr. Zukor:

### Should Co-operate with Exhibitor.

"When I need any billboards I go around and pick my own, and after that what the billboard people have left you may get. You should co-operate closely with the exhibitor and you would get the benefit of some of his advertising expenses. You could have cut that $2,000,000 appropriation down to $500,000 by more judicious magazine and billboard advertising and you would have done at least as well and likely better because your publicity would have been driven home through only the proper channels.

"How can you inspire confidence in us exhibitors by spending a lot of money on foolish advertising? You fellows make big appropriations to put over

# MRS. EXHIBITOR BUCKLES ON SWORD

## Wife Who Helped Pennsylvania Showman to Success in Small Town Scores Those Small Minds Which Hide in Dead Morality the Living Open Sunday Question

OUT in the wilds of Jeannette, Pa., Oliver A. Kihchel and his wife have fought the good fight of the exhibitor ever since the day, ten years ago, when they completed their honeymoon by purchasing the Eagle Theatre of Jeannette for the wondrous sum of $400. The material fact that their investment is now worth thousands is, in the main, aside from the glory of their fight. Mrs. Kihchel, the advertising and publicity genius of the "concern," has helped her husband lift the Eagle out of the ruck and rut of smug, complacent showings and place it in the two and three day run class in a town of barely 10,000. The story of their successful struggle was printed in our issue of March 1.

Herewith is an article contributed by Mrs. Kihchel on the question of Sunday motion pictures in Pennsylvania. If the intelligence and broad-mindedness displayed by this discussion were seated in the mind and heart of every exhibitor in the country, then indeed their screens would hold a power not lightly to be reckoned with by the narrow spirited outsiders who try to force their own dead morality down the throat of America's public. It is an article of which moving picture showmen throughout the country should be proud.

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IN regard to the Sunday opening movement for moving pictures in Pennsylvania, let us bear in mind that the widest possible law would not make attendance obligatory for anyone; while a restricted law would, on the contrary, cause to seek objectionable diversions on Sunday many who have not the means to afford such recreations as golf, excursions, autoing or attendance at the country club, where all manner of diversion is to be had by the moneyed class.

We are still in the experimental stage on the "Sunday or not" question. We are not qualified to judge of the taste of a pudding until we have sampled it. Just so with the Sunday movies. No evidence can be submitted until the experiment in regard to an open Sunday is tried out.

**The Church Is Not the State.**

We see no evidence in what has been submitted by the protestors. Not one of them has thought sufficiently to prepare a well digested and comprehensive code. Great minds have threshed the question so thoroughly that they are convinced an amendment of the "blue laws" is an absolute good to society at large, when one takes into consideration the fluctuation of society and the general unrest attendant on the past war and post war conditions.

Some think that the movement should be regulated by the church. The main point is that attendance at Sunday movies rests wholly with the individual, should the State permit Sunday recreation of such educational value as motion pictures and musical entertainments.

The Church is not the State and the State is not the Church. Divergence of opinion is the stepping stone to something better, something fuller. The motion picture exhibitors do not wish to appear sacrilegious; they do not wish to break God's law; they do not wish to break man's law. Therefore they are open to conviction.

### By Mrs. A. Kihchel

**Exhibitors Amenable to Local Opinion.**

Should an amendment of the blue law come, and should the motion picture exhibitors be found to contribute to the degradation of our people instead of providing an innocent means of resting mind and body of our working classes and others, the exhibitors would readily consent to a local referendum on the matter. There are black sheep in every fold. It is not only the churchman who is found infallible as to religious propensities; neither are all exhibitors saints.

The question is, shall the men who cannot afford autoing, golfing, or attendance at the country club be restrained from seeking recreation on Sunday, the day on which they are in a receptive mood for enjoying real recreation? Or are they to be kept in a state of unrest?

**Pictures Will Maintain the Balance.**

The prohibition law has to be taken into consideration as contributing to this state of unrest. The motion picture

**Mrs. A. Kihchel.**
The wife-partner with an interest in higher things.

would fill the gap, prevent the seeking of a degrading type of "pastures new," and create a much needed balance for men who need the help of this uplift. This side of the question is to be considered and considered gravely.

Are you willing to help keep the balance, we ask the opposition? Are you willing to help in a crisis? A crisis is imminent if justice is not meted out to the workingmen. Witness the horrors of Bolshevism in the world at present.

**Unrest Is Bolshevist's Right Hand.**

A dissatisfied man is as dough in the hands of the unprincipled Bolshevist agent. An unsatisfied man is one sought by the Bolshevist to spread the foul insidious propaganda of his kind. The best way to down Bolshevism is to let the working people know we have their interest and consideration at heart.

The church delegates have said: "The exhibitors are in it for the money." Admitting so, the moving picture promotes the happiness, comfort and physical well-being of workingmen. We hold the ministers of all denominations in real reverence. They deserve all credit and the highest salaries they can command. We aim not to conflict with them. Local self-government readily permits of experimentation on this mooted question. And the question is the outcome of the needs and convictions of the community.

**Exhibitors Want Society to Benefit.**

Our wisest course seems to be to leave such questions to the civil rather than to the canon law. As many of our leading ecclesiastics and statesmen are discussing this matter it would be to the interest of the people to keep from "getting hot under the collar."

We exhibitors are not so black as we are painted. We are ready to be swayed to the side of the good no matter what the outcome. The film people showed us "our boys" and showed the boys over there "our people" when the boys needed us and we needed them. The film people did this gratis.

Think the matter over. We cannot expect an equal understanding or knowledge of the question for all as to the situation. But we can expect an equal voice in the agreement to serve the public. The time has come when the logic of facts is self evident. We remain law-abiding citizens.

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## Mt. Vernon Plaza Will Be Remodeled by Corporation

MANAGER H. H. HICKS, of the Plaza Theatre, Mount Vernon, Ill., recently announced the incorporation of the Plaza Amusement Company for the reconstruction and enlargement of his present theatre, the capitalization being $18,000, the estimated cost of the improvement.

The company will take over the quarters now occupied by Merrill's millinery establishment, and will thus add to the present Plaza playhouse. The entire theatre will be reconstructed and made fireproof, and finished in a substantial and thorough manner.

The new house will have a seating capacity of 1,000, and, being a downtown hall, will be an asset to the entire community and an important acquisition to the business section. The building will have 7,000 feet of floor space.

The Plaza will be designed as a combination house, with dressing and property rooms, and all the wiring and stage facilities needed to bring traveling companies to Mount Vernon. The interior decoration will not be elaborate, but neat and attractive. The stock of the new company is being disposed of locally.

# ALBANY AND TRENTON ADVANCE SUNDAY

## Sabbath Law Reaches Third Reading in New York Senate and Assembly—Jersey House Passes Bill

Albany, April 2.

OPPOSED by several of the upstate Senators, the Sunday Motion Picture bill permitting shows after 2 o'clock in the afternoon was today advanced to third reading in the Senate, and its fate will be known the forepart of next week. The bill was given a similar advancement in the Assembly yesterday, where but little opposition was manifested. There is a feeling prevailing that the bill has an excellent chance of passage. Representatives of the Exhibitors' League are here and doing all within their power to secure favorable action on the measure when it comes to a vote next week.

**Legislative Opposition Small.**

According to representatives of the exhibitors, the bill has an excellent chance in the Senate. The twenty-two Democrats, naturally enough, will be found lined up in its favor. Senator Charles Lockwood, Senator Thompson and Senator Graves are also said to be in favor of the bill, while the fact that Senator Abeles and Senator Whitley, as members of the committee before which the bill had consideration, voted to report it out of committee, can be taken as an indication of their favorable attitude to the measure when the vote is taken. With the Democrats, these five Republicans will be sufficient to put the measure across so far as the Senate is concerned.

Royal K. Fuller, representing the American Recreation Society, and a former New York Herald man, has been industriously working for the Sunday Motion Picture bill for the last few weeks, visiting chambers of commerce and like organizations in various parts of the state. Mr. Fuller was in Binghamton, Elmira and Ithaca last week, and it is said that his work there will assume the support from the Assemblymen in the southern tier.

The Watertown Chamber of Commerce has also indorsed the bill, and as Assemblyman H. Edmund Machold, chairman of the ways and means, and one of the most important men in the Assembly, comes from near Watertown, it is believed that he will work for the bill. Buffalo and Rochester Assemblymen are solidly behind the bill and support also will come from Assemblymen Welch, Malone and Fearon.

**Assemblymen Work Hard for Bill.**

Representatives working in the interests of the bill are leaving no stone unturned in their efforts to get the measure through the Legislature and in the hands of the Governor for signature. Assemblyman Raymond Kenyon, brother of Doris Kenyon, is keeping close track of the bill in the lower house and expressed himself this afternoon as believing that all three of the liberal bills, the Boxing bill, the Sunday Baseball bill and the Sunday Motion Picture bill will all pass and go directly to the Governor.

It is generally admitted that the Censorship bill, in which little or no interest is being taken, has no chance of passage this session. Everything is now in rules committee and the session is due to adjourn on April 24.

GRANT.

**Alperstein Leaves for South.**

A. Alperstein, treasurer and general manager of the Western Photoplays, Inc., left town April 1 to join Joseph A. Golden and the members of "The Great Gamble" company who have been in the South for nearly two months doing exterior work. He will remain about a week.

## New Jersey House Passes Sunday Pictures Measure

THE Hyland bill providing for motion picture exhibitions, athletic games and other recreations on Sunday passed the New Jersey House April 8. A large number of local and out-of-town exhibitors were in attendance when the measure was acted upon in the Trenton capital.

The bill, sponsored by Assemblyman Hyland, of Essex county, was immediately sent to the Social Welfare Committee of the Senate. A hearing will be held by the committee Monday afternoon, April 7, having been scheduled to allow the opponents of the bill a chance to bring in their reasons against it. Their claim is that they were not given a chance at the hearing in which William A. Brady and other prominent representatives of the industry presented a strong case for Sunday pictures, as given in the April 5 issue of the World. It is indicated that the measure will pass the Senate.

Hugh C. Barrett, Democratic House leader from Newark, was enthusiastic in his support of the bill, and was successful in having it brought on the floor under suspension of rules.

The measure calls for a local referendum by which any municipality can accept or reject the law, and also for city licenses for Sunday moving pictures or any recreations when conducted for profit.

## Palisade Laboratories Seeking Additional Help

ACCORDING to H. J. Streyckmans, Managing Director of the Palisade Film Laboratories, Inc., things are booming in the big plant at Palisade, N. J., just across the river from 129th street, as evidenced by an advertisement in this week's World seeking additional help.

"The present crew is probably the greatest ensemble of expert laboratory workers ever got together," said Mr. Streyckmans. "In adding to our forces the same discrimination will be exercised as was shown in getting the original crew together. We have positions open for high-class employes in all departments, as it is not our policy to drive our men beyond their capabilities, which is a current evil, and always has been, in film laboratories.

"We are taking on additional contracts for pronting and developing, on which we shall commence work within a few weeks, and we wish to insure the same high quality of service which has made the Palisade one of the foremost laboratories. We number among our clients America's foremost producers and distributors.

"Great strides have been made in the technical end of the film business in the past year or so, and only a modern plant, completely equipped with the most up-to-date machinery, can turn turn out from fifty to a hundred prints of a subject and have them all perfect. We are prepared to get the utmost out of a negative, and to furnish any variety of single and double tones and tints. The advice and assistance of our technical staff is at the service of our clients without extra charge.

## Bech, Van Siclen & Co. Organize Export Branch

THE large exporting and importing firm of Bech, Van Siclen & Co., Inc., with headquarters at 45 East Seventeenth street and branch houses in nineteen of the largest cities in the world, has arranged with L. C. Wheeler to form a film exporting department to to be operated along the same broad lines as the other departments.

Having heretofore only engaged in the film export business in a minor way, according to the demand of their numerous customers throughout the world the firm has decided to enter the field definitely and decidedly. Well established already with branch houses in foreign countries, they will be able to distribute their products and reach every foreign market.

Mr. Wheeler was at one time an official of the Selig Polyscope Company, of Los Angeles and Chicago, and but recently returned from Europe, where he was in charge of distribution of Government pictures for the Committee on Public Information.

Immediately upon signing contracts Mr. Wheeler purchased the world rights for J. Stuart Blackton's "A House Divided." Also he purchased "Wild Honey," starring Doris Kenyon.

A third picture was added to the list, "Caliber 38," Edgar Lewis' production starring Mitchell Lewis.

## Schaefer Is in New York to Attend Board Session

PETER J. SCHAEFER, president of National Exhibitors' League, is in New York, coming here to preside at the meeting of the board of directors to be held at the Hotel Astor Thursday, April 3. Mr. Schaefer contemplated remaining in town until the following Monday. He had intended to remain until after the Motion Picture Club's ball to be held at the Hotel Commodore on April 11, but urgent business obliges him to return to Chicago.

Mr. Schaefer reports a hundred per cent. exhibitors' association in Chicago that is working hard with most hopeful prospects, to defeat the establishment of a state censorship committee in Illinois. The subject comes up before the State Senate at Springfield next week. Mr. Schaefer will incidentally take up at the directors' meeting the question of a New York local exhibitors' league and other matters of national importance to the exhibitors, possibly the question of the national convention of 1919.

J. M. Mosher, Buffalo exhibitor, will be in New York until Monday, April 10.

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Sam Suchno, well known exhibitor of Albany, was seen on Broadway this week.

# STEADY MOVE TOWARD SUNDAY OPENING

## Committee of Association in Charge of Campaign for Progressive Laws Reports Advance in Eight States

THE committee of the National Association of the Motion Picture Industry in charge of the campaign for Sunday opening before the legislatures of a number of states consisting of Arthur S. Friend, Lewis Innerarity and R. H. Cochrane, has reached a point in its work where favorable action is likely to be taken within the next few days by the legislatures of several states. The committee has the voluntary and active cooperation of the American Recreation League, of Washington, D. C.

Producers are behind the committee in its work, and through their representatives in the states affected are putting on an aggressive campaign. All of the news weeklies are carrying the message of Sunday opening to the public, and in addition to this the various producers are putting trailers on their features.

Slides, too, are being distributed among exhibitors.

**Situation in New York.**

The situation in the various states where legislation has reached an advanced stage is as follows:

The Thompson-Donohue bill, providing for Sunday motion pictures under local option, was advanced to the order of final passage in the Assembly Tuesday.

The Assembly Codes Committee which had had under consideration the bill introduced by Assemblyman Donohue, providing for Sunday motion pictures, reported it out on March 26, but later decided to amend the bill so as to make it conform with Senator George F. Thompson's bill, which was reported out of the Senate Codes Committee the same day by a vote of 6 to 4. It appeared that the provisions of the Thompson bill were considered more favorable than the similar bills prepared by Senator Foley and Assemblyman Donohue, and for that reason, the Thompson bill was substituted.

The Thompson bill is now in a position to be acted upon by both branches of the Legislature.

**How It Stands in New Jersey.**

The Hyland bill No. 291, has been reported favorably out of committee in the Assembly and was expected to be passed by the Assembly Monday night. Instead, however, the bill was re-committed in order to permit of further hearings. This bill, which permits motion pictures, recreations and concerts on Sunday, has been amended to meet the objections against the original measuse in the Senate.

This bill should not be confused with the bill of Assemblyman Siegler, which has already passed the House. The Siegler bill has to do only with the permission of motion pictures, games, recreations, concerts, etc., on Sunday in the public parks regulated by the state.

**The Connecticut Prospect.**

The Senate has passed, by a vote of 26 to 3, a home rule Sunday Motion Picture bill similar to the one pending in the New York Legislature. Favorable action in the House is expected at an early date. Connecticut presented a peculiar situation. Sunday pictures have, of course, always fallen under the jurisdiction of the old blue laws. But the Bolsheviki have been gaining a foothold in the state, and in Waterbury three weeks ago 190 propagandists were arrested. The situation was becoming alarming, and the Sunday motion picture bill was widely advocated by Americanization and other patriotic organizations as a check to the tide of discontent. It is believed, with confidence, that Sunday pictures will prove a most effective remedy.

**Temporary Set-Back in Colorado.**

The Kelly bill, repealing the Sunday closing law, has passed the House by a vote of 49 to 14, but met defeat in the Senate, 18 to 11. H. T. Nolan, President of the Rocky Mountain Screen Club, and State Chairman of the National Association of Colorado, sends word that many opposing Senators stated that if the motion picture people had confined their measure strictly to a repeal of the prohibition of Sunday pictures, instead of trying to open all amusements on Sunday, they would have voted for it. The campaign managers have accordingly decided to renew the battle in the manner suggested.

**Kunsky Optimistic for Michigan.**

The last report from State Chairman John H. Kunsky, of Detroit, was most optimistic. The bill legalizes Sunday amusements and was reported out of the Senate committee five days after it was introduced, and although it has been before the body awaiting action for some time, it is expected that it will pass the Senate without much trouble when it comes to a vote. Prospects are similarly favorable in the House.

**Hale Hamilton Well Met.**
At the Metro studios on his new comedy, "After His Own Heart."

**As Seen in South Dakota.**

The Sunday closing bill was introduced in both branches of the Legislature, but was promptly killed. The South Dakota exhibitors had the active co-operation of the Minneapolis Film Board of Trade, through the chairman of its legislative committee, F. S. Meyer.

**Facing a Fight in Iowa.**

The Sunday opening bill has passed the Senate by a large majority, but is facing a hard fight in the House. State Chairman A. H. Blank, however, is hopeful of the ultimate success of the measure.

**Favorable Report from Ohio.**

The Ohio bill, fostered by the Ohio State Screen League, takes the form of amendment to one of the sections of the general code now in effect. This section is a general prohibitory Sunday law. The amendment provides that "municipalities shall have the power to regulate or forbid the exhibition of the projection of motion pictures on Sunday subject to the sections of the statutes provided for the initiative and referendum." In other words, while it is still in the power of any community, acting through its counsel or other governing body, to prohibit motion pictures on Sunday, the amendment permits absolute local option in the matter.

This amendment has been favorably reported in the House, and final favorable action in both houses, is hoped for in the near future.

## Universal Exchanges Aid in Sunday Opening Fight

THAT Universal is lending valuable assistance to exhibitors battling anti-Sunday picture legislation, pending and now in force in various states, is evidenced by the reports of various organizations received by Universal executives during the past few days. At the request of President Carl Laemmle, various Universal exchanges have assigned special representatives to work with exhibitors' organizations in carrying on their campaigns against Sunday closing and Mr. Laemmle personally has written numerous letters and appeared before various legislative committees presenting the exhibitors' case and urging that proposed legislation be voted down.

The International news reels released tri-weekly through Universal exchanges contain trailers asking the public to sign petitions against Sunday closing and to aid in the fight against anti-Sunday bills. Universal has had special trailers of similar nature made for attaching to features comedies and short reel subjects in various states where "blue sky" legislation is at issue.

**Screen League's Sunday Bill Scores.**

The bill introduced in the Ohio House of Representatives by the Ohio State Screen League, to make the showing of moving pictures on Sundays possible in all communities, through local option elections, scored considerable success the week ending March 29, when it was reported upon favorably by the Cities committee which was considering it, and went back to the house for an early vote.

The vote on the bill is expected be-

fore April 10. If the house acts favorably, it has excellent chances of passing the Senate.

A big delegation of exhibitors from Cleveland, Toledo, Akron, Columbus, Dayton and Cincinnati, will be in Columbus when the bill comes to a vote in the house of representatives.

**League Takes Up Sunday Question.**

The increasing agitation, both at Columbus and in Cincinnati, on the part of professional reformers and "blue-stockings," in favor of stringent legislation enforcing the Sunday closing of picture theatres, led to a special meeting of the Moving Picture Exhibitors' League of the Chamber of Commerce in Cincinnati recently to discuss ways and means of meeting the situation. No action was taken regarding which details can be published, but the matter was discussed from every angle, and one of the means which will undoubtedly be taken to fight the move for Sunday closing will be the liberal use of publicity. The exhibitors are firmly convinced that the public does not favor Sunday closing, and that if the threatened shutdown of this innocent form of amusement is spread before people in its true light, public sentiment will be aroused to the point of balking the "blue-stockings."

# SUNDAY OPENING HAS STRONG BACKING

## American Recreation League Getting Behind Nation-Wide Movement for Liberal Observance

SUNDAY opening was the topic of discussion at the banquet of the Film Exchange Managers' Association of Washington, D. C., when Richard W. Austin, president of the American Recreation League, and Ulysses G. Glick, of the same organization, told of what was being done to further the motion picture plan of entertainment in combating red flag socialism and bolshevism. This event was one of the most noteworthy in the history of the managers' association.

It was staged at Harvey's, where a colored orchestra kept things lively between speeches. President Smeltzer, manager of the World Film Exchange, introduced Mr. Austin. For some time past a great deal of interest has been centered in the proposals of the American Recreation League, and Mr. Austin held his audience for a half hour or more.

Mr. Austin referred to the banishment of the saloons and the need for a substitute. That substitute is the motion picture theatre with its price within the reach of even the poorest of our people.

**Believes Strongly in Pictures.**

"I believe in motion pictures every day in the year," he continued while his audience applauded, "and I have said so over my signature, have said so before some of the legislative committees of the country, and will continue to say so everywhere. I do not know of any good, sound reason in opposition to it.

"We have had a practical demonstration, as I told the New Jersey legislators, the other day, right here in the motion picture theatres of the National Capital, where pictures have been the greatest thing in the world for the thousands of Government workers who came from all over the United States to make temporary homes here during the period of the war, and who would have been deprived of almost all amusement and recreation had it not been for them.

"I think that the people who patronize the motion picture theatres get more for their money than from like amounts spent for anything else in the way of amusement—they receive amusement, education, the pictures depict travel, history, art, and all of the every day events in the world's history. I do not know of any agency during the war period, that really furnished the same amount of interest and information that the war pictures furnished to the American people.

"The ministers of the country are making a mistake in fighting clean, healthy, wholesome motion pictures on the Sabbath Day. If I were a preacher, I would preach a half hour on Sunday and have motion pictures for an hour. It would carry the scriptural story with it. I read an article in a newspaper the other day stating that a minister in New Jersey was going to do that."

**Elaborate Menu Served.**

Immediately following the conclusion of Mr. Austin's address, a string of waiters served a very elaborate menu, and when the cigars were lighted, Mr. Glick led an informal discussion on censorship, participated in by Oscar A. Morgan, manager of the Famous Players-Lasky Company's exchange; Harry M. Crandall, owner of a string of first-class motion picture theatres; Manager Champion, of Pathe, Inc.; Ben P. Rogers, manager for the Fox Film Corporation, and Sidney B. Lust, president of the Super Films Attractions, Inc.

It was pointed out that Congressman Randall, of California, would seek to have his national censorship measure acted upon early during the coming session of Congress, and means of combating such action were discussed. The faults of censorship were talked of, and some of the strange activities of members of the various boards were recounted.

The motion picture men declared against the need for censorship, and Mr. Glick assured them that the workingmen of the country were with the picture people in every fight that is right. Motion pictures are the poor man's amusement, and he would not tolerate too much tampering with his privilege.

Mr. Crandall stated that the reformers were getting themselves into a very perilous position, because of their activities. He declared that the prohibition movement is a most unpopular one and may stir up strife, and that industry must prepare itself for a censorship movement because these people must have something to occupy their time.

Mr. Lust, chairman of the association's committee in charge of the distribution of the Victory Loan films, stated that at a meeting of the board of directors of the Washington Chamber of Commerce held earlier in the day, the activities of the motion picture exchange managers and exhibitors in doing their part to float the loan were commended.

**She's In Again!**

Is Mabel Normand, this time in her Goldwyn, "The Pest."

**Cadets Parade for "Humanity" Film.**

Twelve hundred uniformed cadets from the three big high schools of Dallas paraded the business section of the city with bands playing and colors flying to see "The Heart of Humanity" at the Hippodrome Theatre, March 28.

The cadet regiment carried signs "We Are on Our Way to the Hippodrome to See Heart of Humanity." The young student soldiers cheered themselves hoarse during the feature film's presentation.

The advertising stunt, which was one of the most successful ever arranged here, was the idea of Manager Ned Depinet of the Consolidated Film and Supply Company. He worked out the big high school parade with the cooperation of the Dallas Times Herald.

**Reginald Warde in Los Angeles.**

Reginald Warde, New York exporter of American films, who handles the output of Christie productions for the entire world outside of the United States and Canada, is in Los Angeles in the interests of the producers whom he represents.

Mr. Warde declares that he has booked the product everywhere except in Germany and Russia. It is his belief that conditions in those countries will soon warrant his making a trip there for the purpose of making arrangements to show his pictures in the numerous theatres which were doing good business before the war.

**Fans for Norma Talmadge Fans.**

A big fan manufacturer has just arranged with Joseph M. Schenck to use attractive autographed photographs of Norma Talmadge. Fans will be distributed during the summer months free to the audience at all the leading Marcus Loew's theatres from New York to the Coast. There will be local advertisements on the backs, but no writing matter on the photograph of Miss Talmadge, which will be reproduced in colors, save only her written name.

# NO STAR IN "THE TURN IN THE ROAD"

## Wholesome and Human Story, Written and Directed by King W. Vidor in Exhibitors Mutual Production, Has Well Balanced Cast of Thoroughly Capable Players

**By Edward Weitzel**

AND so "The Turn in the Road" led straight to home and happiness. Had King V. Vidor's story been told in printed words in place of being pictured on the screen the opening sentence of this article would make an appropriate finish for the book. Simplicity of theme and a youthful faith in human nature are two strong reasons for the picture's entertaining qualities. The author only hints at weighty matters. A big question, one that man has been asking himself for ages, is merely touched upon.

Hamilton Perry loses his wife at the time his son is born. As a result of his grief he also loses his faith in the justice and mercy of the Creator, wanders off in an aimless quest for forgetfulness and becomes an outcast. Not a novel situation in fiction or in real life, but the author of "The Turn in the Road" has surrounded it with incidents that are clean and wholesome, and the man and women of his story are the sort of folk that keep the current of existence palatable and sweet.

**Its Mood One of Helpfulness and Cheer.**

Evil passions have only a slight part in the action of the picture. The ruling emotions are love and devotion to duty, the predominant scenes being of quiet beauty, the charm of innocent childhood and the beneficial lesson of sorrow nobly borne. Its mood is one of helpfulness and cheer, a forceful reminder of the world-old truth that happiness is given only to the man who does not shirk his responsibilities, and it maintains this mood to the end.

Not all of its incidents will stand the cold-blooded test of absolute conviction, and the dramatic scenes are limited in their power to thrill; but they help to carry out the underlying feeling of the story and to keep it in the class to which it belongs. Failure to accomplish this result has caused many a picture to disappoint its producer and the exhibitor who booked it.

**Selecting a Starless Cast.**

The story of "The Turn in the Road" was published in the March 29 issue of the Moving Picture World. After completing the scenario author Vidor held a consultation with director Vidor on the selection of the cast. None of the parts were written for a star, but they all demanded the services of players of thorough ability. Excellently drawn and skilfully balanced, the characters that supply the interest are six in number.

Hamilton Perry heads the list. The type of business man who has fought his way up from an obscure beginning to wealth and a commanding position in his community, Perry is not actuated by selfishness but is devoted to money-getting for the sake of the power it gives him. When his men go on strike he fights them for daring to oppose his will. He has had neither the inclination nor the time to cultivate the better side of his nature, but he sees things clearly at last through the eyes of his little grandson and his surrender to the dictates of his conscience is wholly within reason.

George Nichols is the small town magnate to the life. In appearance and bearing he exactly fits his role and acts with equal authority.

**Paul and the Rev. Matthew Barker.**

Paul Perry, the son of Hamilton Perry, is the young man who loses faith in God. The part is not fully developed but enough of Paul's nature is shown to win him sympathy and to make his return to home and happiness the only satisfactory ending. Lloyd Hughes is a capital selection for young Perry, responding to the temperamental and other phases of the character quickly and surely.

The Rev. Matthew Barker is another of the finely conceived and accurately played characters. Winter Hall has been intrusted with the portrayal of this minister of the Gospel whose doubt, after the death of his idolized daughter, turns him from his old belief and deprives him of his church. Gentle dignity and earnestness in keeping with his calling are the salient points of his impersonation. The little scene with his grandson, where the boy shows him that bees are harmless to their friends, is never strained or overdone. This applies to all his work.

**Evelyn and Little Bob.**

Evelyn Barker, who marries Paul, calls for a pretty and attractive actress whose girlish fascination compensates for the impression that the minister's younger daughter has always been spoiled by the rest of her family. Pauline Curley answers these requirements completely.

Bob and his six pets are the gleams of sunshine in the picture. Little Ben Alexander, smile and all, is Bob and the owner of the puppies. Anyone familiar with this adorable youngster and his value to every screen story in which he has appeared will understand his importance in the cast and the reality of his acting. When he and the puppies roll together on the grass or trail into the room out of the storm to save the boy's paternal grandfather from being murdered by the strikers they work their will with the spectator. Even the latter scene achieves its intended effect by force of the little fellow's personality and the delightful way he handles the situation.

**Helen Jerome Eddy's Fine Art.**

June Barker must have been King Vidor's favorite character. He has lavished the most thought and sympathy on her, and she has repaid him doubly for all the care he has taken. The elder sister of Evelyn is a woman whose beauty of soul is like a benediction on those about her. She gives up the man she loves to her sister without one selfish regret and devotes her life to rearing Evelyn's child when death and grief deprive the boy of both parents. Faithful to her trust she waits with serene patience and calmness of spirit the return of little Bob's father, and is rewarded at last when Paul Berry realizes her worth, and understands all that they mean to each other.

Helen Jerome Eddy embodies these traits of character in her acting of June. There are incidents in the earlier part of the picture that demand the same firm delicacy of touch and refinement of feeling possessed by the master etcher. Her treatment of the self-sacrificing June from the moment she

Helen Jerome Eddy as the Elder Sister Thrust into the Background.

knows she has lost Paul until he turns for her sisterly kiss after the wedding ceremony, is marked by sympathetic comprehension and ample ability to express this exalted state of mind and heart.

Honest in purpose and aided by a sure intellectual grasp of her art, Helen Jerome Eddy has the sensibility that responds to the whole range of emotions. She will go far in her profession, if the future gives her half a chance.

**Room for More Pictures of This Sort.**

So much for a picture that is simple and wholesome and for a cast without a star! There is room for many more of the same sort. King W. Vidor's story is not flawless nor is his direction of it. He is a young man and experience will teach him how to improve his work. But "The Turn in the Road" should lead him to the degree of success he is striving for and abundantly deserves.

# "LET THE PUBLIC KNOW WHAT YOU HAVE"

## L. H. Gardner Conducts Four of Kunsky's Detroit Theatres on This Basis and Finds It Works Well

"GET the picture you want first—don't put it in on rubber shoes—let the public know you got it," is the slogan and basis on which L. H. Gardner operates, and it has proven most successful. Mr. Gardner is the house manager of the Garden Theatre, Detroit, and does the booking and personal supervising of the Liberty, Empress and Royal theatres, all of which are part of the John H. Kunsky circuit. Mr. Gardner, besides doing the booking and directing of these theatres, writes all the ads and all of the exploitation. Just think—he has to book twenty-one distinct shows a week to cover the four houses, which is a total of 1,100 shows in the course of a year.

The success of Mr. Gardner as a showman has been due to his ability as an advertiser. He knows what hits public fancy. Mr. Gardner says that no matter what picture is booked fifty per cent. of its success depends on how it is advertised—and there are many kinds of advertising methods: newspapers, billboards, circulars, special signs in front of the house, the mail list, etc. The four houses which Mr. Gardner books are in different locations and each has a distinct following, so he has to study the wants of four different types of audiences.

Mr. Gardner is a product of Battle Creek, Mich. As a youngster he was tenor with a musical show. When illustrated songs came out, he worked over the Butterfield Circuit as a singer, and was later engaged to manage the Vaudette Theatre in Battle Creek, afterward going to the Bijou Theatre, Jackson, for Butterfield. Then he went with C. A. Kuhlman, of Jackson, and stayed with him for five years as manager of the Rex and Crown theatres, and later was engaged by William F. Klatt and given full charge of Klatt's theatres. When Mr. Klatt opened the Rosedale Theatre, Mr. Gardner was placed in charge, where he remained for eighteen months.

He signed another contract with the Butterfield Circuit and went to Saginaw to open the Jeffers-Strand.

It was January 1, 1916, that Mr. Gardner affiliated with the John H. Kunsky Enterprises. He was engaged by Mr. Kunsky to manage the Royal Theatre on Monroe avenue, Detroit, and later was given the Empress, the Garden and the Liberty.

**American Pictures for New Zealand.**

Frank R. Day sailed last week to New Zealand for the Community Motion Picture Bureau, which is serving the "Y" there.

A year ago Mr. Day sailed for London in the service of the bureau, was Supervisor at Bordeau from May to September 25, going to Italy in October, where he had charge of the picture entertainment for the American forces.

After the armistice was signed he returned to France, when a leave area was established in the Pyrenees. Pictures were then shown at Cauterets and Luchun. Mr. Day became director at Bordeaux, December 5, 1918, and remained in charge until February 15, increasing the showings by two-thirds and putting on seventy-two points of showing in the billets for twenty miles round about. At La Rochelle alone thirty-three shows a week were given to 35,500.

L. H. Gardner.

## Kenneth Macgowan Is Made Goldwyn Advertising Head

GOLDWYN PICTURES announces the engagement of Kenneth Macgowan as advertising director and Ralph Block as publicity director.

For Mr. Macgowan this means a return to Goldwyn after much fine work with the New York Tribune. A year ago he was director of publicity for Goldwyn, returning to the newspaper field as a special writer. Prior to his first alliance with Goldwyn, now resumed, he had been motion picture editor of the Philadelphia Evening Ledger and a contributor to a number of the better monthly magazines.

Mr. Block was formerly dramatic critic of the New York Tribune and has been a writer in other fields for the Tribune for several years, as well as a contributor to the magazines. This is his first entry into motion pictures. Before coming to New York he was a staff member of the Kansas City Star and other important newspapers.

## Woman Exhibitor Offers Jobs to Ex-Service Men

Miss Florence Rose Fennyvessey, manager of the Strand Theatre, Rochester, N. Y., one of the largest downtown moving picture houses in that city, decided that it would be a good move for all concerned to engage four veterans of the war to form a quartet to sing at the Strand. Accordingly, she inserted the following "Help Wanted" advertisement in all of the Rochester newspapers:

Wanted—Returned soldiers or marines, honorably discharged, for quartet to sing evenings at the Strand Theatre, St. Paul street. Apply mornings, between 10:30 and 11:30, or evenings, after 8:30, to Miss Fenyvessy, manager.

Knowing that many of the men have gained experience as entertainers in camp and on board ship, Miss Fennyvessey thinks that she will be able to secure four men who will provide entertainment of a kind that the public will appreciate. She says the quartet will become a permanent feature of the Strand. The only stipulation that she made, besides ability to sing, is that the men be honorably discharged from the service and wear their uniforms while appearing at the Strand.

**Named Head of Community Boston Office.**

Robert A. Bakeman has been appointed director of the Boston office of the Community Motion Picture Bureau.

Boston was the home office of this organization when it began its work in 1911, and the demands for its service in that territory have seen constant growth even during the period when the war work of the Bureau necessitated removal of headquarters to New York City.

Mr. Bakeman has just returned from eleven months' service as a "Y" man in France with the French Army. He was previously a superintendent of schools in Massachusetts and a graduate of Colby College, with a master's degree from Harvard University.

**To Manage Independent in Pittsburgh.**

Norman S. Carroll, formerly assistant to H. Robbins, assistant general manager of Fox Film Corporation and more recently general manager Fort Pitt Theatre Corporation, Pittsburgh, has been placed in charge of the Pittsburgh branch of the Independent Sales Corporation. Mr. Carroll is one of the trade's youngest branch managers and is known throughout the Eastern territory to every exhibitor.

*Pianist Wanted: You'll find advertisements like this in The World's Classified department where many good positions are offered.*

# RUBBERNECKING IN FILMLAND

## Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

### By Giebler

I HAVE long been addicted to the notebook habit, but a few years ago, when some smart Aleck started the story that reporters never use notebooks except in moving picture plays, I began to use old envelopes, bills and other scraps of paper for which I did not care when around the studios, and the cuffs and other smooth surfaces of my boiled shirt when reporting anything in the nature of a function.

Of course this was not a good way. Bills and old envelopes were never scarce, but shirts were, and the plan led to large laundry bills and unpleasant contretemps. Imagine my embarrassment when people would come into the office the day after a banquet to see if I had spelled their names correctly and find me with my shirt suspended from the light fixtures while I am writing the thrilling tale of the night before from its bosom.

**Repentant, Returns to Paths of Truth.**

It was with great pleasure, therefore, that I learned through a chance meeting with D. W. Griffith a few days ago that all reporters and press representatives in London use notebooks. I now carry my looseleaf note book with frankness, sang froid, abandon, and utter disregard of anything the fun pokers and paragraphers may say about the matter.

I rubbernecked two studios this week, and I am sure the looseleaf system of note taking enabled me to gather a great deal more data than would have been possible with either the scraps of paper or the laundry log book system.

First, I went to the Anita Stewart studio, where Marshall Neilan was engineering an all-star cast through the action of "Her Kingdom of Dreams," the working title for Miss Stewart's next contribution to the First National program.

**Everybody Doing All Star Stuff.**

The all-star cast idea seems to be growing. Everybody's doing it. Miss Stewart must have gone over the colony with a fine tooth comb to get the aggregation of talent she had lined up at the studio.

There were Spottiswoode Aitken, Kathleen Williams, Mahlon Hamilton, Lew Cody, Anna Q. Nilsson, Joseph Kilgour, and those three famous Thomases of the screen, Messrs. Santschi, Jefferson and Meighan.

Visiting around a studio is very pleasant, but there are so many interruptions. I had just begun to get well acquainted with everybody when Spottiswoode Aitken was called away to be the piece de resistance in a deathbed scene that Mickey Neilan was doping out, and Miss Stewart had to go and play the part of his orphan daughter.

And a few minutes later, just after I had got Thomas Jefferson worked around into a reminiscent mood, he left me all up in the air with a statement that he had appeared in his first moving picture twenty-five years ago, and went into the scene to look after the funeral arrangements.

**Jefferson Some Super-Pioneer.**

I talked to George Richeleavie, technical director, and Rudolph Cameron, husband to Miss Stewart in private life, until Aitken got through with being a defunct body, and Thomas Jefferson came out of the set. Then I nailed him.

"You mean five years ago, not twenty-five," I said, in my best you-can't-put-anything-over-on-me air.

"All right," said Mr. Jefferson. "If you don't believe me go down to the Griffith studio and ask Billy Bitzer. He was the cameraman. The feature made quite a hit in this country as well as in Europe, where it was exhibited in penny arcades at one cent a look. This is the way it was. My father was living then, and the Biograph company sent Billy Bitzer down to Buzzard's Bay, where the family was staying, to get a subject for their Mutascope machines. Father staged a bit from Rip Van Winkle, and my three brothers and I played the gnomes."

**Giebler Stars in Fox Production.**

My next stop was at the Fox plant, where Director J. Gordon Edwards was making a big scene for a forthcoming William Farnum feature.

I had an experience at this place that I am sure will make a big dent in the film industry, and maybe set a new standard for screen acting.

I made my first appearance before any movie camera!

The scene in which I appeared was a big one, a representation of a stock broker's office. There were forty-nine extras and one actor in the scene, and I created the part of a plunger who is so excited about a certain stock going up to 95, or going down to 95—I forget which—that he throws his hat up in the air and hollers.

Of course the others all did the same—they were imitating me—but they did not count, they were only extras. To make my identification easy to managers and others looking for rare talent, it may be said that the tall and distinguished looking thespian who turned around occasionally to see if the cameraman was on the job, was me.

**Puts the Blame on the Camera.**

After receiving the congratulations from Director Edwards and Mr. Farnum on my superb characterization, I posed for a picture before the still camera. Mr. Farnum supported me in this piece. Al Selig, Bill's press representative, acted as director and cameraman. And right here perfidy entered into the game and spoiled what otherwise would have been a perfect picture and a perfect day.

Of course I understand that an actor cannot afford to be photographed with any man handsomer than himself, and I would have stood for a little fixing being done to my features that would have kept the chances of the deadly parallel down to the minimum without a murmur. But the "fixing" that was done to my face—as one glance at the appended picture will convince any one that it has been fixed—is too much! It leaves me hurt and grieved beyond words.

**Star May Seek Refuge in Double.**

I talked to Selig about the matter, but he blamed it all on me, and said that if I had not changed my gum from the north to the south side of my face just as the camera clicked, I would not have looked quite as much like Joe Martin, the chimpanzee, as I do in the picture.

But these were mere words and held little comfort, and I am still convinced that I am the victim of trick photography.

Cameras always treat me this way. The same thing happened out at the National studios once when I had my picture taken with Billy Parsons. I am going to get a good picture of myself some day if I have to employ a double for the purpose.

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**Cantor Back in Los Angeles.**

Abe Cantor, of the technical staff of the Anita Stewart Productions Company, who has been supervising the laboratory work on "The Midnight Romance" at the Rothacker laboratories in Chicago, has returned to Los Angeles to assist in the filming of Miss Stewart's next production.

**William Farnum and the Deadly Parallel.**
Giebler says, "All would have been well if I hadn't shifted my gum to the south side of my face."

# Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

### Consider the Stills Producers Send Out.

DID you ever notice 'em? Did you? They are supposed to "sell" the picture; to awaken general interest in the production the producer desires, at the moment, to "put over" with the exhibitor and his ticket-buying customers. Of course YOUR stills are entirely different and are not under present discussion. But the others! Suffering photography! The others.

Tree tops, close ups of furniture, shots at the side of a perfectly lovely barn—pictures that wouldn't sell much of anything but the material consumed in getting them ready for distribution. The publicity department is expected to do amazing work with an amazingly imperfect equipment of camera-work.

Here we have a picture showing a strip of forest. In the foreground is an extra man playing with a dog while the star peeks out from behind a huge redwood tree, only the top of her head and one eye showing in the picture. Next comes to hand a set of parlor furniture, photographed in sumptuous surroundings and not a human being visible to the naked eye.

Star and leading man are pictured in the grip of photoplay love. The man is posed with his back to the observer with the star's forearms showing as they twine themselves around his neck. See the barn-yard with setting hen occupying the immediate foreground while the farmer leans over the gate with his back toward the camera!

When the publicist is unable to "land" this sort of stuff in print, who is to blame? Is it the director, the producer or the publicist?

The answer is: Editors are eager to print pictures of pictures that picture something about the pictures.

—W S S—

To epitomize a press notice originating with Beulah Livingstone and at once agreeing with her:

One of the most interesting sections of "The Probation Wife" is the scene wherein Norma Talmadge's pet dog, Dinky, makes his screen debut. Miss Livingstone promises a series of Dinky comedies as a possible outcome of the lap-dog's hit.

—W S S—

Billing you may never see:

Muriel Ostriche, the Actress with an Appetite.

—W S S—

### High Praise from Good Judges.

The Zeigfeld Follies girls attended "The Belle of New York," Marion Davis' latest film production, in a body this week and expressed themselves greatly delighted with their ownwork in the picture in which they sing and dance in a cabaret scene.

—W S S—

Schlank says Exhibitors Like New Prints.—Tradepaper Headline.

Important if true; confirm before using.

### Not a Chinese Chance With Magnates Bidding for Names.

A Woman of Impulse with Lina Cavalieri.—Cavalieri, Caruso all alikee—no pullee—no pleasee. We hope they stay in Grand Opera forever.—C. A. Krause, Empress Theatre, Owensboro, Ky.—Exhibitor's Herald.

—W S S—

### Playing With Fire.

"The Fireflingers."
"Fires of Love.'
"Forbidden Fires."
"Fires of Faith."

—W S S—

Who will be the inventor to introduce a successor to "one hundred per cent" in film publicity and parlance? Old "hundred" is being over-sung.

—W S S—

### Perpetuating An Old Industry.

A. L. Feinman postals from Kansas City: "I have noticed that the women barbers have monopolized the hair-cut and shaving business in this burg. What will starving tonsorial artists do? Will they join the bar keeps?"

Which reminds us that when a little shaver mother used to cut our hair with a quart measure as her guide to correct detail. Didn't yours?

—W S S—

### Ready for Joe Reddy's Scrap Book.

It was while the ice cream was being served at the Hamilton Club luncheon in Chicago honoring Mr. and Mrs. Johnson of the Cannibal Island films.

A lady "movie critic" asked Mr. Johnson what constituted a marriage ceremony in the tropics and gleaned this reply:

"I should prefer that you asked Mrs. Johnson that question, but if your gentleman friend beside you will lend me his ear I will whisper it to him."

She subsided. —Ralph T. Kettering.

—W S S—

Their meeting was an informal one. She leaped into his arms to save her life—stayed there because it was comfortable.—Pauline Felix, in Fox press sheet.

—W S S—

### Figured Out to a Niceity.

"It is not the Tired, but the Retired business man who makes the theatrical business boom," says Olive Thomas. Miss Thomas ought to know. She used to be a star in the Ziegfeld Follies constellation.

Olive says the average New York business man, when he reaches the state of affluence which permits his associating with the stage beauties, only has to work about two or three hours a day, and most of the time he never goes near his office. The young fellows who do all the work and are compelled to be at the desk from nine to five are the real tired business men and can't afford the Follies.

—W S S—

C. E. Millard, the Rialto-Rivoli poster artist, is sometimes expensively absent minded. The other day he went up to his studio with his smoked glasses on and under the impression it was night, burned his arc lights all day.

### First Aid to Those Who Must Have Stimulant After July 1.

IT was Mark Twain who said "everybody is complaining about the weather, but nobody does anything about it." There is a similar condition of affairs in our set—the drouth is approaching and Elihu Root is the only man earning his money. Someone with a quick thinker has said Elihu is only fighting for root beer, anyhow. But to proceed with the purpose of this space-killing here, from the New York World, we reproduce

**"The Setting Hen":**

"Take a tin kettle, drop in a handful of corn meal, oatmeal or rye meal, put in a lump of yeast and a little sugar, fill the kettle with hot water, let it simmer for a couple of hours, then stand it off to ferment for a day or two, and there you are.

"Three drinks of it will last you all of one day and most of the next. Total expense about 10 cents a quart. If you like an extra 'kick' put the 'Hen' through a simple distilling process and you'll have nothing to complain of and need not fear a revenue raider."

—W S S—

Harry Ham, one of the Christie comedians, deserves credit for more bravery in handling his name than most actors. We have never seen him act, but we are told he is the real goods.

—W S S—

### The Result of Propinquity.

So many reels of Charley Chaplins have passed under Terry Ramsaye's editorial eye that the "slap-stick" method of creating publicity has possessed him. Just look-a here:

"Warrant Officer Shepherd went to the Rialto the other night and stuck around a lot longer than he intended. It seems that a bottle of new-fangled cement came open in his pocket and made him remain with his seat after the close of the show until Charles Ries, the house manager, came to the rescue."

—W S S—

### Rothacker Becomes Florida Commuter.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, is in New York City on business. He intends spending two or three weeks doing the Florida resorts.—Moving Picture World.

—W S S—

### Sauce for the One-Arm Ganders.

The "advance agent of posterity," holding a position in front of a public health photoplay, "The End of the Road"—twin brother to "Fit to Win"—reached Worcester, Mass., in due course of cleaning up New England. He writes:

"I am told that a very celebrated sauce for meats originated in this town. Upon investigation I find no sauce and no meat, for the reason that New England is dedicated wholly to the arm chair lunch, and the sandwich with the mottled middle reigns supreme."

—W S S—

Not-an-advert: Promenade, Concert and Dance; Motion Picture Club of America; Hotel Commodore, Friday, April 11. Everybody who is anybody in Filmtown will Ramble to the Big Event.

—W S S—

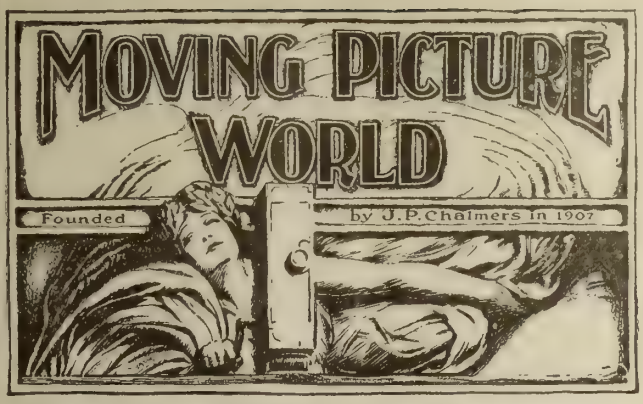
### How Virtuous We're Getting!

"Virtuous Wives" (First National).
"Virtuous Men" (S-L).
"Virtuous Sinners" (Pioneer).
Resulting in:
"Virtue Its Own Reward" (Rex).

—W S S—

### From "The Great White Way."

Charles F. Schwerin and Leon Rubenstein are now "on the road" boosting the Rothapfel Units. Both are "armed" with the latest photos of Sam and they have promised to put his likeness in the papers.




Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
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SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid) ..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, April 12, 1919

## Frank Talk by Exhibitors

THE discussion by exhibitors of the letter of William Sievers printed in the issue of March 22 is continued in this number. The unanimity of these commentators in the belief that motion picture advertising should be confined to those papers devoted solely to the industry is worth noting. Interest to the discussion is lent this week by the letter of I. H. Ruben of Minneapolis and St. Paul, who strongly upholds the position of the First National in restricting its advertising to five mediums. Mr. Ruben's report of his conversation with Mr. Zukor on the subject of national advertising by producers will be found entertaining. The exhibitor is strong for the expenditure of money "fifty-fifty" by producers and showmen.

One of the men who at the time Mr. Ruben referred to was numbered among Mr. Zukor's advisers on advertising problems said to this writer that the scheme of half and half by the two factors would not work out. He went further and said if the producers should guarantee to match for exploitation purposes every dollar the exhibitors would spend in their localities that immediately the exhibitors would reduce their appropriation. The result would be, he pointed out, that less advertising would be done. By employing mediums independently of the exhibitor it was Mr. Zukor's belief a much larger public would be reached.

Vice-President Walter E. Greene of Famous Players-Lasky issues a statement this week on his company's work in national advertising that finely fits into the discussion. It will be found at the end of the letters from exhibitors. Mr. Greene points out that it is not the aim of his company in this large expenditure of money solely to push his concern's brands. Pressure is laid on the necessity for better pictures. He says it is the intention to carry the propaganda for better pictures directly to the firesides of the American public.

While the matter of national advertising had no place in the beginning of the discussion it is one of the phases of the forum that has cropped up continually, many showmen reverting to it, as did Mr. Ruben. It is a live topic. We print Mr. Greene's statement in full. That the company continues to spend large sums in independent exploitation of its productions is the best of evidence it believes this policy to be wise.

Next week the World will print the remaining letters from exhibitors. Much space is being devoted to the discussion, but we believe the subject is worthy of extended treatment. We are convinced producers and showmen alike are concerned.

## The Woman Behind the Showman

THE impressions of Mrs. Oliver A. Kihchel on the question of Sunday opening, which will be found on another page of this issue, are well worth a careful reading. The side partner of the proprietor of the Eagle Theatre of Jeannette writes of the situation in Pennsylvania, but the application is general, it may refer to conditions in any state. The letter has interest for reason other than that of intrinsic merit.

Mrs. Kihchel is representative of a large clan in the motion picture busness. She is a fine type of the woman behind the man behind the screen; the woman who is not content with taking a passive interest in the matters affecting her husband's theatre or who limits her activities to advising him. She is one of those who dig in and work—and win. Among picture men she is legion. She may be unhonored and unsung—at large—but not so in her own community. There she is known to the clientele of the theatre, and when outside the walls of the house in which she is most interested she sees a production she can pretty closely estimate how that picture will be judged by the patrons of The theatre.

Here's to the wife of the proprietor of the Eagle—and to the earnest helpmates of his brother showmen everywhere!

## Northwest Keeping Up Good Work

AND now the Northwest Film Board of Trade, with headquarters in Seattle, adds to its belt the scalp of Butte, Montana. On March 21 the Montana branch of the board was organized in Butte with a hundred per cent. representation of exhibitors, branch managers and salesmen. The great Northwest is pointing the way to the rest of the country,

as that same Northwest has a habit of doing. If you don't believe it just recall the recent performance of one Ole Hansen, who took by the tail and a horn and bowled over and out a terrible animal that in the remainder of the country was causing many good people to lose sleep. In Seattle after Hansen got through with the I. W. W. the only persons suffering from insomnia were the particular objects of his untender solicitude. Yes, the Northwest has a habit of doing things right.

### The Expected Has Happened

THERE is no sound reason why motion picture showmen should be overgenerous with their money—that is, when it comes to making presents to highwaymen. George W. Curtis, proprietor of the Doric, Kansas City, was relieved recently of $900 as he stepped from a taxicab and attempted to enter his home. Nine hundred dollars is too much money to hand out in any such fashion. Those exhibitors who have made a practice of doing as Mr. Curtis did may look upon his mishap in the light of a warning. It is more difficult to go through the walls of a safe than through the pockets of an unarmed pedestrian.

### When Old Stories Are New

IT was about five years ago that the motion picture industry saw the beginning, the real beginning, of the adaptation of books and plays to the purposes of the screen. In nearly all cases the rights for these stories were sold for five years. In those days the prices were, speaking with a knowledge of present-day demands of authors, reminiscent of the proverbial song. The screen rights for one book upon which was based a production famous the world over as a great success, one of the largest of a popular actress, cost less than five years ago $250. What this same book again will sell for it is hard to hazard a guess. To say that it might be ten times the original amount would be absurd. An offer in the market of one hundred times the original sum undoubtedly would bring eager buyers.

We have the record of the recent payment of $60,000 for "Everywoman," some of the selling details of which were revealed by three of the bidders at the recent complimentary dinner to William A. Brady.

The story is coming into its own. The growing size of the purchase checks is revelatory of the increasing importance of the business of making and showing motion pictures. Incidentally the owners of the screen rights to these books and plays upon which the first five-year periods now are expiring undoubtedly are patting themselves on the back in the belief they are the possessors of valuable properties.

### The Exhibitor Pays the Tax

ON another page will be found an explanation of the terms of the 5 per cent. rental tax which becomes effective May 1. This is the substitution for the reel tax which for so long was a bone of contention between exhibitors and exchanges. It seems the exhibitor will pay the tax, in the viewpoint of the Washington authorities as reflected in the letter sent by our correspondent.

According to the reading of the law if an exhibitor has prior to December 6 of last year entered into a contract which does not permit the adding of the whole of the tax then he shall pay so much of the tax as is not permitted to be added to the contract price. As is not unusual in the drafting of statutes the legislator takes no pains to make clear what he is attempting to say, conceding for the sake of argument that he is competent to make clear what he is attempting to say.

### New International Organization

THE severing of relations by Benjamin P. Schulberg with the United Artists uncovers the existence of a large international organization heavily financed and managed by expert film men. No particulars of the new affiliation are announced, but it is a fair assumption the company will carry forward the exploitation of American pictures abroad and also the bringing to this country of subjects made with the American viewpoint in mind; in other words, the broadening of the field of the American picture as an institution. The good wishes of the industry will follow Mr. Schulberg.

### Recreation League President Talks

WE are hearing quite a lot these days about the American Recreation League, with headquarters in the national capital. At the recent banquet of the Film Exchange Managers Association of that city Richard W. Austin, president of the league, talked of the value of the screen in combating discontent. He said the substitute for the vanishing saloons was the motion picture.

"I think the people who patronize motion picture theatres get more for their money than for like amounts spent for anything else in the way of amusements," he declared. He insisted the ministers of the country are making a mistake in fighting the showing of clean, healthy, wholesome motion pictures on the Sabbath. The industry is glad to be introduced to Mr. Austin. More than that, it wishes him well in his work of educating that small part of the public which still needs to be "shown" that the screen is an influence for good, on the Sabbath as well as on any other day.

### The Three Stages of the Reviewer

EXPERIENCE has taught that both the critics of the daily press and the moving picture reviewers go through three stages before they are of any real worth to the readers of the publications for whom they cover pages of good print paper with opinions that are intended to be helpful and comprehensive. During the first stage they generally approach their task with fear and trembling. They have a vague understanding of the vast amount they don't know about the art they are attempting and take refuge in overpraising every play or picture they are sent to write up.

Then comes the second stage. It follows a faltering attempt to say a few unpleasant things about the play or picture they have been sent to criticise. Finding how much easier it is to find fault than to praise they go to the other extreme and proceed to shoot arrows of scorn into the unfortunate object of attack. Then comes the last stage, which may be early or late in arriving.

Realizing that a personal view of the matter is of no interest to the public and that there are definite laws which govern their profession, they take stock of themselves and do their best to give the public a square deal. At least, most of them do. A few never get past the second stage.

## Personal and Otherwise

HARRY HARRIS, for many years with the General Film and recently with Uncle Sam's army, has just left for St. Louis and vicinity as a saleman for the World Pictures Corporation.

* * *

H. A. Cornelius, of Grand Rapids, Mich., vice-president of the Exhibitors Mutual, is in town to attend the meeting of the board of directors.

* * *

Billy Parson's smile is now radiating along the Broadway of Gotham this week.

* * *

Earl McAvoy, former salesman, has been appointed branch manager at Kansas City for the Exhibitors Mutual.

* * *

Mrs. O'Sullivan, wife of Joseph O'Sullivan, director of music for the Mutual Exhibitors, arrived in New York a few days ago from Chicago.

* * *

Merle Smith, general manager for the George Kleine Company, has been in New York for ten days. He will return to Chicago April 7 or 8.

* * *

William Quinn, assistant director to Wilfred North at the Vitagraph, has been engaged by Guy Empey, who will start producing shortly. Mr. Quinn will act as assistant to Mr. Empey's chief director. It is said that Paul Kelly will write the scenario for the first production.

* * *

Arthur Ashley, the well-known actor and director, will enter the producing field under the name of Arthur Ashley Pictures, Inc., with offices in the Long Acre Building. We are informed his first picture will be "Three Twins."

* * *

A postal card dated March 27, located W. R. Rothacker at Charleston, S. C.

* * *

Milt Levy, executive manager for the Exhibitors Mutual on the Pacific Coast, is in New York for a conference with A. S. Kirkpatrick, assistant general manager, and other officials of the Exhibitors Mutual.

* * *

R. C. Scott, of the Amalgamated Exchanges of Winnipeg, Man., arrived in New York, March 31. He expects to be here at least a fortnight.

* * *

R. H. Lieber of Indianapolis, president of the First National, is in town this week.

* * *

Bill Barry, the well-known actor, has returned from the West where he closed his season with the Grace George company. He contemplates devoting his time to pictures. Mr. Barry has not yet made any definite arrangements.

* * *

C. R. Martineau has disposed of the Hanover Theatre in Brooklyn and is considering a proposition to enter a mercantile pursuit.

* * *

Frank Elliott, recently appointed western representative for the Sun-Light Arc Company, has been in New York conferring with J. J. Harmer, the company's president, for the past few days. He left New York for Los Angeles on Wednesday, April 2. Mr. Elliott's western office is in the Wright & Callender Building, where any inquiries concerning the company's product can be addressed to him.

* * *

J. Cellers, of the Decatur Theatre, Brooklyn, New York City, has sold his interest in that house to his partner, Charles Fisher. Mr. Cellers will purchase a house elsewhere, preferably Brooklyn.

* * *

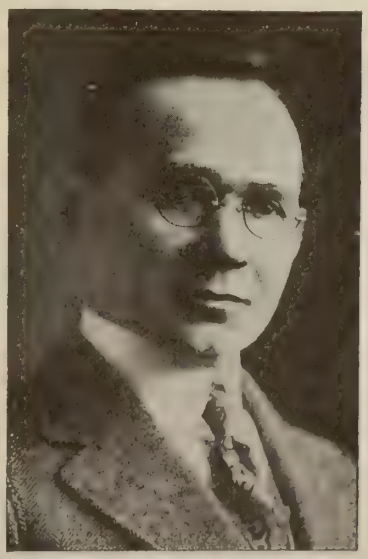
The Alhambra, Ossining, N. Y., reopened about two months ago and closed after a few performances, is to be reopened again. No announcement of management and policy has been made public.

* * *

Harry S. Palmer is considering a trip to the Coast to spend a month or two with his family, who have been there for the winter.

## Thompson Worked a Year on New Processing Machine

FRED B. THOMPSON, who perfected the new Spoor-Thompson automatic processing machine for the development and printing of films, at the instigation of George K. Spoor, president of Essanay, is not only an inventor, but an expert engineer and chemist. Knowledge of both was necessary in working out this process, as the work involved not only the construction of the machines, which are forty feet in length and weigh fifteen tons each, but a thorough knowledge of the action of chemicals on films.



Fred B. Thompson.

Among Mr. Thompson's inventions is a water-proofing process on films. He was also a pioneer in color photography and the three color process in photo-engraving.

He spent more than a year in experimental work on the Spoor-Thompson process before he had a practical working machine.

These machines are now turning out millions of feet of film of uniform, high grade quality, film that is evenly processed in 1,000 foot length.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST, 24, 1912,**

Of Moving Picture World, published weekly, at New York, N. Y., for April 1, 1919:

State of New York, } ss.:
County of New York, }

Before me, a notary public in and for the state and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York; editor, George Blaisdell, 516 Fifth avenue, New York; managing editor, George Blaisdell, 516 Fifth avenue, New York; business managers, John F. Chalmers, J. P. Chalmers, E. J. Chalmers, 516 Fifth avenue, New York.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers, E. J. Chalmers, all at 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS,
Business Manager.

Sworn to and subscribed before me this 31st day of March, 1919.

(Seal.) BEN HYDER,
Notary Public 10,200.
Bronx County No. 35.
N. Y. Reg. Office.

(My commission expires March 30, 1920.)

### Santell Returns to Universal.

Al Santell has returned to Universal City after a few months absence to direct Neal Burns in a special series of one reel laugh-fests. "One Lovely Night" is the working title for the first comedy.

# BEN SCHULBERG LEAVES UNITED ARTISTS

## Resigns as Assistant General Manager to Take Up Important Work with Worldwide Distributors

BENJAMIN P. SCHULBERG, who was recently appointed Assistant General Manager of the United Artists Distributing Corporation in conjunction with Hiram Abrams' appointment as General Manager of that stellar organization, has resigned from that office in order to dovetail his time and attention to a new international film organization, as yet unnamed, which will operate distributing centres throughout the entire world, outside of the United States and Canada.

The announcement would be a greater surprise to the trade than it is were it not accompanied by a statement from Hiram Abrams, which indicates that he has released Mr. Schulberg from the obligation of remaining with the United Artists, and that there is as cordial and friendly a relationship between these two old-time business associates as ever existed. Both emphasize that the change in Mr. Schulberg's plans is actuated only by his securing "a greater personal opportunity" through the new international association.

**Abrams Expresses Regrets.**

Mr. Abrams in commenting upon the severance of official relations with Mr. Schulberg, said: "In the years that Mr. Schulberg's and my business life has been so closely allied, I have always found him intensely devoted to the interests he was serving, always faithful to the task in hand and always eagerly seeking to find or create the next step by which he might legitimately advance himself or the organization with which he was identified. I am gratified that such an opportunity has again come to him, and in regretting his departure I also rejoice with him in the chance he now has for greater personal service to the industry and the particular interests with which he has become associated."

**Schulberg Outlines New Affiliation.**

"It would take much, as the entire trade will know, to cause me to sever my relations with the United Artists, and Mr. Abrams in particular, after the long, pleasant, and harmonious relationship we have enjoyed for so many years, but the opportunity which has come to me to become identified with the largest European financial interests which have ever been invested in the motion picture industry and its correlated privilage of being of service to the entire motion picture industry both here and abroad are so attractive as to command my interest and dictate the course I am now pursuing," said Mr. Schulberg.

"These interests are reinforced by a strong organization composing the most expert film men in Europe, and their financial strength and long experience in the industry cannot but accomplish tremendous results and create a potent factor for good to film interests on both sides of the Atlantic.

"I would appreciate it if it were understood that the primary motive for my action at this time is the larger personal scope the new enterprise can afford my efforts."

Mr. Schulberg is making his temporary office at the Fitzgerald Building, where he will organize the American link of this international film chain.

**Ben P. Schulberg.**

**Rupert Julian.**
Starring in Universal's "The Fire Flingers."

## Hodes Succeeds Cohn as Screen Magazine Editor

THE New Screen Magazine being issued weekly by Universal has a new editor. Following the resignation of Jack Cohn, who created the magazine, Universal has announced the appointment of Hal Hodes to succeed Mr. Cohn as editor of the weekly.

Mr. Hodes is well qualified to edit and exploit the weekly issue because of his long picture experience. Mr. Hodes began his film work with Vitagraph in 1904 and following several years with that company joined the navy to cruise around the world with Admiral Evans' fleet. Upon his return he became publicity and advertising man for Kalem and later joined Universal in a sales promotional capacity. When Jewel productions were first released and put in charge of an individual organization, H. M. Berman and Hal Hodes were selected to guide the destinies of the features. After sixteen months handling Jewels, Mr. Berman was appointed general manager of Universal exchanges and Mr. Hodes was elected his first lieutenant. He has given up his exchange duties to accept the position as head of the New Screen Magazine department.

**Mrs. McPherson Aids in Campaign.**

Mrs. McPherson, wife of the Burgess of Beaver Falls, Pa., who is chairman of the campaign committee on Sunday opening in Beaver County, Pa., is helping out Mr. McPherson wonderfully in getting the petition cards and slides distributed to the various theatres in the county. Mrs. McPherson uses her auto, and is speeding up the work in a masterly way.

**Rothacker Gets Government Contract.**

The Rothacker company has recently been awarded the exclusive printing and laboratory contract of the Bureau of Mines of the Department of the Interior, and is now engaged in the printing of several hundred thousand feet of educational subjects which the bureau will use in its forthcoming campaign in connection with safety methods.

**Ben Wilson Re-engaged by Universal.**

Ben Wilson, who with Neva Gerber, was featured in a number of Universal pictures, has been re-engaged by Universal and will begin work in comedy productions. Mr. Wilson prepared the script for his first comedy production which bears the tentative title "Billy's Hat," and Neva Gerber is to play opposite him in his new subjects.

**Hal Hodes.**

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## TWO NEW THEATRES FOR LOS ANGELES

### T. L. Tally and D. J. and Sid Grauman Will Build $700,000 Picture Houses of 3,000 Seats

TWO new theatre buildings, each to cost approximately $700,000 will be constructed during the summer in the downtown section of Los Angeles. One of these buildings will be put up by T. L. Tally, and the other by D. J. and Sid Grauman. The plans and contracts are being prepared for these structures, and both will be devoted to high class motion pictures.

The new Grauman building will be a theatre and nothing else, with a seating capacity of at least 3,000. Tally's house will seat about the same number of patrons, but will have two or four store rooms in addition to the theatre.

**Consider Locations for Theatres.**

Two sites are under consideration for each theatre. The Graumans are considering a location at Sixth and Hill streets, upon which a church stands at present, and another location opposite the Superba Theatre, on Broadway. Tally's new building will be located either at Eighth and Broadway, where the Garrick now stands, or on the site of the present Tally's Broadway Theatre. The construction of larger theatres have been made necessary, according to these exhibitors, because of lack of seating capacity in their present houses.

Another theatre that will be completed during the summer is the new Pantages Theatre, now under way at the corner of Seventh and Hill streets. This house will have a seating capacity of more than 2,000, and will be part of a twelve story office building that will cost in the neighborhood of $1,000,000. Work will soon begin.

### Another Picture Plant Building in Hollywood

THE Hollywood Studios, Incorporated, a company composed of C. E. Toberman, President; C. W. Bradford, Vice-President and Treasurer, and John Jasper, General Manager, have begun the erection of a community studio on Santa Monica boulevard and Seward street in Hollywood. John Jasper, who superintended the erection of the Chaplin studios and acted as General Manager of the Chaplin plant until a few months ago, is in charge of the construction of the studios which are built according to his own plans.

The new plant will contain four complete studios, each with a stage of seventy by one hundred and twenty feet. The stages will be built entirely of steel and glass and absolutely fireproof. By the aid of an ingenious plan worked out by Mr. Jasper, each stage or any part of it can be darkened in a very few moments. Attached to each stage will be administration offices, dressing rooms, property rooms and film cutting and editing departments, thus making each studio a separate and complete unit.

Individual film vaults for companies operating at the plant will also be provided and as soon as the four studios are erected and in operation a commercial laboratory, to take care of printing and developing the product of the studio as well as outside work, will be erected.

Mr. Jasper says that he plans to make the plant one of the show places of the country. The main buildings, which will be in the Spanish style of architecture, will face Santa Monica boulevard. The stages and other buildings will be set farther back on the fifteen acre plot of ground owned by the corporation, and the spaces between the buildings will be treated by landscape gardening.

John Jasper, the promoter of the new plant, says that he has wanted to erect a studio of this kind for a long time and that he is sure that the experience which he gained in building the Chaplin plant, added to his knowledge gained by an intensive study of studio needs, will enable him to produce a plant that will be the last word in efficiency and convenience. Before his connection with Chaplin, Mr. Jasper was General Manager for the David Horsley enterprises, and Manager of the Lone Star studios.

**West Coast "Lambs" in Film.**

An impressive array of famous actors gathered at the Lasky studio on Sunday, March 23, to take part in a unique film that will be shown at the annual Gambol held by members of the Lambs' Club in New York. Sixty members of the Lambs have been discovered in the West Coast film colony, and William Conklin undertook to line them up at Lasky's so that each could appear in the film which Hugh Ford planned and directed for the entertainment of fellow members in the home club.

The large majority of the members who took part in the picture are engaged in motion picture work, but the gathering also included a strong repre-

**"The Stronger Vow" and "One Week of Life" Present Two Emotional Actresses in Appropriate Features.**
Geraldine Farrar and Pauline Frederick are the respective stars in the above Goldwyns.

sentation of stage artists, with a few lay members from other walks of life. The Lambs who appeared in the film were:

Douglas Fairbanks, Dustin and William Farnum, Lewis S. Stone, William S. Hart, William Russell, William H. Crane, William Desmond, Hale Hamilton, Frank Campeau, Bert Lytell, Antonio Moreno, Thomas Meighan, James Neill, Milton Sills, Bayard Veiller, H. B. Warner, Frederick Warde, Cecil De Mille, William De Mille, George Fawcett, James Kirkwood, Fred Niblo, Edwin Stevens, Harry Williams, James Young, Louis Gottschalk, Rex Beach, Sydney Ainsworth, George D. Baker, William Burress, Frederick Burton, James H. Bradbury, Robert Cain, William Conklin, Frank Currier, Frank Case, E. J. Connelly, Ralph Dean, Charles E. Evans, Hugh Ford, Charles Grimwood, Thurston Hall, Mahlon Hamilton, T. Hayes Hunter, Hardee Kirkland, Joseph Kilgour, Henry Kolker, Emmett King, Louis Willard, Marshall Neilan, Walter Percival, Albert Parker, James Quirk, Ben Wilson, Wallace Worsley, Walter Williams, William Wrigley, Jr., and Fred J. Zimmerman.

**Loan Film Sent East.**

When Oscar Price, assistant director-general of railroads, left Los Angeles for Washington, he carried with him a sample print of Douglas Fairbanks' Victory Loan propaganda picture, "Knocking Knockers." This is the only film made for the Government for the coming loan, and Mr. Price will deliver the print to Secretary of the Treasury Glass. Mr. Price spent several days in Los Angeles conferring with his former chief, William G. McAdoo, and with Douglas Fairbanks, D. W. Griffith, Mary Pickford and Charles Chaplin. On April 1, when his connection with the Government will cease, Mr. Price will open the New York office of the United Artists Distributing Co., of which he is president, and Mr. McAdoo is general counsel. Among the projects planned by Mr. McAdoo and Mr. Price for the "Big Four" is the opening of theatres in London and Paris for the exhibition of the Griffith-Fairbanks-Chaplin-Pickford films.

**Mitchell Lewis in New Production.**

Having begun production on another story of the rugged type, Mitchell Lewis left for location in the high Sierras last week, where he and his company will battle with the elements—providing the elements are in fighting humor—while making all the scenes with mountainous background and atmosphere needed for the new play. The story, which is an original play for the screen by Robert North Bradbury and Frank Howard Clark, is called "The Gulf Between." Norval MacGregor will again direct, and important roles will be played by Jack Richardson and Murdock McQuarrie.

**James Young to Wed.**

An announcement was made public last week to the effect that James Young, former husband of Clara Kimball Young, and Clara Whipple, film star and photoplay author, are to be married as soon as Young obtains his final decree of divorce from Miss Young. A suit for divorce, claiming desertion, was filed by Young in June, 1917, and on March 25 of last year, an interlocutory decree was granted. The final decree is due within a few days. The marriage will not take place until some time in April, when the couple will build themselves a home among the Hollywood foothills.

Miss Whipple is the daughter of Mrs. J. H. Bailey Whipple, and is a descendant of the famous Whipple family of Massachusetts which signed the Declaration of Independence and fought in the Revolution.

**Arizona Film Law Vetoed.**

A wire from Governor Campbell, of Arizona, received by A. P. N. Narlian, general counsel for the Southern California Film Board of Trade, states that the Governor has vetoed the Motion Picture bill that had been passed by the Arizona Legislature on March 13, which called for the establishment of exchanges in Arizona, and the filing of a fee with the state treasurer every time a film was released to an exhibitor. This expenditure, according to the Los Angeles film men, would have been too great for both the distributors and the exhibitors, and would have resulted in the closing of practically every theatre in Arizona.

**Film Exporter Visits Studios.**

Reginald Warde, New York exporter of American made films, who handles the output of Christie productions for almost the entire world outside of the United States and Canada, is in Los Angeles, visiting the Christie and other film plants.

**Pickford Scenarist Arrives.**

Mildred Considine, one of the leading continuity writers of the country, arrived in Los Angeles last week to begin her duties as scenario writer for Mary Pickford on her new picture for the First National Exhibitors. Miss Considine started in her line of work when the industry was young, her first story being filmed by King Baggot for Imp-Universal. Two years ago she was connected with Julian Johnson in editorial and scenario work at the Triangle studio. Since then she has writen for both the Talmadge girls, for Marguerite Clark and Fannie Ward.

**Appointments by United Artists.**

W. S. Rand, until recently western division manager of the General Film Co., has been appointed personal representative of Douglas Fairbanks, one of the "Big Four" artists, by Oscar A. Price, president of the United Artists Corporation. Coincident with Mr. Rand's appointment was the engagement of Louis Thompson, formerly with the Famous Players-Lasky company, as Mary Pickford's business representative. These men will establish their headquarters in the New York offices of the United Artists Corp., in the early part of April, and will leave Los Angeles for the East immediately.

**Murray Does Detective Stunt.**

Charlie Murray, whose house was broken into on March 15 and robbed of sundry suits of clothes and silk shirts, was walking down Spring street one day last week when he spied one of his stolen suits in a cleaner's window. He went in and made inquiries about the person who had brought the suit to be cleaned, with the result that one Don I. Kelly was arrested and put into the city jail while investigations were being made as to Kelly's record by city detectives. Murray recovered some of the clothing that was taken from his house, but he claims that he is still short a few jazz shirts.

**Bill Desmond Married.**

William Desmond, motion picture star, and for years a popular matinee idol of Los Angeles, was married at Pasadena on March 22 at the home of Mr. and Mrs. James W. Neill, to Mary MacIvor, his former leading lady and later his private secretary.

The ceremony was performed by Dr. Leslie E. Learned, rector of All Saints Episcopal Church, and the bride was given away by Mr. Neill. Jesse D. Hampton, head of the film company for which Desmond is making pictures, was best man. "Smiling" Bill Parsons, with whom the bride has played in Capitol Comedies, and his wife, Billie Rhodes, were among the guests.

Miss MacIvor, whose real name is Mary McKeever, is the daughter of Mrs. B. McKeever, of Hollywood. She met Desmond at the Triangle studio a short time after his first wife, Gertrude Lanson, died. The couple had intended to spend their honeymoon in New York, but on account of pressing work to be done at the Hampton studio in a production that has been begun, they went to Santa Barbara instead.

**Lois Weber's Arm.**

Lois Weber, famous film director, who had her arm broken several months ago by a fall on a slippery floor while in a department store, is soon to have full use of her arm again, according to the surgeon who performed an operation on the arm last week. Miss Weber found, after a number of X-ray photographs had been taken of the injured member, that there was a splinter in the cartilage of the elbow joint. When the cast was removed shortly after the accident it was found that part of the fractured bone had not knit into the right position. In the operation that has just been performed the surgeons removed three splinters. The operation was declared successful. Upon her discharge from the hospital Miss Weber plans to make a trip around the world with her husband, Phillips Smalley.

**The Brunton Commissary.**

A new building that is being given the finishing touches at the Brunton plant will house a modern eating plant—a combination restaurant and cafeteria that will cater to every kind of taste and purse on the Brunton lot. The dining room will have large latticed windows, and will contain seats for a hundred or more persons at one time. The most modern equipment for kitchens and pantries will be a feature of the restaurant

**Alexander Back from Tour.**

William Alexander, Western division manager of the United Picture Theatres of America, Inc, has returned to Los Angeles from a tour of the Western offices, which takes in Salt Lake, Denver, Seattle, Portland, San Francisco and other cities. According to Mr. Alexander, there are now over 2,000 theatre owners who are members of the "United" family, 350 of whom are in the Western division.

**Atkinson on Inspection Tour.**

W. E. Atkinson, business manager of the Metro Pictures Corporation, arrived in Los Angeles from San Fran-

cisco on March 22. Mr. Atkinson is on an inspection tour of the Metro exchanges in all parts of the United States, and will continue his journey after having conferred with Maxwell Karger and other heads of the producing forces of Metro here.

**Colorado Desert a Zane Grey Location.**

The company now at work on the Zane Grey novel, "Desert Gold," for the screen, is in the Colorado desert, with headquarters at Palm Springs, for location stuff, and practically the entire studio staff, technical and otherwise, has been taken along. The principal players include E. K. Lincoln, Edward Coxen, Margery Wilson, Eileen Percy, W. Lawson Butt, Frank Lanning, Walter Long, W. H. Bainbridge, Russell Simpson and Arthur Morrison. Two cameras, operated by Abraham Scholtz and A. L. Todd, will be used for shooting the exterior scenes.

**Famous Story for Jack Pickford.**

Mrs. Charlotte Pickford, who is manager for her son Jack, has just purchased the film rights to "The Little Shepherd of Kingdom Come," which will be made as a super-feature as soon as Jack has finished his contract of three pictures for the First National Exhibitors. The story was one of the best sellers of ten years ago, and still retains its hold on readers of the present day.

**Exhibitor to Become Producer.**

Harry Leonhardt, manager of the California Theatre, is head of the new Poppy Comedy Company, which will produce one-reel comedies starring Mack Swain.

**Frances Marion Ill.**

Frances Marion developed a serious case of grip which threatened to develop into pneumonia, a few days after she arrived in Los Angeles. She was so carefully tended by her devoted friend, Mary Pickford, and by a nurse who was in constant attendance that she quickly recovered.

## Studio Shots

ADELE BUFFINGTON, until recently a ticket seller at the California Theatre, is now a member of the editorial staff of the Ince studios. Miss Buffington broke in by selling a scenario for $300 to the Ince Company.

Henry King motored down from Santa Barbara to attend the races at Santa Monica last Saturday, but got back home in time to begin early Monday morning on William Russell's new picture, "Six Feet Down."

Melville Brown, comedy scenario writer, has been signed up by Universal to write exclusively for Eddie Lyons and Lee Moran. Brown will alternate with Clyde Bruckman in preparing screen scripts for the comedy pair.

Lila Lee spent the greater part of last week at Truckee making exteriors for her new Paramount production.

Billy Shay, after seeing service in France with the 143d Field Artillery, has returned to Los Angeles, and will resume his work in the films at the Fairbanks Studio.

Robert Warwick has leased a home in the Wilshire district, and is making arrangements to convert the sun parlor into a gymnasium.

Kenneth O'Hara has been engaged to appear in films made at the American Studio in Santa Barbara.

Bryant Washburn has begun production on the Earl Derr Biggers story, "Love Insurance," under the direction of Donald Crisp at Lasky's.

The old stage play, "Lord and Lady Algy," has been purchased by Samuel Goldwyn, and it is probable that Tom Moore will be seen as Lord Algy.

Fritzi Brunette is learning the art of making her own perfume from fresh flowers grown in her own garden.

Douglas Fairbanks has moved into his new studio on Melrose avenue, once occupied by Clune interests. A new office building has been erected, together with new light stages and other necessary buildings.

Fatty Arbuckle is at work on "The Bank Clerk" at his studio in Edendale, with Molly Malone playing opposite him.

Rex Beach and Donald Crisp have returned from a five weeks' yachting trip to lower California and Mexico. They report that banditry was in full sway in Mexico and on the little islands lying off the coast.

Harold Lloyd and Bebe Daniels are planning to make a trip through Mexico soon to film a number of comedies.

David Butler is playing one of the leading roles in King Vidor's new play, "Better Times," for Brentwood.

Nazimova and Bill Hart may join the United Artists in the near future.

Bertram Grassby is playing heavy in a coming Mary Miles Minter feature at the American plant at Santa Barbara.

Antonio Moreno, Carol Holloway and Kate Price, leading players in the Vitagraph serial, "The Perils of Thunder Mountain," have returned from the mountains north of Los Angeles, where many scenes that will be incorporated in the serial were made.

Olive Thomas, who has been ill for the past week announces that, following the completion of "The Spite Bride," she will return to New York to remain permanently, as her coming productions all require New York atmosphere.

Hale Hamilton, Metro star, has gone to New York for a visit to relatives.

Irene Rich, who has just recently finished "A Man in the Open," with Dustin Farnum, will now support William Farnum in his new picture for Fox.

Cecil B. DeMille is shortly to begin work on "The Admirable Crichton," from the Barrie play, with Elliott Dexter, Gloria Swanson and Tom Forman in the principal roles.

The cast for "Secret Service," Robert Warwick's new play, includes Shirley Mason, Wanda Hawley, Raymond Hatton, Theodore Roberts, Irving Cummings, Robert Kane, Edythe Chapman and Casson Ferguson.

Ethel Clayton intends to take a trip through the Orient upon the completion of her film contract with the Famous Players-Lasky Company.

Vola Vale is playing opposite William Russell in his coming picture now being produced at the American Studio.

Ralph D. Robinson has resigned as publicity writer at Metro's Hollywood studio and has gone East.

Philip H. White, formerly with the George Klein, Thos. H. Ince, Universal and Triangle companies, has been engaged as film editor for the Lewis S. Stone productions.

Ella Hall has been awarded judgment for $1,000, covering five weeks' salary, and her husband, Emory Johnson, $500 for the same period by Judge Avery in a suit with the Universal Film Company in which they had asked for seven and a half weeks' salary, aggregating $2,250.

Ben Wilson has returned to Universal, and will co-star with Neva Gerber in one-reel comedies under the direction of Roy Clements. "Billy's Hat," the first comedy of the new series, was written by Wilson.

William Lord Wright has again taken offices at the Brunton studios in order to be near the film companies who are making pictures for the United Picture Theatres, Inc.

In Mabel Normand's new Goldwyn picture, a small town farcical romance, being directed by Victor Schertzinger, Walter Hiers is leading man, and George Nichols, Fritzi Ridgeway, Alec B. Francis, Wm. Buckley and James Gordon are supporters.

President Richard A. Rowland, of Metro, is expected in California early in April to visit the new studio of his company.

Roy Stewart is playing one of the leading parts in the film version of Stewart Edward White's novel, "The Westerner."

Frank Griffin is directing Sunshine comedies for Fox, with Slim Summerville, Ethel Teare and Dave Morris.

Bessie Love, who has been keeping up her school work under private tutors since her entry into motion pictures three years ago, will be a member of the graduating class of 1919 in the Los Angeles High School.

Madeline Traverse has begun production on "The High Flame" at the Fox Studio, with William Conklin, Clyde Fillmore and Claire DuBrey in the cast. Harry Millarde is directing.

William Duncan and his company put in the past week making marine scenes at the Los Angeles harbor for the eleventh and twelfth episodes of "The Man of Might" serial.

Peggy Hyland is working in "Cowardice Court," a story by George Barr McCutcheon, under the direction of William C. Dowlan. Jack Livingston, Arthur Hoyt, Kathryn Adams, Burton Law and Harry Lonsdale play important parts.

Harry Ham, recently of the Royal Flying Corps, has been discharged from service, and is back at the Christie plant.

## Temporary Demand for War Films Is Lessened

FILM exchange managers are complaining that there is no demand in San Francisco or vicinity for war films or productions with even a flavoring of war. Some who have a number of these pictures on their shelves, go further and declare that there is a boycott on the part of exhibitors against productions of this class, at the same time expressing the belief that the general public is not opposed to war films. Exhibitors advise that these charges are wild and that they are, as always, attempting to offer the class of entertainment most in demand, pointing out the fact that many war films have been shown here during the past three months.

That the market in this territory is not entirely closed to war films is indicated by the report of Jack Frazier, who recently returned from a trip through Nevada in the interests of the All Star Features Distributors. He found wonderful demand there for anything savoring of war and secured so many bookings on "The Kaiser's Finish" that another print of this production could be used to advantage by the local office, if it were available. Many bookings were also secured on the "Surrender of the German Fleet," while official Government films were also in demand.

Conditions in Nevada were found to be improving rapidly, particularly in the mining districts, where business has been quiet for a long time. One of the interesting discoveries made by Mr. Frazier on this trip was the finding of a town where there has not been a single case of influenza to date, with no quarantine, or any interference with the operation of the theatre. This fortunate place is Fallon, Nev.

# RENTAL TAX FALLS ON THE EXHIBITOR

## Will Continue to Pay Reel Excise Under New Law in Effect May 1 Unless Exchange Provides for Payment

A MISTAKEN idea prevails in the minds of many exhibitors that the rental tax, which becomes effective May 1 and which supersedes the present reel tax, will relieve them from the payment of money which they have, for the past year, been giving up willingly to the exchanges and producers under the revenue law.

This is by no means the case, however. Instead, the exhibitor will continue to pay the tax—for the ultimate consumer always does.

That section of the revenue law in which this tax appears is phrased in a manner which will prove somewhat vague to the average exhibitor. It provides that "on and after May 1, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 5 per centum of the total rentals earned from each such lease or license during the preceding month."

**The Exhibitor Pays.**

From the foregoing it would appear as though the exchange was to pay the tax, yet the following, taken from the same paragraph, makes it clear that the exhibitor is the "goat," for it provides that "if any such person (exchange) has, prior to December 6, 1918, made a bona fide contract with any person for the lease of licensing, after the tax imposed by this section takes effect, of such a film for exhibition for profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract, then the lessee or licensee (exhibitor) shall, in lieu of the lessor or licensor (exchange), pay so much of such tax as is not permitted to be added to the contract price."

In other words, if an exhibitor has a running contract for films, in which no provision is made for payment of the rental tax, this law makes it incumbent upon him to pay such tax anyhow.

While the law does not state specifically that the exhibitor must pay the tax under any contracts for films which he may make in the future, it is probable that the exchanges and producers will claim that the clause providing for payment by him under contracts previously made constitutes a precedent for such payment under future contracts.

The exhibitor should not delude himself that he is going to escape the tax. He is only shifting the burden from one arm to the other.

LINZ.

**One of Many "Crowded Hours."**

As shown by International News at the Victory Arch, Madison Square, on the day New York roared its welcome to the 27th Division.

## Salt Lake Managers Want Revenue Collector Nearer

SALT LAKE theatre managers were much surprised to receive notice from the office of the United States internal revenue collector at Helena, that they would be penalized five per cent. for failure to remit their January, 1919, war tax within the thirty day limit. Since the returned certified checks were in their possession, it was realized that a mistake had been made and now they are seeking to find out the reason.

Apparently through the rush of business the payment had not been entered on the Government records at the time of inspection and so it appeared that the managers had failed to remit the tax. The managers are wondering if this situation will again occur and the incident has resulted in a renewed movement to return the revenue office for this district to Salt Lake City, from which it was taken several years ago.

A little agitation along this line was started when it was moved, but since that time it has grown vastly in importance, and in view of the situation arising out of the war tax collection, the theatre men are receiving the support of other business men in their efforts to bring the office back to Salt Lake.

## Fred Linick and Ray Jacoby Lease the Ziegfeld Theatre

FRED LINICK and Ray Jacoby, operating under the name of Linick & Jacoby Enterprises, have just leased the Ziegfeld Theatre, Chicago, and will take possession immediately. The lease is for five years, totaling $100,000. Linick & Jacoby are, at the present time, operating seven outlying motion picture theatres.

At the Ziegfeld, they will present only first run exclusive feature pictures with an admission price of twenty-five and fifty cents. The lease was made from the Chicago Musical College.

**The reviews printed in Moving Picture World are written from the productions.**

**Good "Screen" Features**

Are shown by Gladys Brockwell in this scene from Fox's "Pitfalls of a Big City."

## To Make Commercial Travelogue of Cuba

AN unusual enterprise is being undertaken by Arthur Liebes of New York, Latin-American trade expert in which the motion picture plays a modern part. Mr. Liebes left New York March 29 for Cuba upon a special trade investigation, carrying with him a technical director and two cameramen from the Eastern Motion Picture Company of New York, to take motion pictures of exclusive professional interest to American manufacturers and merchants. Mr. Liebes' trip is being made with the co-operation of the great Latin-American newspaper, El Mundo, of Havana, which has recognized the value of his idea.

The motion picture record of his visit will consist of action films of factories, stores, plantations, scenery, merchandise, raw products and manufactured goods, shipping and railroad facilities, and packing and sales methods.

Fred Schaefer of the Eastern Motion Picture Company announces that the crew accompanying Mr. Liebes consists of A. B. Heath, director, W. Howard Greene, cameraman and Otto H. Schaefer cameraman. A Pathe camera, a Bell & Howell camera, and a view camera will be used.

**Semon Comedy at the Rialto.**

Vitagraph's first Larry Semon Comedy, "Well, I'll Be ——!" gets its initial Broadway showing at the Rialto Theatre during the week of April 6. The comedy is a burlesque western thriller and Larry Semon plays the part of the timid sheriff of Beer Bottle Bend. Beer Bottle Bend is one of those places in which nobody is afraid of a sheriff and Larry's escapades in trying to assert his authority furnish two reels of uproarious comedy.

**Christie on Way to New York.**

Charles H. Christie has left Los Angeles for New York on a flying trip to the leading exchanges which have been handling Christie Comedies and which will now distribute the recently announced two reel Specials. He will be accompanied by Reginald Warde, foreign distributor of Christie Comedies, who has been in Los Angeles conferring with the Christies with regard to increased distribution in the world market.

# Chicago News Letter

by Jas. S. McQuade

## HANDLES CENSORSHIP WITHOUT GLOVES

### Chicago Commission at Stormy Meeting on March 28 Hears Facts Ably Stated by N. A. M. P. I. Committe

THE longest as well as the stormiest session yet held by the Chicago Censorship Commission, took place Friday, March 28. This was due to participation in the proceedings by William A. Brady, president; Walter E. Irwin, chairman of the executive committee, and Paul H. Cromelin, a director of the National Association of the Motion Picture Industry.

These men had come on specially for the occasion and they certainly showed Chairman Hurley and other members of the commission that censorship of pictures was not so one-sided as they had imagined. The meeting lasted from 3 o'clock in the afternoon until 8 in the evening.

**Censors Start from Wrong Angles.**

Mr. Irwin was the principal speaker against censorship. He said in part: "When you seek to censor every foot of motion picture made, you are starting from the wrong angle. Don't put the onus of censorship on all pictures in order to get the occasional few bad ones.

"We believe the state has the power to punish any man who puts an indecent, immoral picture on the market. Punish him severely. Fine him enough to throw his business into bankruptcy. Send him to jail. We will help you with all the power and force at our command.

"This would be constructive action. Censorship, from out viewpoint, is destructive. We believe it leads to graft, corruption, politics, greed, hatred, revenge, religious and social hatred and 1,000 other evils.

"The motion picture should have the same liberty as the press has. Censorship is against the principles for which the people suffered during medieval days, against the principle for which the colonial fathers came over here and founded this country, against the principle for which our boys on the western front have died.

"A bad scene removed from a picture and displayed by itself is simply a bearing of false witness, a fraudulent evidence. No court will receive in evidence a sentence or a paragraph of an article that is, of course, modified by the article. No scene stands independently, they are put in for contrast, and to show both right and wrong.

**N. A. M. P. I. Will Aid Prosecutions.**

"My solution is thoroughly consistent with Americanism. Let this committee attend to its own city, see that its own laws are enforced. Then we won't be having our property taken away without due process of law; we won't be subjected to this censorship prior to publication, which has no legal justification. Let us have our day in court."

At this point Mr. Irwin was asked by an alderman present if he would rather have such a process, with its attendant expenses of court trial, than censorship, and Mr. Irwin shouted back:

"Yes, sir; that's American. I have no more right to be a censor than you have or the members upstairs. I do, however, favor a law prohibiting children under 16 from attending the theatres unless they have an adult with them."

Mr. Brady near the close of his address said: "Now help us. Co-operate with us. Would you like to try an experiment with us? Put the motion picture on its word for one year in Chicago, and I will come out here and aid you in the prosecution of any producer or theatre owner producing or displaying an unclean or improper picture.

"The industry proposes to use this power of the screen which has been so widely recognized the country over during these years of war itself. The producers propose to go into politics themselves."

**Has Refused Films Passed by Board.**

"Sam Katz, one of the owners of the Riviera and Central Park theatres, which are noted for their well selected and finely presented picture programs, during the meeting made the following plea for exhibitors:

"The exhibitors are all in one class. My houses are no different from the others. I have refused to show many pictures passed by the Chicago Board because they wouldn't suit my patrons. Let the exhibitors be their own censors."

**Doings of F. I. L. M. Association.**

The F. I. L. M. Association of this city met Thursday, March 20, when committees on grievances, legislation, credits, efficiency and building were appointed. On Friday afternoon, March 21, a meeting of the board of directors was held in the office of Manager Fred C. Aiken, of Select, at which the rules

**Herbert Rawlinson and Margaret Marsh Enter with Enthus iasm Their Many Thrilling Moments in "The Carter Case."**
The Craig Kennedy serial, produced by Oliver Films, has strong principals in these two stars.

and regulations submitted by the various committees were duly ratified and adopted.

## S. S. Hutchinson Returns from European Trip

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., returned to Chicago, March 24, after spending nearly three months abroad. He left America December 21, arrived in London December 30, and, excepting a single week spent in Paris, was busily engaged at his London offices. He sailed for home March 8, landing at Halifax March 17, and thence to New York by rail.

While abroad he inspected the "Flying A" laboratories in Croydon, London, and also closed contracts for the distribution of the American product in a bigger and better way than it has yet been handled. American pictures are familiarly known as "Flying A" productions in the British Isles and Mr. Hutchinson says he was delighted to find them in high favor wherever he went, and that he received many testimonials as to their worth as box office attractions.

In the British Isles "Flying A" pictures will henceforth be distributed by H. W. Thompson, of Leeds, one of England's foremost film distributors, and a man whose interests reach into every nook and corner of the country. As formerly, all the printing and developing will be handled at the "Flying A" laboratories in Croydon, but the films are placed on a royalty basis with Mr. Thompson for distribution to exhibitors. Mr. Thompson is held in high esteem by exhibitors, and was a prominent member of the English film committee which co-operated with the government all through the war.

**Olsen & Co. Get Scandinavia.**

Mr. Hutchinson also closed a contract with John Olsen & Co., of Copenhagen, Denmark, for the distribution of "Flying A" pictures in Scandinavia and Finland. This concern is known to its customers as one of the foremost distributors in the territory covered by it, and it stands equally high with the governments of the allied nations, who imposed many restrictions on certain film organizations which they deemed unworthy of trust. "Flying A" pictures have been shown for years in the Scandinavian countries, but Mr. Hutchinson believes that a larger volume of business will be done under the new arrangement.

Several contracts were entered into with "Cinematograph Harry," of Paris, for the distribution of "Flying A" pictures in France, Switzerland, Holland, Belgium, Greece and Egypt. The countries just named are all included in one contract, while other distinctly separate contracts with the same firm provide for the handling of the American product in Spain, Portugal and Italy. Additional contracts with the same firm provide for the distribution of American's product in more distant countries.

"I was delighted to find 'Flying A' pictures popular with the exhibitors of Europe and to see them shown in some of the finest theatres on the Continent as well as in England," said Mr. Hutchinson. "For example, I discovered that the London Opera House, the famous theatre erected by Oscar Hammerstein some years ago, is now showing pictures and that among the prominent features advertised were Mary Miles Minter, William Russell and Margarita Fisher subjects, which were released in the United States several months ago, but are now being offered for the first time in Great Britain."

**Pictures Are 85 Per Cent. U. S. Made.**

On being asked about what percentage of European theatres are at present showing pictures made in the United States, Mr. Hutchinson replied: "I should say that fully 85 per cent. of all the films exhibited abroad are of American manufacture. I am proud to say that our own particular brand is ranked among the best by foreign exhibitors, and I was told frequently that 'Flying A' pictures are popular because the stories have a touch of real heart interest in them, and are interpreted by well balanced casts and photographed with unusual clearness.

"I was told in England and France that our brand name, 'Flying A,' is a household word. You would scarcely wonder at the popularity of pictures made in the United States after seeing the photography in some of the English and French films. These films seem as yet not to be nearly equal to even the mediocre stuff shown on this side."

Mr. Hutchinson informed me that practically all British theatres book on a three-day-run basis, there being two changes weekly. One feature is run on Monday to Wednesday and another Thursday to Saturday inclusive. Very few houses run Sunday shows at present, and all dramatic theatres are closed on Sunday throughout the entire British Isles. The patronage at both dramatic and picture theatres is exceptionally good. Long lines stand patiently in front of the box offices waiting their turn to enter, and the admission prices are considerably higher than in the United States.

**Death Comes to London Manager.**

Mr. Hutchinson informed me that women are still employed in most of the transportation systems, acting as conductors and collectors on trams, trolleys, subways and busses, and even as porters in the railway stations. He stated that his own offices in London had been managed for several months past by Mrs. W. C. Scott, wife of the manager, who was called to the colors and who was recently furloughed from army service only to be immediately confined to his bed by tuberculosis. Since Mr. Hutchinson sailed from Liverpool he received a cable saying that Mr. Scott had passed away. Mrs. Scott is now the manager of American's London offices.

**Hobart Hutchinson On Pershing's Staff.**

The week spent in Paris by Mr. Hutchinson was gladdened by the presence of his son, Hobart, who is connected with headquarters regiment and attached to the staff of General Pershing. Hobart has had several thrilling experiences. In one of these he escaped death by a hairsbreadth. He was running his car alone at sixty miles an hour when a six-inch shell exploded just behind the car, blowing the tonneau completely off the body and smashing the windshield to bits, yet he was untouched except by shell shock.

Hobart was the first American driver to enter Metz after the signing of the armistice. He found it extremely difficult to transport his officer passengers, as the Germans had minded the road and blown great holes in it. Some of these were seventy-five feet deep. Mr. Hutchinson is now busy forming new plans for the advancement of American's productions, concerning which announcements will be made later.

**S. S. Hutchinson.**
Just returned from three months in Europe.

## Harry Carey Has Reunion With Mother and Brother

HARRY CAREY, who recently visited the city and talked to many thousands of Chicago picture fans, just before leaving had one of the most pleasant surprise experiences of his life. This was the unexpected meeting of the Universal star with his mother and brother, who came on from New York to greet him after a separation of nine years .

Mrs. Carey is the widow of the late Judge Harry P. Carey of New York, in his day one of the leaders of Tammany Hall. The gladness and affection shown at the meeting of mother and son at the

**Harry Carey and His Mother.**
Reunited in Chicago during Carey's "personal appearance."

reunion are admirably reflected in the accompanying illustration, which was made possible by the foresight of Captain Harry E. Rice, publicity director of Universal's Chicago office, who had a camera man on hand to snap the happy event.

While in Chicago Mr. Carey was a star attraction, being honored by receptions and banquets, and by numerous articles in the city dailies. The role played by him while here must have impressed him as being in strong contrast with those assumed by him as the hero of many of Universal's western thrillers.

## "Captured by Cannibals" Going Big at Randolph

"CAPTURED BY CANNIBALS" is having a record run at the Randolph Theatre, at 50 cents a throw. The best people in the city are included among the patrons. The Randolph management is to be complimented on the attractiveness of the lobby display, as very few, if any, people pass on the busy street without investigating the reason for such crowds. The display includes a fine showing of the weapons used by the South Sea islanders, their abbreviated costumes and an interesting list of curios.

Large photographs of the savages in groups and singly, both male and female, are also profusely distributed throughout the lobby space and above the entrance. The numerous friends of Aaron J. Jones are congratulating him on the success of this venture and compliment him on the showman's acumen and vision which enabled him to see the possibilities of the Robertson-Cole pictures.

## Palm Theatre, Rockford, Showing to Fine Business

CHARLES LAMB, one of the twelve commissioners on the board of Illinois Exhibitors' Alliance, is taking an active part in the proceedings of that organization. He comes all the way from Rockford to attend the meetings and to book his weekly programs during the same visit. Mr. Lamb owns the Palm Theatre in Rockford, which seats 1,200 people. The Palm was built six years ago and is conveniently situated for patrons from all parts of the city.

First-run Paramount features are used and an orchestra of five pieces and a Kimball organ, play the accompaniment, under the leadership of Kittie Flynn. Mr. Lamb has been in the show business all his life and was a member of the original Murray and Mack Company, and of other well known traveling show organizations. He reported good business at the Palm, which is patronized by the best people in Rockford.

## Chicago Gets News from Santa Barbara Studios

THE American Film Co., Inc., announces that Johnnie Meighan has rejoined the studio forces at Santa Barbara, after wearing the gob's blue for over a year. Mr. Meighan is now assistant to Emmett J. Flynn, director of Mary Miles Minter.

Stephen Fox, of American's scenario force at Santa Barbara, is back on his old job after serving in the U. S. army for a long period. While with the boys in khaki, he was given editorial charge of his camp's newspaper. He has just finished an adaptation of Jackson Gregory's novel, "Six Feet Four," in which William Russell will star. Mr. Gregory has planned to visit Santa Barbara during the filming of his strong western story by the William Russell Productions.

## Charles Pacini of Kenosha Buys Majestic of Harvard

CHARLES PACINI, a prominent exhibitor of Kenosha, Wis., made a brief stay in the city last week. He stated that the plans of his new house are well under way, one set being furnished by a Milwaukee architect and another by a well known architect in Detroit. Mr. Pacini is certain that the theatre will be completed this year. He reported good business in Kenosha.

Mr. Pacini has just purchased the Majestic in Harvard, Ill., which seats 500 people. Harvard is a town of 4,500 population and the surrounding communities have a population of 10,000 people to draw from. A Bartola organ furnishes the music at the Harvard and Universal and Jewel pictures, and other makes are used. Admissions are 5 and 15 cents, including the war tax. Business is very fair.

### J. T. Flanagan Joins Universal Forces.

J. T. Flanagan, for some time past traveling special representative for the Exhibitors Herald, throughout the country, recently resigned that position to accept the appointment of salesman for Universal special features, in Chicago. Mr. Flanagan's territory includes the North side and the "Loop" district.

### P. A. Powers Stops Over in Chicago.

P. A. Powers, vice president and treasurer of Universal, stopped for a few hours in the city, March 25, on his way from Universal City to New York. Mr. Powers was accompanied by his recently adopted daughter and her maid. The adopted little fairy is only four years of age.

# ROBERTSON-COLE AND JURY'S AFFILIATE

## Each Concern Will Now Circulate the Other's Pictures, Thus Increasing Their Distribution

ROBERTSON-COLE COMPANY'S importance as a factor in motion picture affairs throughout the world, is emphasized by an announcement this week in a cable from London, that a contract has just been effected whereby Jury's Imperial Pictures, Ltd., will distribute in the United Kingdom all the film controlled by Robertson-Cole with the exception of the pictures starring Sessue Hayakawa, J. Warren Kerrigan and Martin Johnson's Cannibals of the South Seas and other individual productions which had been previously disposed of.

The cabled news further states that a number of pretentious specials produced in this country are to be purchased by Robertson-Cole for distribution through Jury's in the British Isles, while Jury's will secure the foremost European cinema attractions for release in the United States by Robertson-Cole. By this arrangement, Robertson-Cole becomes the accredited American representatives of Jury's.

This engagement affiliates two most substantial film organizations in the United States and Great Britain.

### Three Super Features Per Year Will Be Made.

In this indenture are included three super-features to be produced each year by Louis Mercanton, the noted French director, the United Kingdom rights of which Jury's control, and Robertson-Cole control the American rights. During the next twelve months Mercanton will stage an elaborate picture in Egypt, a second in France and a third in Italy.

It is one of Sir William's earnest desires to improve the quality of the positive prints. With this end in view, he is now having constructed in London the largest film laboratory in the United Kingdom with a capacity of two million feet per week. In addition to furnishing Jury's photoplays for distribution, Robertson-Cole will also supply the entire equipment for this plant, providing exclusively the Bell & Howell cinemachinery, to which they control all export rights.

### Jury's Covers the British Isles.

The distributing organization of Jury's Ltd. has headquarters in all the important centres of the British Isles, and possesses unlimited exploitation possibilities.

The stars whom Jury's obtain under the arrangements with Robertson-Cole have all established their popularity with British Film fans. H. B. Warner, whose father was one of the foremost actors on the English stage, will undoubtedly prove a real favorite on the British screen. Others on the list are Billie Rhodes, Alma Rubens, William Desmond, Bessie Barriscale, and Henry B. Walthall, and productions already successfully launched in this country, such as "What Every Woman Wants" and "The Turn in the Road."

### Dan Heenan Is Now a Papa.

Dan Heenan, salesman for the First National Exhibitors' Circuit Exchange in Philadelphia, is receiving congratulations from all quarters. The occasion for all this goodwill from his friends lies in the fact that Dan is now the proud father of a bouncing baby boy. His brother, William, who is the "Big man behind the gun" for the First National in the Quaker City, has presented the new baby with a silver loving cup which seems to tell us that the youngster will bear the name of William.

### Drews Entertain Governor.

Mr. and Mrs. Sidney Drew, co-stars in Paramount-Drew comedies, recently entertained Governor and Mrs. Samuel R. McKelvie, of Nebraska, at a dinner party in the Fontenelle Hotel in Omaha, where the comedians played an engagement in "Keep Her Smiling" at Boyd's Theatre. The Governor and his wife are enthusiastic about the Drews and their comedies produced by the V. B. K. Film Corporation.

# CANADIAN CENSOR UP FOR A GRILLING

## Claimed in Legislature That He Fails to Suit as Licensor or Film Viewer—Too Many Yankee Films

A SENSATION was given to British Columbia moving picture circles as a result of charges in the Provincial Legislature at Victoria, against Walter Hepburn of Vancouver, chief censor of moving pictures for the Province. It was charged that Mr. Hepburn had shown preference and discrimination in granting operators' licenses to apprentices, that he had taken an objectionable stand toward returned soldiers and that his censoring of pictures was crude.

**Wanted Censor's Salary Cut to $40.**

A motion was offered in the Provincial House by Major R. J. Burde that the salary of Mr. Hepburn be cut from $2,040 a year to $40 a year and the house debated for more than an hour on the subject. The result has been that the Attorney-General has appointed Captain A. D. MacDonald, a Vancouver lawyer, to make an official investigation into the charges.

Complaint against Mr. Hepburn was first made by the Great War Veterans' Association of Vancouver, and it seems that action was taken after Mr. Hepburn, as a member of the Board of Examiners, had granted a license to an apprentice other than a returned soldier. The allegation is made that the Vancouver Operators' Union had an arrangement with the Soldiers' Civil Re-Establishment Board whereby the union would receive none but discharged soldiers as apprentices.

**Too Many American War Pictures.**

Major Burde went into the matter of the nature of pictures shown in Canada while speaking to the House and declared that there were altogether too many American war pictures. He declared that he knew from personal contact with American officers in France that it was the people of the United States who had remained at home during the war who had started the "We won the war" stuff and the American soldiers in France, he believed, would be among the last to want to see this doctrine spread throughout Canada by means of the pictures.

Another member, M. A. Macdonald, declared that the situation was largely a result of the lack of initiative on the part of the Canadians themselves.

**Doubts Present Censor's Ability.**

J. S. Cowper, a member of the legislature, deprecated the present censorship arrangement and severely criticized the present censor. He declared that he could not see how Mr. Hepburn, a former contractor, could be expected to have the grasp of things which would enable him to mould the ideas and morals of the people. Some of the censoring had been ridiculous, he declared. Splendid pictures like "Intolerance" had been "censored to death," many beautiful and educational parts having been cut.

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**Ticket Seller Becomes Scenarioist.**

Until recently Adele Buffington sold tickets at the window of the California Theatre in Los Angeles. Then she sold a story to Thomas H. Ince for $300. A little later Mr. Ince gave her a position on his scenario staff and she gives promise of being heard from as one of the popular scenarioists of the day.

The scenario department of the Ince studios have been enlarged by the addition of several new members lately, owing to the fact that the producer will double his activities during the coming year.

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## Leah Baird Initiates the New Hodkinson Special

IN the projection rooms of the W. W. Hodkinson Corporation Wednesday the executives obtained their first full view of the pretentious Leah Baird-Augustus Thomas special "As a Man Thinks."

The completion of days and nights of toil by Director George Irving and of similar co-operative efforts by Leah Baird, has resulted in Harry Raver presenting to the theatre public a pretentious and a "big" picture. Her perfect poise and clever emotional work was supplemented by that of the picked cast.

Immediately after the screening Miss Baird was surrounded by members of both organizations and received the spontaneous congratulations of the entire gathering.

The new policies of W. W. Hodkinson demanded a super picture that would convince and demonstrate to the exhibiting world his organization's radical departure from program features to "exclusive specials" produced for the exclusive theatres of America. Miss Baird was chosen star to initiate the new Hodkinson superplays.

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**Gives Style Show with Live Models.**

Saxe's Alhambra, Milwaukee, introduced as a special attraction with Dorothy Dalton in "Hard Boiled," week ending March 29, a Spring style show as an especial appeal to women patrons. Living models were used to display the new dress creations, the idea being "hooked up" with local merchants. This is an idea successfully projected with vaudeville bills and, according to Henriette Luscher, the Alhambra's publicity representative, proved attractive.

**"Leaving" Pleasant Memories.**

Is the task of this leafy view of Alice Joyce in her new Vitagraph, "The Cambric Mask."

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## Ohio Exhibitors Combat Much Adverse Legislation

THE latest piece of legislation introduced in the Ohio Assembly is an amendment to the building code whereby all theatre buildings to be erected must have steel roofs. It was also reported that there was a plan on foot by opponents of Sunday opening to get a bill prohibiting Sunday movies jammed through the Legislature during the last few days of the session.

This winter has seen more proposed legislation affecting the motion picture industry in Ohio than ever before during a single session of the Assembly.

Other proposed laws are the one to give all municipalities the right to vote local option whether or not they want Sunday movies, and one to put a censorship fee on posters and slides. Another bill increases the salaries of the state film censors.

The Exchange Men's Association of the Cleveland Chamber of Commerce is maintaining a representative in Columbus, the state capital, who is reporting on film activities.

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**Kelly Leaves Red Cross Picture Bureau.**

John Tyrone Kelly, who has been in charge of the production department of the American Red Cross Bureau of Pictures, since last August, announced his resignation this week to head a propaganda film producing company which will have offices at 1493 Broadway, New York.

Concerning his new venture Mr. Kelly stated that the first production of the new company will be a five reel feature under the name "Was It Worth While?" The picture is being produced privately in several sections of the United States where Bolshevism has shown its head. Through the feature runs a story which Government investigators have pronounced as typical of much of the unusual propaganda Russian agents have furthered in America.

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**First National Expands in Philadelphia.**

The old headquarters of the First National Exhibitors' Circuit in Philadelphia proved to be entirely too small to handle the increasing business of that concern, and William Heenan, the Quaker City representative, with his force, is now located in more comfortable and spacious quarters at 1339 Vine street. The new offices are equipped in a way that insures comfort for exhibitors who have business to contract and the office of Mr. Heenan is located where they can have easy access to it.

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**Censor Bill Passes House Committee.**

The censor bill before the Missouri Legislature has passed the house committee. Little action, if any, is being taken by the exchanges, but the exhibitors have been sending in protests to their representatives at Jefferson City.

# KANE IMPRESSED BY WIDE PROSPERITY

## Back from Six Weeks' Trip in South and Middle West Select's General Manager Sees Good Times Coming

ARTHUR S. KANE, general manager of Select Pictures Corporation, has returned from a six weeks' trip through the South and Middle West. He was impressed by the signs of prosperity.

In Kansas City, Frank L. Newman is putting the finishing touches on his new two thousand seat house, the Newman. In Omaha, the Goldberg Brothers, owners of the Sun Theatre, are building a large new picture house alongside of the Rialto, and have projected another across the street. Everywhere Mr. Kane found exhibitors basking in the sunshine of a wonderful season's prosperity. Kicks have disappeared; plans for future aggrandizement have replaced them.

In New Orleans Mr. Kane exchanged views with E. V. Richards, Jr., manager of the Saenger Amusement Company, and J. Eugene Pearce, owner of the Trianon and Tudor theatres. In Houston, he was met by Manager Claude C. Ezell and with him visited Manager MacFarland, of Hulsey's Queen Theatre, William Gerringer of the Isis, and Miss Elizabeth Johnson of the Liberty.

**Shore Dinner in Galveston.**

In Galveston Mr. Kane and his party were entertained by Manager S. T. McDonald, of the Queen Theatre with an old-fashioned Texas shore dinner. A night trip to San Antonio put Mr. Kane in touch with that highly successful theatre owner, William J. Lytle, owner of the Princess, Empire, and other theatres. In Dallas he made a brief stop and exchanged greetings with Manager Ray Stinnett, of the Jefferson Theatre, and in Kansas City he was entertained by Frank L. Newman, of the Royal and the Regent theatres. Among those whom Mr. Kane met in the city were Sam Harding, of the Liberty Theatre, on Main street; Jack Savage, of the Isis, one of the main theatres in the residence district; William Flynn, of Richards & Flynn, of the 12th Street Theatre; Adolph Eisner, of the Doric, one of the important downtown theatres, and A. F. Baker, of Baker & Grubel, operating a chain of first-run theatres.

**Big Reduction in St. Louis.**

In St. Louis Mr. Kane was met by Manager J. C. Ragland. Here he was tendered a luncheon at the Elks' Club by the St. Louis Film Board of Trade. Among those present were: George Weeks, E. W. Dustin, Harry Strickland, J. C. Ragland, F. A. Keller, Cecil Mayberry, S. J. Baker, William Seivers, J. Desberger, George McKean, Barney Fegan, Robert Werth, Floyd Lewis, C. Werner, S. Werner, Harry Thayer, Harry Hynes, Jack O'Neill, Horace Talbot, D. C. Boswell, Jack Weill, H. C. Alewe and J. P. Weinbronner.

Exhibitors who visited him in St. Louis were Joe Mogler, president of the Exhibitors' Association; Henry and William Scherrer, of the Mikado Theatre, and Harry Koplar, of Koplar's chain of theatres in St. Louis. Calls were made on William Seivers at the new Grand Central and also on Charles and Todd Cella, of Cella & Tate, who operate the Columbia Theatre, Orpheum, Grand Opera House, American Theatre, and the Rialto, which last named was built from the old Princess Theatre on Grand and Olive streets.

From St. Louis Mr. Kane went to Indianapolis, where he was met by Manager Harry H. Hicks, and calls were paid to Charles M. Olson, of the Alhambra Theatre, and Robert Lieber, the principal owner of the splendid Circle Theatre. In this city A. C. Zaring, of the Garrick, and the North Star theatres had assembled in his office a score of leading exhibitors to greet Mr. Kane.

## Organize Cameo Pictures to Star Miss Cassinelli

ADOLPHE OSSO, who recently promoted the organization of the Albert Capellani Productions, Inc., has negotiated the organization of a second producing company to make pictures featuring Dolores Cassinelli.

Miss Cassinelli will be at the head of

Dolores Cassinelli.

the new company which will operate under the name of the Cameo Pictures Corporation.

Mr. Capellani will direct Miss Cassinelli and supervise the productions and although the Cameo Pictures Corporation and the Albert Capellani Productions, Inc., will operate independently of each other, he will serve both companies.

Arrangements have already been completed and contracts entered into between the Cameo Pictures Corporation and the Pathe Exchange Inc. for the release and distribution of the pictures. Just how many and at what intervals these Cameo productions will be released has not yet been definitely decided.

Miss Cassinelli's company will commence work immediately at the Capellani Studio in Fort Lee.

The Cameo corporation has established offices in the Brokaw Building, with Adolphe Osso in charge of the business affairs of the company.

## World Man Gives Newburg Once Over and Is Pleased

THE other day a ride of sixty miles brought us to Newburg, N. Y., to renew old and make new acquaintances. Our objective was our old friend and World subscriber, Fred W. Taylor, who manages the Academy, seating about 1,500, showing a combination of pictures and vaudeville. The first three days of the week he gives a feature of five reels a serial episode and five acts of vaudeville. The balance of the week a five reel feature and five vaudeville numbers. Admission fifteen and twenty-five cents. He employs an orchestra, gives full value for double the price and packs them in every night.

L. F. Hanmore runs the Broadway, 200 balcony and 600 orchestra seats. We found Mr. Hanmore a live businessman, giving his personal attention to the management of his house and possessed of a comprehensive knowledge of the industry. We were pleased to hear him say that business is very good and especially to have him show us a clipping from Moving Picture World mentioning that during the showing of "The Common Cause" he had been obliged to turn hundreds away from his theatre adding: "I am a regular reader of the old reliable."

In the same neighborhood, on Broadway, we stepped into the Royal, managed by W. F. Foote. He was not in at the time, but we gave the house the "once over." It contains 700 seats and adjoins the Opera House, which is used for burlesque shows. Both these theatres (as well as the Star) are owned by George Cohen, of Poughkeepsie. We were told by the cashier of the Royal that we would find Mr. Foote at the Star, where we found him exercising his managerial functions.

The Star seats 900 and looks very much like a converted rink. It is very comfortable inside and presents a very finely projected picture, so much so, that we asked the make of machine used and we were told by Mr. Foote they used the Simplex. On leaving we thanked Manager Foote for his courtesy in showing us through the house and he very graciously told us the Moving Picture World was a weekly visitor and he appreciated the personal visit of its representative.

SPEDON.

**May Not Move Censor Office.**

Manager McAleer, of the Pittsburgh Universal exchange, was among those present at the conference of picture men and Governor Sproul, of Pennsylvania, at Harrisburg, Wednesday, March 19. He says the State Executive made a most favorable impression upon the members of the committee and listened to their arguments in a most earnest manner. The particular matter which was discussed was the removal of the censor office from Philadelphia to Harrisburg, the great majority of the committee being against the proposition. It is entirely likely that the change will not be made.

# OMAHA FILM BOARD IS NOW PERMANENT

## After Successful Censorship Fight Body Organizes for Continuous Activity—Elects Officers for Year

THE Omaha Film Board of Trade, which organized to fight state censorship, and which was successful, recently perfected a permanent organization. The rules and by-laws of the Minneapolis board were adopted, and the board is now considering affiliation with the Omaha Chamber of Commerce. At its next meeting the commissioner of the Omaha chamber will address the board, explaining how such affiliation would be of benefit.

The film men present at the organization meeting were: Managers Myers, of Fox; Holah, of First National; Taylor, of Select; Akers, of Famous Players-Lasky; Getzler, of Vitagraph; Skirboll, of Metro; Bailey, of General; Wintroub, of Fontenelle; Reed, of World; Graham, of Pathe; Blakeman, of Triangle; Goldstone, of Sterling, and Messrs. Peave and Thiel, of the Famous Players-Lasky branch.

Manager Graham, of Pathe, was elected president of the permanent organization; Taylor, of Select, vice-president; Myers, of Fox, secretary, and Skirboll, of Metro, treasurer. Blakeman, Peave, Goldstone, Bailey and Holah were elected to the board of directors. All the elections were spirited and closely contested.

Managers, Taylor, Blakeman and Myers were appointed on a committee to select an attorney for the board.

Manager Akers, of Pathe, the retiring president, and Exhibitor H. M. Thomas, of the Rialto, Omaha, were extended a unanimous vote of thanks for splendid work in leading the fight on state censorship. It was announced that all exhibitors throughout the state of Nebraska will be furnished a list of state representatives who voted for or against the bill.

A committee from the board is seeking permanent quarters for the organization, and another is studying the transportation question, which has long bothered Omaha.

## All's Quiet on Mississippi with Minneapolis Film Men

THE MARCH 15 issue of the World printed an article saying that the Minneapolis Film Board of Trade was up in arms over an order from the express companies to the effect that in the future no shipments of film would be delivered in Minneapolis unless the charges were prepaid.

A letter from A. H. Fisher, chairman of the board's transportation committee, advises that everything is as quiet and as peaceful among exhibitors and express men as it was along the historic Potomac. The showmen believe the ruling to be a satisfactory one inasmuch as it will save a great amount of trouble and bookkeeping. The express service is better at the present than it has been for a long time.

**F. I. L. M. Club Aiding Loan Committee.**

The various exchange members of the F. I. L. M. Club of New York are arranging plans for the distribution of films for the Victory Loan. It is proposed that each exchange will handle a certain territory for distribution and booking and certain stars will be allotted to the various exchanges, so that each territory will have a full quota of all stars participating in the Victory Loan campaign. As soon as the Treasury Department advises when the release dates will be, notice will be sent to all exhibitors.

**Curtis Parts with $900.**

George W. Curtis, proprietor of the Doric, Kansas City, was robbed of $900 a few evenings ago, but is still smiling. For what are a few odd dollars when "Mickey" is to the fore? Mr. Curtis had gone home in a taxi and been landed at his own door. As the taxi drove away two men slipped up to him as he was about to apply his latchkey and relieved him of his roll. They evidently had been keeping watch on the Doric, and also knew that Mr. Curtis was in the habit of carrying the box receipts home with him after the last performance.

**Pearl White at Actors Fund Benefit.**

Pearl White, Pathe's serial star, is to be one of the chief attractions at the big field day to be held for the Actors' Fund at the Polo Grounds, New York, on Sunday, April 13. She will temporarily stop work on the Robert W. Chambers serial, "In Secret," to prepare for the event.

"Anything under the sun for the Actors' Fund," Miss White said enthusiastically. "That cause deserves the best efforts of everyone in the profession, and I am more than glad to have an opportunity to do anything I can for so worthy a cause."

**Tom Geraghty Expected in New York.**

Tom Geraghty, scenarist for Famous Players-Lasky, is coming East. He may be in New York when this is printed, as he left Los Angeles in time to arrive on Main Street by now. He seeks "atmosphere" for new scripts and will also revisit his old haunts; the places where he and Charles Kenmore Ulrich were well and favorably known when they worked on the New York Herald in other days. Mr. Geraghty will be interviewed by the leading trade papers, and it is possible that he will write an entirely original photoplay with New York night life as its basis.

**New Pathe Manager at Newark.**

A. S. Abeles has been appointed manager of the Newark branch of Pathe Exchange, Inc. He joined Pathe in January, 1914, as a traveling salesman for the New York exchange, then in West 23d street. He went thence to St. Louis as branch manager, which position he held for seven months, when he was selected as manager of the New York exchange. Here he served from 1915 to 1918, when he was appointed district manager of the central western division.

# BESTOW SIGNAL HONORS ON EXHIBITOR

## Tennessee Governor Officially Recognizes Action of Tony Sudekum in Providing Shows for Prisoners

A NOTABLE honor has just been bestowed upon Tony Sudekum, president of the Crescent Amusement Company, operating theatres showing First National Exhibitors' Circuit attractions in Nashville, Tenn., by the Legislature and Governor of the State.

The sixty-first general assembly of Tennessee adopted, in both houses of the Legislature, a set of resolutions in formal acknowledgment and appreciation for Mr. Sudekum's contributions, during the last five years, of free moving picture entertainment to the prisoners in the state penitentiary and to the inmates of Central Hospital, a state institution for mental defectives. The shows provided at regular intervals by Mr. Sudekum, and for which he paid all expenses, have been the principal diversion of the insane patients and the state prisoners. Officials in charge of the two institutions incorporated, in their respective reports to the Legislature, strong commendations for what the exhibitor had done to aid them, in the absence of any specific legislative appropriations for entertainment purposes.

After these reports had been read to both houses, it was moved that the State of Tennessee officially recognize Mr. Sudekum's action. The Governor subscribed to the acknowledgment both as the chief executive and as an individual.

The set of resolutions received by Mr. Sudekum followed closely another gift bestowed upon him as chairman of the Four Minute Men Speakers' Bureau of Nashville. This was a large silver loving cup commemorating his excellent work as the chairman.

## Goldburg Leaves for Coast

JESSE J. GOLDBURG, general manager of the Frohman Amusement Corporation, left recently for Chicago, expecting to close for Illinois and Ohio rights on this company's productions and to return to New York in a few days. However, on reaching Chicago, he received a telegram from William L. Sherrill, president of the company, to join him in Los Angeles.

Mr. Goldburg immediately left for the Pacific Coast via Minneapolis, Seattle and San Francisco, and expects to return in about four weeks. He will bring with him the first print of "South of the Santa Fe" and "The She Wolf," the first two of the two-reel western productions starring Texas Guinan, and he also expects to bring back a print of the first Mack Swain comedy, which he anticipates will be finished by that time. These pictures will be given a private trade showing on Mr. Goldburg's return.

**Maritime Showman in New York.**

S. W. Dimock, of Campbellton, N. B., is in New York arranging for a concert company to tour the Maritime Provinces this summer. Mr. Dimock is owner of three moving picture theatres which he has leased to F. G. Spencer, of St. John, and is turning his attention to travelling shows.

# BUTTE GETS IN LINE WITH NORTHWEST

## Exhibitors and Exchange Managers Form 100 Per Cent. Branch of Film Board of Trade

A CONVENTION was held in Butte, Montana, Friday, March 21, film salesmen, branch managers of the various exchanges and exhibitors being in attendance. The object of the conference was the formation of a Montana branch of the Northwest Film Board of Trade, which has headquarters at Seattle.

Manager Ralph Ruffner of the Rialto theatre of Butte introduced Toastmaster Harry Arthur, western district representative of the United Picture Theatres of America, who made a brief address, at the conclusion of which he introduced Harry Sigmond, general counsel for the Board of Trade at Seattle. Mr. Sigmond explained the objects of the organization and the benefits which both exhibitors and producers would derive from membership in the board of trade.

Tentative plans were laid for organization after short talks were heard from several of the exhibitors present. The conference followed a luncheon at the Thornton hotel, covers being laid for thirty-eight.

Among those present were K. D. Burk, branch manager for Fox; R. A. Allen, branch manager of General Film; J. S. Stout, Metro; R. A. Nelson, Mutual; George Colliday, Vitagraph; J. E. Bourke, branch manager of Universal.

The meeting resulted in 100 per cent. associated memberships in the Northwest Film Board of Trade, and the heartiest co-operation with the board was promised by exhibitors of Butte and Montana.

**Martin Johnson Visits His Parents.**

It may not be known to the world at large that Martin Johnson, who sprang into fame with his "Cannibals of the South Seas," is a Kansas man and when he came through Kansas City on his way to San Francisco to embark on another South Sea expedition he stopped over for a week to run down and see his parents in the southeastern part of Kansas. He stayed only an hour in this center of moving activity on his arrival and no one saw him except Earl McAvoy, the manager for the Mutual in Kansas City. Then he went down into Kansas and spent a week, or nearly so, with his old father and mother.

Mr. Johnson returned to Kansas City from his brief sojourn in the Sunflower state March 29 and said to the representative of the Moving Picture World that he intended returning to the United States two years later with a better picture of natives in the South Seas than those were he gave us in the Cannibals.

## Produce Gun-Making Films for Archives of the Navy

MOTION PICTURES are still playing a big part in the war as conducted by the United States Government and among the film archives of the Navy Department will be about 30 reels of pictures recently taken by the Bureau of Ordnance under the direction of Rear Admiral Ralph Earle to depict methods employed by various gun and gun-mount plants all over the country in the fulfilment of their war contracts.

A motion picture party under the command of Lieutenant Walter A. Darling and consisting of Marine Gunner Frank A. Dorner, directing, and William B. Laub cameraman, returned to Washington on March 14 with about 30,000 feet of negative film after an eight weeks' trip which took them as far west as Moline, Ill.

Using two Simplex arc lamps and a Bell & Howell camera outfit the party, often working under the most trying conditions in poorly lighted forge and machine shops, secured splendid results and pictures that are going to be of inestimable value to the Government. Upon completion one set of prints will probably go to the United States Naval Academy, at Annapolis, Md., for the instruction of midshipmen in ordnance work and other prints may possibly be released to the public though there is much that is confidential.

The forging, machining and assembly of big naval guns and gun-mounts has probably for the first time in history been faithfully recorded by the motion picture camera for future generations to study and possibly profit thereby to a vast extent in the event of another national emergency.

**'Twas Ever Thus, Was't Not? Careers Were Blighted Like This Since ——**
Oh, well, you'd better see Fay Tincher in Christie's "Sally's Blighted Career," and see the blighters blighting.

## Emerson-Loos Go on Tour to Study Picture Conditions

SO far as is known this is the first time in the history of the motion picture industry that a director and a scenario writer are making a transcontinental tour of the States, investigating conditions, relative to their future productions. During their tour they will also give a series of talks and lectures in twenty of the largest cities on the value of the future motion pictures. The couple who have taken this course to get to the bottom of affairs and feel the film-public's pulse are John Emerson and Anita Loos, who have been making satirical comedies for Famous Players-Lasky Corporation.

Mr. Emerson and Miss Loos left New York this past week on their way to the West Coast. They will stop in Buffalo, Cleveland, Detroit, Chicago, Kansas City, Denver, Salt Lake City, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Washington, Baltimore, Philadelphia and Boston, together with other cities en route. Their tour will comprise about five or six weeks, with a stay at the West Coast studios of the Famous Players-Lasky Corporation of about one week, where they will make their preparations for another comedy which is to be produced in the West by this couple during the early summer months.

**"Common Clay" Pleases the President.**

"Common Clay," with Fannie Ward, according to a radiogram received at Pathe Exchange home office, scored a hit on the program arranged for President Wilson on his return journey to France. The issue of the Pathe News shown during the trip composed a comprehensive record of the President's activities in England, France and Italy, the selections being made from the most important occasions.

Captain Rose of the George Washington, conveyed the news in the following message:

"Pathe News and 'Common Clay' greatly appreciated by President and party and by returning troops. Please try and include Pathe Review for the next trip."

**Fox Purchases Popular Novel.**

Another well-known book has been added to the list bought by William Fox for conversion into screen plays. The newest purchase is "My Little Sister," one of the season's best sellers. It will be a starring vehicle for Evelyn Nesbit. Kenean Buel will direct.

The novel was written by Elizabeth Robins, a prominent English authoress, and more than a million copies already have been sold on both sides of the Altantic.

# COURT DECIDES IN EXHIBITOR'S FAVOR

## William P. Murphy of Bath, New York, May Get Back Theatre as Result of Decision on Lease

AN important decision has been handed down by Justice S. Nelson Sawyer, of the Supreme Court of New York State, which affects the lease of the Park Theatre at Bath, a matter that has been in litigation for nearly two years.

Some two years ago, William P. Murphy, owner and operator of the theatre and the National Hotel, both situated on East Steuben street, in the heart of the city, had a dispute over assessments levied against his property by the city. When the taxes were not paid the city officials held a tax sale and leased the property to Matthew E. Shannon for five years for the amount of the unpaid and accrued taxes.

Shannon proceeded to operate the theatre as well as the hotel. People who held liens on the property then secured an injunction restraining him from enjoying the benefits of what was claimed to be still Murphy's property. A receiver was appointed to administer the property. Murphy then began another court action to have Shannon's tax lease set aside, alleging irregularities and that the entire proceeding was illegal.

Justice Sawyer in his decision holds that the assessors erred in not specifically describing and bounding the property in question, the description being too vague to permit the city to conduct a sale from the description thereof. Mr. Shannon will probably carry the case to the Appellate Division, but if the point taken by Justice Sawyer is sustained the property will automatically be returned to the original owner, Mr. Murphy.

### Hodupp Again With Pathe.

V. H. Hodupp is again connected with Pathe Exchange, Inc. He entered the organization in May, 1914, as a salesman for the Pathe News in Jersey City. Later he was appointed salesman out of the Syracuse office, and, after several months' service in this capacity, he was appointed branch manager of the Syracuse office. In 1915 Mr. Hodupp was appointed branch manager of the Chicago exchange, and after more than a year, was called into the home office and appointed as special representative. His new duties will call upon him to visit the various exchanges to inspect the poster and shipping departments. He will also install the sales control and see that it is being kept up to date. He will also install the perpetual inventory on posters.

### Kinograms Rushes Prints of Victory Parade.

The rapidity with which current events are recorded on the screen and shown to audiences far removed from the scenes of activity indicates the wonderful possibilities of the motion picture. It might be that it is no idle prophecy that some day the busy man will drop into a motion picture theatre and spend fifteen or twenty minutes before getting to his office in order that he may have the world news in concise and striking form without having to wade through a hundred or more columns of a newspaper. This is a future promise of how time conservation may be brought about to the man who even now finds that twenty four hours is too short for a day.

Kinograms pictured the Victory parade of the Twenty-Seventh Division which was staged on Fifth avenue, New York, on March 25. It began at 10 o'clock and was concluded at 2. At 5 o'clock the same day, prints from the Kinogram laboratory were being rushed out to all parts of the Union showing in full the greatest home coming reception ever accorded victorious troops.

Prints were delivered to the Palace, Rivoli and Rialto at 3.25 P. M. on the day of the parade.

### Rosenfeld a "Best Seller."

Charles H. Rosenfeld, better known among his friends and the exhibitors of Brooklyn as "Rosey," has been "knocking 'em dead," to use that vernacular. Rosenfeld has been holding

**Charles H. Rosenfeld.**
High gun with Exhibitors Mutual.

high mark on the sales force of the New York Exchange of Exhibitors Mutual for the period of time he has been connected with that company. He has a great following of friends among the Brooklyn exhibitors and has the confidence of all who know him.

Exhibitors Mutual has been offering some handsome rewards for the highest amount of sales in its organization, and Rosenfeld has his eye on these.

### Violet Mersereau Claims the Honors.

Violet Mersereau, a Universal star, has been returned winner in the annual motion picture star's popularity contest conducted by the Minneapolis Journal. Over 75,000 votes were received by Carlton W. Miles, photoplay and dramatic editor, who was in charge of the contest, and Miss Mersereau was victorious by a margin of several thousand votes.

Grace Cunard, Dorothy Phillips and Priscilla Dean were among the first six in the contest. Last year Grace Cunard won the contest, and the year previous Marguerite Clark and Pearl White ran a close race for the honors which were captured by the Paramount star.

## Says Soldiers at the Front Wanted to See Scenic Films

WILLIAM L. SHERRY, of the Sherry Service, 729 Seventh avenue, New York, has received a letter from Martin Coleman, a foreman of pictorial amusements in the Montdidier section, attached to the French army since 1916, who was mustered out of the French auxiliary service after being gassed early last year, in which the writer describes queer psychological effects he observed in men who sought entertainment between bursts of shellfire. Mr. Coleman was formerly an employe of the Parex Film Corporation, of which Mr. Sherry is president.

"The first thing the poilus wanted when they came out of the trenches staggering and hardly able to stand, was sleep," writes Mr. Coleman, "but as soon as they had got rid of the deadly fatigue they were crazy for something that would take their minds off the horrors they had been through, and were so soon again to encounter.

"We had a motion picture house a little way back of the lines. It was in a dugout and it held about fifty men at a time. Those ragged dirty fellows caked with mud and covered with vermin, did not want to look at the pictures that well-intentioned folks thought they would be interested in, but were eagerly enthusiastic over scenes of city streets of Paris, London, New York. You see they had got in a state of mind where none of them believed they would ever see a city street again, and a city street with well dressed crowds walking about. Love plots didn't seem to interest them much, but a comedy —I mean regular slapstick stuff—started them shouting with glee."

### Majestic, Detroit, Splits the Week.

The change in management at the Detroit Majestic has brought about a change in policy—first runs, splitting twice-a-week. Detroit has six first-run houses playing full week stands and the Majestic looks for an advantage under the split week. Charles G. Branham, who resigned the managing directorship last week, has gone to Atlanta where he assumes an important position with the S. A. Lynch interest in the South. George E. Guise, who was the Majestic's publicity man, is now managing director, the press work being in charge of G. Phillip Gersdorf, lately appointed.

### Bacon's Son in Hart's New Artcraft.

Lloyd Bacon, son of Frank Bacon, the character actor of the "legitimate" stage, is cast for the "sympathetic" role in William S. Hart's Artcraft picture, "Square Deal Sanderson," now in course of production.

There is only one woman in the cast and she is Ann Little. Miss Little has her first opportunity of playing opposite William S. Hart

# HODKINSON SECURES FOURTH BIG LINE

## Not Ready Yet to Make Definite Announcement, but Says Contracts Have Been Signed for New Product

IN view of the recent announcements that the W. W. Hodkinson Corporation has been able to put into operation its long prepared for policy of handling above-average pictures only, and that the Hodkinson organization has inaugurated this policy with the Zane Grey Pictures, Inc., and the Augustus Thomas-Harry Raver "Four Star" productions, as two of the four big new lines to be handled from now on, Mr. Hodkinson makes the following statement.

"For some months now," said Mr. Hodkinson, "we have been laying the foundation for something big, and laying that foundation slowly and soundly. During the past fifteen months we have upon occasion been forced to take on product with which we were not entirely satisfied, but we have done it in the knowledge that it was but a stopgap and that the product we were soon going to be able to offer the exhibitor would make up for any indifferent product that we might have been forced to carry.

**Has Four Big Lines Now.**

"Today we have four lines of product which will run second to none in the United States. Two of these lines will, in my opinion, establish themselves as the best, the biggest, the most worth while pictures of the year 1919. The other two will certainly fall within the scope of our policy, based flatly upon an above-average standard and above-average means to us that the picture must be distinctly in the better-picture class, well written, well produced, well directed and well acted. Mediocre or indifferent stuff is not above-average.

"What we have done is just this: By developing a selective machinery, very much like the exhibitor's own, but upon a far larger scale, we have been able to select and eliminate. That we have really eliminated is shown by the fact that out of all our past year's product we have kept but one line—the one line that has distinctly measured up to the better-picture-standard. This line is J. Warren Kerrigan, under the presentation of Jesse D. Hampton.

**Will Announce Fourth Line Soon.**

"Of our brand new product the Augustus Thomas-Harry Raver Four Star pictures, directed by George Irving and featuring Leah Baird, are decidedly of the above-average class. The first of these pictures, a splendid screen presentation of Augustus Thomas' famous play, 'As a Man Thinks,' is a strong production.

"Then we have Zane Grey—the Zane Grey Pictures, Inc., which is the author's own company. I can't say too much for this series and what it promises. The first picture, a remarkable production of Zane Grey's nationally popular novel, 'Desert Gold,' is being produced on a scale which has been equaled in cost and care not more than half a dozen times in the history of motion pictures.

"And these three lines are but three of the four we are going to handle. The fourth is so big, so wide in scope, that the time for its announcement is not quite ripe. The productions involved, however, are well under way as far as the initial plans are concerned, and the contracts are signed."

**Hodkinson Representative Promoted.**

E. C. Fielder, Hodkinson representative, has again taken on more territory. Originally in charge of the Cleveland territory, he was recently transferred to the Chicago office to handle both districts. Now he will cover Indianapolis as well. D. W. Phillips, formerly General Film branch manager, will assist Mr. Fielder in Cleveland, and E. S. Rowley, a Chicago film man of long experience, will assist in Chicago. An assistant for Indianapolis will be appointed soon. Hodkinson service is distributed through Pathe Exchange, Inc.

**We Rise to Ask, "What Can a Poor Man Do?"**
Mary Miles Minter is pondering Alan Forrest's apology in American's "The Intrusion of Isabel."

## Metro Studios Install New System of Lighting Control

UNIQUE in studio equipment is the new system of lighting control which Maxwell Karger, director general, has caused to be installed at the Metro studios in Hollywood.

Under the new system of lighting, the control of all the great banks of arcs used on his set will be right at the individual director's finger-tips. The bulky portable switchboards, requiring the services of from three to six electricians on each set have been discarded. In their place is a little box that may be in the palm of the hand. This compact device gives complete control over the slightest graduation of light.

The device, which is known as the Cutler-Hammer Remote Control System, will not only do away with the heavy switchboards that are scattered over the studio floor, but will result in the abolishment of the miles of electrical cable.

**Silver Statuette for Keenan.**

Admiring western friends of Frank Keenan who are in the mining industry have presented him with a statuette of solid silver, from a design by Haydon Jones, the illustrator, of the figure of a bareheaded girl in ranch riding costume, with quirt in hand and her head thrown back and her hair blowing in the wind. It is called "The Silver Girl" after Edward Peple's Broadway stage production, in a screen adaptation of which Mr. Keenan will be seen the week beginning April 8. The photodrama is released as a Pathe extra selected, star photoplay.

**Lichtman Starts on Tour of Exchanges.**

Al Lichtman, general manager of the Famous Players-Lasky Corporation's distribution department, left New York Thursday afternoon, March 27, for a tour of exchanges. Mr. Lichtman's first stops will be Buffalo, Chicago and Detroit.

Increased business at the Paramount-Artcraft exchanges during the past month makes it necessary for Mr. Lichtman to visit various exchanges to give his supervision in the matter of handling the activities which will involve the addition to a number of branch offices of space and forces.

**Charles Pathe Coming to America.**

Charles Pathe, head of Pathe Exchange, Inc., is expected to arrive in America about April 15. Already the service he has rendered to the French Government has earned him the distinction of the Legion of Honor, and now that the war is over he is turning his attention to the vast problem of peace and the large opportunities which are promised with the great resumption. Mr. Pathe's last visit to America was about two years ago.

# CO-OPERATIVE EXCHANGE SELLS STOCK

## At April Meeting of Ontario M. P. E. P. A. Prospectus and List of Stockholders Reach Members Attending

THE printed prospectus, list of shareholders already secured, formal applications for stock and a printed appeal by President J. C. Brady for the support and co-operation of every exhibitor in Canada for the new Canadian Exhibitors' Exchange, Limited, Toronto, were placed in the hands of the exhibitors who attended the regular April meeting of the Motion Picture Exhibitors' Protective Association of Ontario at 143 Yonge street, Toronto, on Tuesday, April 1. The printed prospectus, which was signed by James Crang, proprietor of the Oakwood Theatre, Toronto, as the treasurer of the new company, gave various details of the new co-operative exchange and the articles of incorporation under the Companies' Act of Canada are also reproduced.

**Pay for Stock by Installments.**

Arrangements are made to have exhibitors to pay for twenty-five per cent. of the stock which they take when application is made and the remainder is to be paid in three equal instalments bimonthly. The company is capitalized at $100,000, divided into 1,000 shares of $100 each, all common stock. It is announced that the preliminary expenses of the company will not exceed $750. No commission is being paid for promoting the company and the manager will be engaged by the board of permanent directors after the latter are elected by the shareholders

Eighty-one Canadian exhibitors have promised in writing to support the new exchange and, according to the list of shareholders, eighty exhibitors of Ontario, Quebec and Manitoba have already taken stock.

**Called Step in Self-Protection.**

In the printed appeal issued by President J. C. Brady, the statement is made that the exchange company has been organized by the exhibitors for self-protection and he also refers to the danger of a monopolistic tendency.

Several score exhibitors from Toronto and outside points attended the general meeting to discuss developments.

## Exhibitors Find It Hard to Keep Fixtures Fixed

THE exhibitor has troubles of his own. Not all of them begin and end at the box office. In some of the large manufacturing cities where there is a mixed population we are told by the managers of three or four of the large and modernly equipped theatres that some of their most exasperating problems were brought to their attention in the furnishings of the retiring rooms, providing all the comforts of home for their patrons. They find it impossible to keep anything in them that is detachable and not too large to carry away.

For instance, towels, soap dishes, combs and brushes and even paper toweling mysteriously disappear. Anything in the shape of metal is removed that could only have been displaced with the aid of a screw-driver or jimmy. Articles of clothing, collars, neck-ties, etc., are very often found in the washrooms, giving one the impression that the visitors had made a complete change in the place.

**New Portland Theatre Changes Hands.**

Control of the New Portland Theatre of Portland, Me., has just passed into the hands of three Portland men, Melvin D. Chatto, DeForrest H. Perkins and Herbert W. Hutchinson. These men have acquired equal shares of the stock of the Green Amusement Company of Massachusetts, the corporate management of the local playhouse. Mr. Hutchinson, who has been the manager, will continue in that capacity. He assumed the management of the house two and a half years ago, succeeding James W. Greeley. The new owners will in the near future make needed repairs and improvements, including extensive redecorating and innovations that will add to the comfort of patrons.

## Renco to State Right "The Birth of a Race"

THE Renco Film Company of Chicago, announces that the spectacular photoplay, "The Birth of a Race" will be distributed on the state right market. This production was first presented at the Blackstone Theatre in Chicago and the engagement in that city ran into three months, followed by engagements in a few cities at large legitimate theatres.

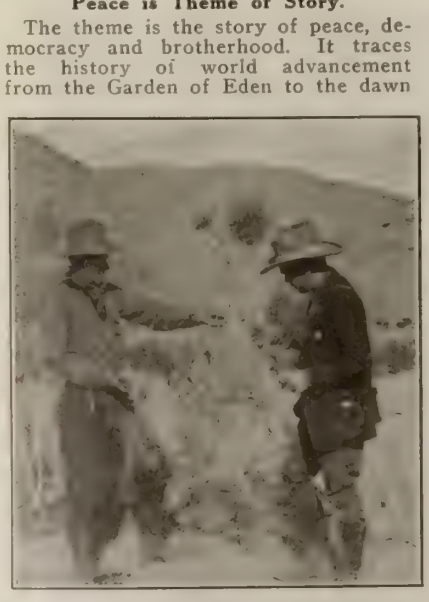
This picture is described as a great drama and was several months in the making. The scenes were taken in Florida, New York and New Jersey under the direction of John W. Noble and represents the work of a corps of high class directors and scenario writers, competent actors and efficient photographers.

The music for "The Birth of a Race" was composed by Joseph Carl Breil, who has also composed the scores for some of the greatest film productions. The photography is by Herbert O. Carlton and art titles by Ferdinand Pinney Earle. Important characterizations in the production are contributed by Jane Grey, Anna Lehr, Anita Cortez, George LeGuerre, Phillip Van Loan, Charles Graham, Ben Hendricks, Alice Gale, Doris Doscher, Dick Lee, Edwin Boring, David Wall and Belle Seacombe.

**Peace is Theme of Story.**

The theme is the story of peace, democracy and brotherhood. It traces the history of world advancement from the Garden of Eden to the dawn of peace, and shows in its progress through the ages, scenes of peace, diplomacy and happiness. It deals with freedom and the better understanding between different races and nationalities which have poured into this country and the amalgamation that has resulted in a new race—the American Race; with its vision of freedom, liberty, equality and fraternity. It is claimed to be one of the most graphic histories of the world ever presented, and the producers assert that perhaps no photoplay has been prepared with more earnest care, more historical research, more truth and more eager effort for dramatic effect than "The Birth of a Race." While it pictures the great events of history, it is not a war picture.

It is reported that before the picture was properly assembled, the Pennsylvania rights were sold to a Pittsburgh syndicate for an unusually large figure and after the Chicago showing resold at a large advance; and as soon as state rights were available that Michigan, Iowa and half of Ohio were sold for very large sums. Several other big deals are pending, and offers have been received for practically every state.



**"Holy Smoke," Said Warner.**
Eltinge F. Warner and Zane Grey inspecting a smoke bush on one of the locations for one of the forthcoming Zane Grey pictures.

**Simplex to Offer New Device.**

From one of the executives of the Precision Machine Company comes the news, that on top of the many additions and features which have been evolved on the Simplex machine, is one that will make a direct appeal to the projectionist on account of its principle.

No further information was forthcoming concerning this feature other than that photographic and art work was being prepared for use in the customary position on the inside back covers of the various trade papers, where a striking advertisement of this new feature will soon appear.

**Mix Writes Waltz in Memory of Horse.**

In memory of his favorite horse, Old Blue, which died recently, Tom Mix has written the "Old Blue Waltz," which is being published by a New York music publishing house.

The composition found its inspiration in the wonderful companionship that for nineteen years existed between the Fox screen star and his horse.

**Vanderveer Joins Outing-Chester.**

The Outing-Chester Pictures which are produced by C. L. Chester in cooperation with Outing Magazine have again secured the services of one of the best cameramen the company has ever had—Williard Vanderveer, now of the United States Army but soon to be released for civilian duty. Sergeant Vanderveer was in the photographic division of the expeditionary forces.

# EXCHANGES LET THE EXHIBITOR WORRY

## Distributors Take Chances on Delivery and Showmen Too Often Have to Tell Patrons Film Failed to Come

THE responsibility of an exchange to an exhibitor does not end with the signing of a contract," says Joseph P. Morgan, general manager of the Crandall string of theatres. "It must see to it that the latter gets the film he books and in ample time to properly put it on. Too often of late the managers have apparently taken the view that selling the picture to the exhibitor lets them out of everything else.

"The exchange manager should cooperate with the exhibitor until he at least gets the show he books. Every once in a while something happens through the failure of the exchange to properly follow up a booking, and only an exhibitor knows what an awful grill it is to be compelled to stand outside in front of the ticket booth and tell several thousand people why it is you are not showing the films advertised in the papers and on the boards.

"We try to avoid just such a condition as this. We play two prints, one at the Knickerbocker and one at the Metropolitan, both, of course, first run. We usually call up the exchange early in the week before show date to find out if the feature is in Washington. If it has not arrived, we keep right after the exchange until we get it into the theatre.

**Exhibitor Has to Worry.**

"Quite often we are told 'never mind, don't worry, we will get the film to you on time,' and invariably we do have to worry, because the speaker tried to cover too much territory. A specific case occurred recently when we were to be given a film playing Saturday in Richmond, Va., for a Sunday showing in the Knickerbocker. We received the usual assurances, but not satisfied, we called up the Richmond exhibitor on the long distance and asked him to send it in by special messenger at our expense. He arrived about ten minutes before the opening of the afternoon show. There had been a wreck on the road and if the film had been left to come to us by parcel post or express we would never have received it.

"Last week," continued Mr. Morgan, "we spent $1,500 advertising a feature and the picture did not get here until almost the last minute. This does not give the orchestra leader time enough to go over his music, and he has to depend upon his ability during the first afternoon show to make music and play match. Very often we hear the complaint from the exchange that a picture is not put over properly. They do not realize that they are largely to blame because of their failure to cooperate. They take too much for granted. I tell you, it makes an exhibitor hesitate when considering heavy advertising for any one production. He may not get his show on time and past experience has made him thoughtful."

**Pedro de Cordoba.**
New leading man for Norma Talmadge in her next Select, "The New Moon," a Russian picture.

## Simplex Factory Working Nights to Fill Orders

THE sight of blazing windows illuminating the two upper floors of the factory at 317 East Thirty-fourth street, New York, has its answer in the report received from Simplex officials to the effect that during the past two weeks it has been necessary to work the factory force at night in order to catch up with the orders which have recently piled up, and at the same time take care of the regular orders that are being daily received from the various Simplex distributors.

A recent order for forty-eight machines for foreign shipment which require special packing and attention added to the bustling situation. E. M. Porter, general manager of the Precision Machine Company, reports that extensive and elaborate plans are being made for an increase of production which the present large sales made imperative.

**Myrtis Morgan Returns from France.**

Myrtis Morgan, who created the part of Miss Lydia in "The Duplicity of Hargreaves," the O. Henry story adapted for the screen by Vitagraph, returned on the Aquitania from France, where she has been for the past four months, serving as an ambulance driver for the Red Cross.

Miss Morgan, who is an expert automobile driver, offered her services to the Red Cross, immediately after the completion of her work for the Fourth Liberty Loan Campaign last October. She was immediately accepted for overseas service, and sailed October 12.

**More Press Men for Universal.**

Tarkington Baker, general manager for Universal, has announced the appointment of Philip W. Alexander as publicity manager of the Universal exchange at San Francisco. The addition of Mr. Alexander to the Universal publicity forces brings the number of staff men up to twenty-three.

**E. A. Crane.**
Wins promotion to Manhattan.

## Crane New Sales Head for Hodkinson in New York City

E. A. CRANE, formerly a Hodkinson representative in Washington, D. C., has been promoted by the W. W. Hodkinson Corporation to the New York office, where he will be in charge of Hodkinson sales throughout the Greater New York territory. He will be located at the New York exchange of Pathe Exchange, Inc., through which channels Hodkinson service is distributed.

Mr. Crane joined the Hodkinson organization last September and during his seven months in the capitol city accomplished some splendid results, in recognition of which came his promotion. It was Mr. Crane who arranged for and put over with great success the official presentation to the War Department of Ashley Miller's patriotic series, "Made in America," at Crandall's Knickerbocker Theatre, as well as the private showing to the National Press Club.

While Mr. Crane is a salesman of broad experience, having held executive positions in advertising, publicity and selling—principally selling—this is his first experience in the film industry. One of the first things he noticed in entering the business was the method used in selling film.

Mr. Crane is optimistic as to the future of film selling. He is delighted with the new lines of product being taken over by the Hodkinson organization and believes that the stories of Augustus Thomas and Zane Grey, as well as other product to be announced later, will be in great demand, every indication pointing to deep interest on the part of the exhibitors.

**Fleming Back With Fairbanks.**

Victor Fleming, lieutenant in the Signal Corps, who had charge of photographing President Wilson's first trip to Europe on the George Washington, arrived in Los Angeles yesterday, having been honorably discharged from the U. S. Army. Before entering the military service, Fleming was head photographer for Dougias Fairbanks and has already resumed his old position in that capacity.

# BUSINESS EXPANDS IN THE NORTHWEST

## Bookings Are Heavier and Picture Men Now Feel Very Optimistic Regarding the Future

CONSTRUCTION of new theatres, expansion of business generally, heavier bookings and a pronounced spirit of optimism, are spring activities which indicate substantial growth and increased prosperity for the moving picture industry in the northwest.

Frank L. Koppelberger, proprietor of four moving picture theatres in LaCrosse, Wis., the Strand, Casino, Majestic and LaCrosse, is about to break ground for a new cinema theatre in that city, which will seat 1,500 people all on one floor. The growth in the popularity of moving pictures, and the evident fact that LaCrosse needed another theatre to accommodate the demand, prompted Mr. Koppelberger to build. The new theatre will be modern in every respect and one of the best in LaCrosse.

Thomas E. Vallancey, owner of the Rialto Theatre at Dickinson, N. Dak., and the Isis at Glendive, Mont., has announced that he will begin the construction of a new moving picture house at Glendive in April.

The new Montana theatre will cost approximately $100,000. It will be a two story building and will have a seating capacity of 700. The incorporators are Mr. Vallancey, T. F. Hagen and E. A. Schabel.

**McCarthy Brothers Making Headway.**

Two brothers are rapidly coming to the front as leading exhibitors in the Northwest territory and have some ambitious plans for the exploitation of moving pictures in 1919.

They are Charles and John McCarthy, who own and control the chain of six theatres in Grand Forks and Fargo, N. Dak.; Aberdeen and Watertown, S. Dak. Before September 1, a seventh theatre will be added to their string, which includes the Orpheum at Grand Forks, recently completed to replace the Grand destroyed some time ago by fire; the Orpheum and Grand at Fargo; Lyric at Watertown; Rialto, Orpheum and Lyric at Aberdeen.

The McCarthy brothers have just taken over the lease of the Orpheum at Aberdeen from H. L. Walker. In addition to showing moving pictures, this theatre will stage the road show and vaudeville attractions on the McCarthy circuit. The Orpheum at Watertown will be completed and ready for business by September 1.

The McCarthy brothers new theatre at Grand Forks opened Monday, March 24, under the management of Charles McCarthy. John McCarthy, senior member of the firm, spent several days in Minneapolis recently, booking several big film attractions for his circuit. Mr. McCarthy reported conditions in the Dakotas excellent and predicted a big year for pictures.

**Yale Opens its New House.**

The Yale Theatre Co., of Yale, S. D., opened its theatre at that place Saturday, March 15. Officers and operators of the company are: Lloyd Granger, president and operator: H. W. Williscroft, business manager: Guy S. Abbott, musical director and advertiser.

George and William Hessen have announced that they will build a new picture theatre at Osseo, Minn.

J. H. McCauley will build a new theatre at Glenwood, Minn., at an estimated cost of $20,000.

The Conners & Sweet Amusement Co. will build a new picture theatre at Huron, S. D., to cost approximately $50,000.

The Northfield Company will construct a new $10,000 movie house at Northfield, Minn., this spring.

Jack King will build a new moving picture house at Butte, Mont.

Peter Des Rosier has begun construction of an addition to the Orpheum Theatre at Browning, Montana.

The Hines Theatre Company has been incorporated to erect a new $50,000 theatre at Duluth.

John Kuehn has purchased a site for a new moving picture theatre at Little Chute, Wis.

## Films Youngstown's Heroes Upon Arrival in New York

C. W. DIEBEL, manager of the Liberty Theatre, Youngstown, Ohio, has put over one of the most novel and successful advertising ideas to be tried by an exhibitor in some time, and by so doing has made a splendid investment in that intangible but most essential assets called "good will."

The Thirty-seventh division made up of Ohio men, was due to land in New York March 24 and 25. Everyone in Youngstown had a relative or a friend among the boys who came home. Everyone in Youngstown wanted to go to New York to see the boys walk down the gangplank—but since that could not be done, Mr. Diebel determined to bring the landing home to the home folk.

In conjunction with William Rock, city editor of the Youngstown Vindicator, and accompanied by Mrs. Harold Taylor, representing the Youngstown Red Cross, and Mrs. Julia Bonnell, representing the Youngstown War Camp Community Service, Mr. Diebel came to New York and after having arranged to film the landing of the division, took views of them as they marched down the gangplank.

Arrangements were made with the commanding officers, and the Youngstown boys were segregated from the others on the wharf and were filmed.

Governor Cox was also a member of the welcoming party, and he was shown shaking hands with each of the Youngstown boys. A little more than 1,000 feet of film was taken.

**"And 113 Germans Bit the Dust."**

"Personally Supervised" by Violet and Charles Blackton in "The Littles Scout," an Independent 10-20-30 special.

**Famous Players Buys More Novels.**

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, recently announced the acquisition for screen presentation of three subjects. They are William Gillette's "Too Much Johnson," Louis Joseph Vance's "The Black Bag" and "Hawthorne of the U. S. A.," the Cohan and Harris hit.

"Too Much Johnson" is the second piece by William Gillette purchased recently by Famous Players-Lasky, "Secret Service" having been obtained some few weeks ago as a vehicle for Captain Robert Warwick.

Louis Joseph Vance's novel, "The Black Bag," published in 1908, is also well-known to the American public. This story was obtained as a vehicle for Wallace Reid.

"Hawthorne of the U. S. A." is another play of the American stage. Produced first at the Astor Theatre in New York, November, 1912, with Douglas Fairbanks in the leading role, this piece by James B. Fagan proved a hit and soon became popular throughout the country.

**Christie Closes for Eastern Canada.**

Contracts have just been signed between C. H. Christie for the Christie Film Company and Jule and J. J. Allan, Famous Players Film Service of Toronto, for the release of all Christie subjects in Canada east of Port Arthur, Ontario. This contract comes close on the heels of the contract with the First National for Western Canada.

The Famous Players Film Service of Toronto formerly acted as the distributors for Christie one reel comedies and released the first fifty-two of those subjects. The Allan firm has recently added largely to the number of houses in their territory and now include all of the leading theatres in Ontario. The Famous Players will now handle the one reel comedies and also the new two reel Specials.

**Complaint on Lobby Display.**

Sometimes the exhibitor has occasion for complaint without finding fault. A manager of a moving picture theatre called our attention to a new style lobby display which was sent him instead of the customary photographs. The former display pictures are printed by the photogravure process on seventy or eighty pound paper, similar to the Sunday newspaper supplement. They are too flimsy to stay in the display frames without thumbtacks or paste. It is true they are 15 cents cheaper the set, but two exhibitors say they would rather pay the difference and have them stand up.

# BUILDING UP AN EXCLUSIVE CLIENTELE

## Barbion of Akron with a 300-Seat House Went After and Got Patronage of Towns Well-to-Do

C. A. BARBION and the Waldorf Theatre of Akron, Ohio, are successful commentaries on the dictum voiced by C. L. Yearsley, advertising manager of First National Exhibitors' Circuit, in an exclusive interview with Moving Picture World last week to the effect that there is an audience for every production.

In Akron there are two things that are recognized by the entire populace as being synonymous with quality. They are Barbion and the Waldorf. Just how he has succeeded, as an exhibitor with a three hundred seat house, in making a city with a population of 125,000 admit that the Waldorf is far more within the boundaries of the "set" than any one of the larger houses conducted by his competitors, is a story worthy of the attention of every exhibitor.

And the facts become vastly more interesting in light of his contract with the First National Exhibitors' Circuit exchange in Cleveland which provided for a week's run on "Virtuous Wives" at a rental of $100 a day. That price, for a house with only three hundred seats, seems prohibitive, but Barbion makes a handsome profit and does it regularly, once a week.

**Had a House: Had to Fill It.**

Mr. Barbion's policy is set with all the firmness of bedrock in the fact that there is an audience for every picture. His original problem was to find the audience for the pictures. This gave him a lot of worry and trouble, and sometimes unprofitable results. There were no indications of failure, but he felt that there was some other system of management whereby he could perfect, to a far greater degree, the insurance he was seeking against an average of two unprofitable weeks out of each month.

The reasoning of the Waldorf's owner brought him to the conclusion that it was much easier and less costly to find productions to suit a definite character of audience than it was to book releases of varying kinds of appeal, and then dig into the population of Akron with various kinds of advertising to locate the class of theatre patrons to whom each of the different classes of screen stories would prove an incentive to visit the Waldorf.

**Builds Up Special Clientele.**

This led to the suggestion that perhaps there was some way by which Mr. Barbion could standardize the audiences at the Waldorf—a possibility that if he could select a certain clientele and cater to it exclusively, he would have less difficulty than was the case without any specific type of patronage.

Mr. Barbion decided that it would cost him no more to shoot for the elite of the city than it would to make the well to do or the workers his target. More than this, there was the certainty that the prosperous element could afford to pay higher admissions for its motion picture entertainment than would the other classes. Akron is the heart of the tire industry of the United States, and there are hundreds of well to do executives, office men, and merchants of all kinds and descriptions.

Thenceforth, the Waldorf Theatre, with its three hundred seats, became a gathering place for the prosperous citizens of Akron who wanted motion pictures for their amusement. Instead of scurrying round among the exchanges in Cleveland, booking whatever he could that looked promising, he began to exercise a great deal of care in his choice of subjects.

**Subjects Must Appeal to Clients.**

Barbion wanted only those releases that would appeal to his class of patronage. He had determined on his market in Akron, and now he wanted the product to fit it. No more did he spend the the time traveling back to the Waldorf with a number of booking contracts in his pocket speculating on the various types of citizens to whom a miscellaneous variety of screen stories would appeal. Instead, he knew to a certainty the type of audience he was seeking, and he knew to an equal degree of positiveness that the productions he had scheduled would be just the kind they wanted to see.

Thereby, with a single stroke of reasoning genius, he had reduced his exhibitor problems to one—the search for the releases that would fit a certain class of audience.

Up in Cleveland they told him he was overestimating his box office capacity when he agreed to pay $100 a day for "Virtuous Wives" for a week's run.

"A three hundred seat house can't accommodate a sufficient number of patrons each day to make up your cost at that price," he was told.

**Refuses to Heed Croakers.**

"Let me worry about that," he answered. "I know the Waldorf, and I know the prosperous citizenry of Akron. I have the very cream of the city as regular patrons of my little house, and I know that this production, at that price, is worth every nickel it is costing me. It is a society story, and they'll eat it up, figuratively speaking."

They did!

Newspaper advertising is the foundation, structure and component parts of Barbion's local promotional campaigns. His copy always is short, pertinent and direct to the point. It radiates "class."

There is a wealth of good counsel and sage reasoning in Barbion's declaration that "I never try to fool my patrons, or try to give them something inferior. I want the real thing, not imitations. I keep my faith with them, and they keep faith with me."

**Looks Like "Home," Doesn't It? Well, It Is.**

Mildred Harris is featured in Jewel's forthcoming Lois Weber production, "Home."

## Schnitzer Returns from Trip Across the Country

JOSEPH I. SCHNITZER, Universal's general sales manager, has returned to his New York office from a five weeks' trip which carried him to the Pacific Coast and back, convinced that Universal productions are to enjoy record distribution and success during the present year. Mr. Schnitzer visited Pittsburgh, Indianapolis, Chicago, St. Louis, Omaha, Denver, Portland, San Francisco and Los Angeles, acquainting exhibitors and exchangemen with Universal new star series selling policy. Upon his arrival in each of the cities mentioned, Mr. Schnitzer held a conference with exchangemen of surrounding territories and later conferred with the leading exhibitors of the localities visited, outlining Universal's plans for exploiting its pictures during the spring and summer months.

Upon his return to New York Mr. Schnitzer stated that he found conditions in exchanges and theatres greatly in excess to his fondest hopes. In every city visited Mr. Schnitzer states he found theatres doing a greater amount of business than they ever recorded previously and the outlook for a big summer's business seems to be well founded.

**Carey Winds Up Western Tour.**

Harry Carey, Universal's Western star returned to the Hollywood studios last week. He wound up his 5,000 mile personal appearance tour of the West at San Francisco, Monday, March 31, by addressing film fans at six different theatres in the Golden Gate City.

# SELZNICK BRINGS STUDIO STAFF EAST

## Move Indicates New Development in Affairs of His Corporation Which Demands His Being in New York

MYRON SELZNICK, president and general manager of the Selznick Pictures Corporation, and his entire producing staff is on his way back to New York and will produce the next two Olive Thomas pictures in the East.

Two Olive Thomas pictures have been completed by Director Charles Giblyn, in Los Angeles. The first of these is "Upstairs and Down," made from the play by Frederic and Fanny Hatton. The name of the second has not been stated. An extensive system of exploitation has been worked out for these and the succeeding productions starring Miss Thomas, of which there will be eight yearly.

It is understood that the move to New York has nothing to do with producing facilities, but is in connection with new developments in the company's affairs. There are no officers of the company now in the East, and the following statement was the only information issued by the New York office:

"Myron Selznick, with his valuable experience in studio management, keeps his eye on all details of production as well as handling the executive work as president of the corporation. Certain important future developments are coming up for consideration, demanding his personal attention, and he is coming East for this reason. Believing it to be for the best interests of the company to keep the administration concentrated, he is bringing his entire staff with him, and has informed us that the next two Olive Thomas pictures will be made here.

Not long ago Myron Selznick was joined in Los Angeles by his brothers, David and Howard, and Mrs. Selznick also went to the Coast for a visit. They will all return together, arriving here Sunday, April 13, accompanied by Miss Thomas and Director Giblyn.

**Took Aeroplane Ride With DeMille.**

Sylvia Breamer, star of J. Stuart Blackton's productions, returned to New York last Saturday after a brief vacation between pictures on the coast.

The thrill of the vacation, says Miss Breamer, was in an aeroplane ride she had with Cecil DeMille.

# Latest Outing-Chesters Photographed from Comic Angle, Aided by Subtitles

THE latest of the Outing-Chester productions have taken Canada as a background for the action with which the pictures are fraught. The first number "Guided and Miss Guided," contains considerable humor at the expense of a feminine mountain climber. Katherine Hilliker in subtitling the pictures, has lost no chance for legitimate comedy in emphasizing the unhappy moments of the heroine by skilfully worded shots at her whose daring cannot fail to cause a thrill in the fearful feminine heart. Needless to say the comedy "gets over," and Mrs. Hilliker and the climbing lady are each entitled to a degree of praise for the fine effects obtained by each, each in her particular line of action.

"Guided and Miss Guided" was photographed in the wilds of the Canadian Rockies. Two mountains are centered out for special location, Lafroy and Assinaboine, and the charming Lake Louise. The picture is especially beautiful in its earlier scenes, after which the spectator becomes absorbed with the ascent of one of the mountains. Here it is that we become acquainted with the fact that we have a woman in our midst, whereafter we follow with admiration and amusement the exhibition of mountain climbing which she gives us. Her eulogist states with an appended illustration that when she meets with trouble "she doesn't stop to argue, but promptly sits down on it." She also tells us among other things that whether she arrives at her goal by natural means or is lugged there on the end of a rope her happy smile always "stays put." "Guided and Miss Guided" has a distinctly successful outlook as a box office attraction, apparently possessing all the attributes that makes a film "get over."

"A Waswanipae Week End" introduces us to a tribe of Indians that inhabit the James Bay region, and incidentally to the rapid runing Bell River. Exhibitions of fine canoemanship on the part of the Indians among the river's rapids are included in the interesting features of the picture. The fishing industry as depicted along the wooded shores of the river would make many a sportsman green with envy. Some beautiful shots of the Kiask Falls and scenes which necessitate portaging to escape them, are very attractive. Then there is the arrival at the Waswanipae village and introductions to various types, old and young. The tanning of hides, a ceremony in which the whole family participates, until what is left of the skin looks like a very good one, is a lesson in perseverance not taught by more modern methods. Glimpses into the life of the village are also interesting.

# Films for National Education Association's Conference

A SIGNIFICANT issue in film affairs is in the request received by the National Board of Review from George A. Strayer, President of the National Educational Association, to arrange a series of exhibits on visual education for the national conference to be held by the association in Milwaukee the first week in July. This will include motion pictures and lantern slides now being used by the schools in departments of visual education. The interest expressed by President Strayer in this form of education is full of possibilities for the larger use of motion pictures in school buildings both for the instruction of scholars and for the social activities of the schools through community centers, parent-teacher associations and neighborhood meetings.

It has also been noted by the National Board that following the war there has been a great increase in interest on the part of the churches in the use of selected films, requests having come from states as widely scattered as Maine, Arkansas and Montana for advice regarding films of social value. A number of inquiries have also been received regarding films available for use by municipalities, conferences of city officials and social organizations. Among those seeking information for use on a national or state-wide scale are the American City Bureau, Publishers of the magazine "The American City," the New Jersey Bureau of Municipalities, and various chambers of commerce. The demand is not alone for industrial and civic films, but for those which present social problems in a dramatic way.

**"Flapjacking in the Adirondacks."**

The Paramount-Bray Pictograph No. 6110 has proof that all the population of the snow-infested regions do not pack bag and baggage and set out for Palm Beach or some other Southern resort. It shows that at Lake Placid in the Adirondacks, winter sports abound which are powerful enough in their lure to fascinate a goodly number of the wealthy. In this picture can be seen some of the ways in which these more fortunate folk amuse themselves. Among them is a chase over the mountains and through the woods which ends up with a flapjack party. The subject as presented is exhilarating in the extreme.

**"Tin Can Toys."**

The 6110th release of the Paramount-Bray Pictograph shows, among other things, how a variety of toys can be made from old tin cans with the aid of a pair of scissors and a bit of solder. Prof. Thatcher, "Tin-Can Daddy," as he is known to the children, is the exponent of the idea which may be welcome to children and lovers of children.

**"Northern Sports in Southern Waters."**

The Ford-Goldwyn "Northern Sports in Southern Waters" is an unusually attractive sporting picture. After taking a spin in an aeroplane along the Florida coast in the vicinity of Miami, and gliding merrily over the tops of houses, beautiful gardens and parks and wonderful automobile roads at Miami, we visit the golf links and the tennis courts, including an indoor court built by a sportsman for rainy days. Next we go to the beach and witness one of the nerviest of aquaplane acts, and also take in the display of styles among the bathing girls. The polo grounds come next, followed by a school for colored children, where we watch some colored boys indulge in their favorite sport of throwing dice. Motor boating is also included.

**"What Uncle Sam Had Up His Sleeve."**

The Ford-Goldwyn release "What Uncle Sam Had Up His Sleeve" gives the "once over" to the various things that the United States accomplished in the way of war-winning appurtenances. The making of steel helmets and army shoes is given a brief illustration. Tank manoeuvers, ships being launched, training camps that sprung up in the night, aeroplanes, and Liberty

motors, the Red Cross and Boy Scout organizations all figure in the picture.

### "Cut It Out."

A splendid illustration of the cut glass industry is given in the Ford-Goldwyn weekly "Cut It Out." Glass blowing which dates back thousands of years is of course the first step in the making of glass articles, after the mixture of sand, red lead, potash and silica has been heated in a furnace of terrific temperature for a period of twenty-four hours. The shaping of a pitcher, the cutting of the hot glass with a pair of shears, and the placing of the handle which in its heated state wobbles about like a piece of rubber, are interesting features of the demonstration. Then there is the placing of the design on a goblet and the delicate work of etching, the cutting of designs in the glass with wheels of different kinds, and the final bathing and polishing of the articles. This is an excellent industrial number.

### Prizma Pictures Trout Raising.

One of the most welcome subjects in the Rivoli Pictorial for the week of Mar. 24 illustrates in a graphic manner details in connection with the raising of trout. The fish ladder up which the trout leap step by step to reach the spawning ground reveals one of the peculiar habits of this species of fish, which leads them under present circumstances into the hands of the Game Commissioner and his agents, who strip the females of their eggs. The stripping of the eggs is shown in a closeup which is of special interest to amateurs in the fish hatchery business. Then there is the placing of the eggs in the hatcheries, and the elimination of injured eggs which after a short time turn white and are easy of detection. The actual hatching of the fish from the eggs, their transportation to other parts of the country to help stock fishless streams, when they have reached the age of two weeks, and pictures of the matured fish a few years later are scenes of special interest. The packing of trout eggs in ice to send to different parts of the world for hatching purposes is also shown. The value of the Prizma method in this interesting illustration is apparent.

**Dorothy Dalton at Her Fireside.**
Thomas H. Ince star here discusses a tropical scene with Bert Siebel, assistant director.

## Fred Levy Again Puts His Shoulder to Wheel

COLONEL FRED LEVY, president of the Big Feature Rights Corporation and holder of the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, has been made chairman of the Kentucky Division in the National Campaign for the Jewish War Sufferers.

One of the first steps taken by Colonel Levy was to line up the motion picture theatres to aid him by running slides. The theatres have responded with their customary generosity in aiding any charity, and without exception have agreed to give all the film publicity asked in the three weeks' campaign.

Lee L. Goldberg, secretary of the Big Feature Rights Corporation, was appointed chairman of the film division by Colonel Levy.

### OUR FRIEND, THE MOVIE.

*Editorial from the Louisville Herald, March 6, 1919.*

THOSE evenings when you feel so all-fired blue that life doesn't seem worth the daily effort of getting up and facing it again and you wonder what in Sam Hill we're all here for anyhow and where you're going—only you don't care much about that—zowie, those are rough evenings on the old disposition!

And then when you are in the deepest depths of discontent you stray despondently into a movie.

A comedy is on—one of those screams where a big dog paws for the goldfish in a small bowl and gets the bowl lodged on his paw and races around, cutting capers and knocking over comical looking cusses, and all that sort of stuff; and some queer individual with a couple of ingrowing eyes and a doleful face that looks as unhappy as you feel comes bursting right into the film like General Despair, seizing hold of the human system. That fellow is really funny, and he sure does do crazy stunts. Despite your own troubles the comedian and the dog and the goldfish and everything catch your interest. You forget yourself; you smile, you giggle, you snort!

Half an hour later you jauntily saunter forth, snapping your fingers in the face of care and ready for another bout with Old Boy Life and General Experience.

Thank heaven for the movies! They help keep us sane!

### Picture Engineers to Meet April 14-15.

Attention is again called to the meeting of the Society of Motion Picture Engineers, which will take place in Philadelphia on April 14, 15 and 16. Reservations are coming in satisfactorily and it is suggested that those who contemplate attending make their reservations without delay at the Hotel Adelphia, Chestnut and Thirteenth streets, where the convention will be held, as it is believed better opportunities will thus be offered for getting together informally and discussing the many questions which will arise.

**Carl Edwin Corwin.**

## Corwin is Busy Cameraman Over France and Belgium

CARL EDWIN CORWIN, cameraman for the Community Motion Picture Bureau in France and Belgium, is busier running over all parts of both countries than the murderous star photographer of a metropolitan daily. He has no office hours and may be called upon at any moment of the day or night to "get" this commander or that distinguished personage, a pageant put on at one of the leave centres for A. E. F., or anything else in the way of novelty.

Corwin is familiar with all the war torn districts, and there isn't a Y.M. hut in France he has not visited. He lays claim to the distinction of being the first cameraman across the border when the American troops went into Mexico, and he has made travel films in India, China, the Philippines, and Africa.

### How the Doric Advertised "Mickey."

When Kansas City saw the green tinted Irish booth with green leaf thatched roof in front of the Doric Theatre, it took notice and decided that something a little beyond the ordinary was going on inside. When it saw a race track elevated above the thatch roof, and a horse race in progress, it was more than confirmed in that opinion. So strongly did the advertising features take hold of the picturegoers that when the second night of "Mickey" came the waiting line for admission extended down the street two blocks. When the week it was billed for was over so many people had failed to get inside the door, and so many who had seen it wanted to see it again that Manager Eisner was obliged to contract for a renewal the next week. The Doric seats 800, and the week brought in $7,000.

### Charles Hutchison Recovered.

Charles Hutchison, who co-stars with Anne Luther in "The Great Gamble," the fifteen-episode serial which Western Photoplays is producing for Pathe, has completely recovered from the injuries he received while taking part in one of the scenes down South.

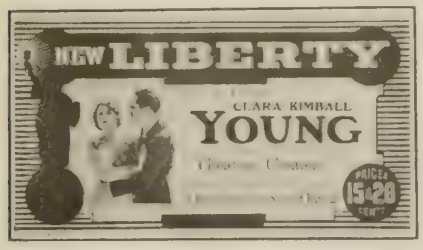
Mr. Hutchison was thrown violently against a tree while riding down a mountain side and was severely shaken as a result.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

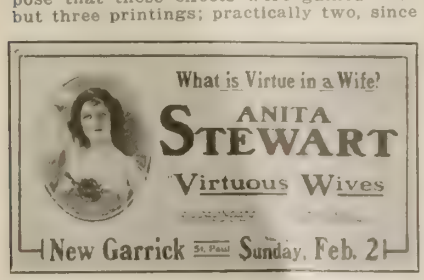
### Car Cards De Luxe.

THE New Liberty, St. Paul, sends in car cards, but no letter of explanation. We think that they would be hard to beat for general effect. It's a pity that they cannot be reproduced in colors, for the color effects are unusual. Usually but two colors are employed, but now and then a two-tone ink is used for a half-tone, though often three and four colors are worked up with only the standard inks. The first example shows what seems to be a stock design, but it is stock only when they have no other idea. About two-thirds of the generous batch sent in show this frame. This card




**A Car Card in which Multi-color Effects Are Gained with Three Printings.**

for Clara Kimball Young, for example, has the cut printed in a two-tone reddish black. The rest of the card is done in orange red and light blue. Printing the blue on the orange gives almost a black. This works in the shadows of the statue as well as in the lettering below the house signature and in the lower margin. The "New Liberty" is a white letter with a heavy blue shading. On a part of this blue the orange is also run, giving a letter in white, blue and black. In the white space the "Clara Kimball" has a wider letter on the orange plate than for the blue. This gives a black letter with red shading. For the "Young" the letters are the same size, but the blue is set to the left of the orange, with a resulting black letter shaded in blue on the left and in red on the right. It is all very simple—when you have figured it out—and it is decidedly more effective than straight printing. It is not easy to describe, and the colors will not show in the cut, but no layman would suppose that these effects were gained with but three printings; practically two, since

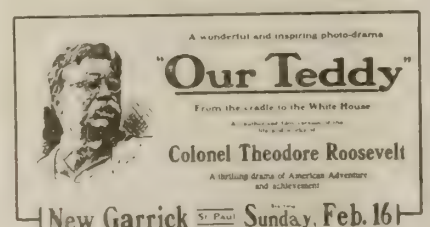



**Another Car Card in which the Portrait Appears To Be Tinted, Though but Two Colors Are Used—Red and Black.**

the third ink is used only for the cut. The second example is only red and black, yet the portrait seems to be done in several colors. The hair is black, but overprinted in red to give an auburn tint. The flesh is gained through black and red stipples, and the rose is in red as well. Only the two colors are used, but the average man would be willing to swear that four colors had been employed. The only other trick work here is the red shading on the name of the star, produced with straight type through the use of the same letter in both forms set off register. Simplicity is the keynote of this design, and that effect is carried out throughout the card. It has all of the value of art work with none of the expense. The Nazimova card is another red and blue, but here the red is more of a geranium. The cut is printed in a two-tone reddish violet. The only double printing is on the Nazimova, in which

**This Card Is Printed in Blue and a Geranium Red.**

the two letters are in exact register. This is all type work, we presume, at least similar letters may be had from the type book, and we do not suppose that extra expense was incurred. The last showing is all straight work, red and blue. It is strong and forceful. Here the character of the story is rugged, and to use fancy printing would detract from the suggestion of strength, and so the printing is simple and sincere. This is one of the niceties of the treatment. Some twenty cards were sent in for comment, and not one of them but shows in the general treatment the type of story. The


A wonderful and inspiring photo-drama
"Our Teddy"
From the cradle to the White House
Colonel Theodore Roosevelt
A thrilling drama of American Adventure and achievement
New Garrick St. Paul Sunday, Feb. 16

**A Simply Printed Card in Red and Blue in which Strength Is Placed Before Artistic Effect To Harmonize with the Offering.**

press work matches the theme. Dainty stories are treated daintily. Rugged stories are given a bolder treatment. It is a pleasure to see such excellent work, for it is artistic in every sense. We have seen far more elaborate cards; cards costing three to ten times as much to produce, but we have never seen more uniformly good work, and it is not cost but effect which really counts.

### Holman Ads.

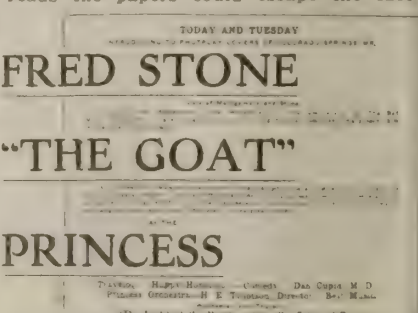
Here are two more displays from the Holman, Montreal, rather different from those recently shown, but which stand up

**Two Double Column Displays from the Holman, Montreal, which Stand Out Well on a Crowded Page.**

even better than the others. On a crowded page the white space about the cut serves to get the eye and bring it down to this particular advertisement. The selling talk occupies but comparatively small space in the advertisement, yet it is easily read and gets over strongly. In "Who Will Marry Me?" the selling talk is in dialect. That for Carey is straight six point matter, set into a mortise in the cut, but it beats twice as much stuff in big type. If you have an engraver in your town any stock cut can be routed to give this effect. If you have not, you can often do the work yourself with a small cold chisel. It pays now and then.

### The Trinity.

H. E. Gardner, of the Princess, Colorado Springs, sends in an advertisement that is not showy, not artistic, not even striking in one sense, and yet no one who reads the papers could escape the fact




**One Advertisement which Gets the Big Facts Over Strong.**

that he had Fred Stone in "The Goat" at the Princess. The three big facts were only in 48-point letters, but by keeping them away from other big type he makes it look like a poster. The rest is all small. Under the star, he gives three lines of identification, with four lines to the play under the title. The whole display was only three fives, and yet we have seen half pages that did not get the message over as clearly. Mr. Gardner does not ring the bell every time, but he hits a strong percentage of bull's-eyes.

**Know Your Words.**

If you don't know the meaning of a word, find out before you use it. The Victoria, Buffalo, says, "He tried to live the life of a raconteur on a salary of $12 a week," seeking to convey the suggestion that Bryant Washburn in "The Way of a Man with a Maid" was a devil of a fellow. He could be a raconteur on $11.50 for that matter, as the dictionary will show. Use only the words you are personally acquainted with, but enlarge your vocabulary.

**Ruff Stuff.**

Here's a funny one that Ralph Ruffner pulled when he had "Arizona." He wanted to get a cut of all of the principals in "Arizona." There was no still giving all the people, but there *were* stills (he doesn't always get stills, as he'll tell you himself), so he sat down and did a little thinking. One of the stills apparently was taken just off the other, as these

**Two Newspaper Stills Supplied for Arizona. Note the Bench.**

cuts show. This gave Ruff all of the characters he wanted, plus an extra figure of Denton. Then Ruff's quick eye noted the bench in the background, and he had his idea. A newspaper artist would probably have mounted the two photographs and have painted in a backing. Had he seen the bench, too, he would have cut out and pasted. Ruff just used common sense instead of art training, and arrived at the same end by a short cut. With a sharp pen-knife he cut along the line of Hodgeman's arm and the tail of his blouse. He slipped the top photograph under the arm and coat and had them reproduced as a whole, routing the top part of the cut more to get the figures into relief than to match up the background. The result is shown in this reproduction of a five fourteens. It could not have been

5 HITS TWO BITS
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE
COMMENCING TOMORROW
3-Days-3
PATRONS' CHORUS "RUM RATS"
MUTT AND JEFF
ALLIE'S OFFICIAL WAR REVIEW
SMILING BILL PARSONS "JELLYFISH"
DOUG. FAIRBANKS
IN
ARIZONA
MILLIONS HAVE SEEN THIS GREAT WESTERN DRAMA CRAMMED BY THREE WEEKS IT PACKED THEATRES YEAR AFTER YEAR THE COUNTRY OVER IMAGINE ITS THRILLS NOW WITH ALL OUTDOORS FOR ITS STAGE AND FOR ITS HERO DOUGLAS FAIRBANKS

**How the Photographs Went Together.**

better had the photographer been instructed to make Ruff a still to his especial order. It was pure luck that Hodgeman and Estrella were looking in the right direction and with the proper expression, but it was hustle that let Ruff see how he could get an ensemble. Just a little cutting and two dabs of glue and he had cut-copy made to order. He is not always so lucky, and we have just consigned to the waste basket some heated remarks on some juvenile minded clerk in an exchange who sent him three poor half-tones and no stills whatever. We junked the note not because we are not in sympathy, but the boss likes the paper to go through the mails, and that stuff would have to go by express in a refrigerator car. And you cannot blame Ruff for kicking. He cleaned up big with "Arizona" because he was able to advertise it with a free arm movement and not with his fingers crossed.

**A Bleich.**

George Bleich, of Owensboro, Ky., believes in the square deal to his patron. He heard that "My Cousin" was not making good in spite of the presence of Caruso, and so, in announcing it, he gave his patrons the proper angle before they went in, and he made good with it that way. They went just to see Caruso, not to see a good picture, and so there was no complaint when they found that the picture was not good. This was the text he used:

**Look, Maggie!**

Here's the "gink" we've been hearing in our phonograph. He's in "movin' pitchers." Let's go see him at the Empress today. The play is—

**"MY COUSIN."**

They don't say it's much "pitcher," but what's the diff—let's see what this "Eyetalian" looks like.

That's just as easy as telling it is a good picture and then having to stand for the kicks when the spectators come out.

**Poetical.**

The Elmwood, Buffalo, is always doing something new in its program, and the latest is breaking into poetry for each attraction. Nine four-line stanzas in a week is no joke, but the Elmwood gets away with it. They are always up to something, and the program is read as religiously here as by the local fans. They have held to the same general form for a couple of years, and it is a form hard to improve upon, but it does not get stale with age, because they keep it fresh with new ideas. They have only a three by five page for each day, but in that they manage to tell of two features, name the small stuff, go into details and keep it readable. That's some job, if you want to know, but they manage to get away with it fifty-two weeks a year.

**Too Elaborate.**

Sometimes the Tudor Theatre, Atlanta, gets out a very pretty design and sometimes it doesn't. That for "Borrowed Clothes" belongs in the latter class. It's bad in a lot of ways. In the first place,

**A Five Tens from Atlanta which Is Badly Planned.**

it is badly laid out. The house name is obscured by the superimposed slogan. This may be all right if every one is looking for the Tudor advertisement, but unless they are it would be better to run the slogan under the name. It would be better in any case, for there is no real profit in taking a hundred square inches and not getting some display for the house. In the second place, the lettering is not plain. It sinks into the art work, and it is in poor taste to use so small a "Mrs." with which to qualify the name of the comedian, nor should his picture have been used. It suggests that he will be seen, though there is nothing in the advertisement or the press notice to indicate that one of his comedies is used. We think it poor business policy to play so heavily upon the Chaplin. Professionally, she is still Mildred Harris, and should be advertised as such. Any reference to her marriage should be subordinated to her own playing name. But the chief objection to this advertisement is its wretched art work. Sketching and fancy lettering should be employed to embellish not to obscure an announcement, and here the artist has done his best to hide the facts by running his lettering across three tints. It may look pretty, but it is not an advertisement.

**Keep Them Pleased.**

A dissatisfied patron is not merely one patron lost. He may draw several from your list of regulars through personal influence. Be slow to give offense even if the patron may seem to be unreasonable.

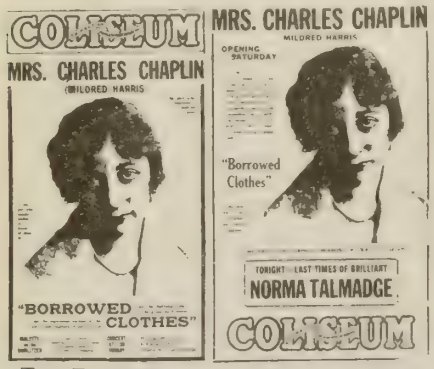
**Music Counts.**

There are people here in town who take a half hour street car ride, passing half a dozen other houses, to attend a certain theatre where the music is made a feature. One man put it in a nutshell the other day. "I don't care much about pictures," he explained, "and I seldom go to see a particular picture. I know that I shall hear a good musical program,

enjoy a comfortable seat, and perhaps a good picture. If the picture is not what I like, I know the music will be, so I am taking no chance." Do not merely have music to play the pictures. Offer some good musical selections. It will pay you to build up along these lines.

**More of the Bride.**

We shall be rather glad when Mildred Harris gets her own name back—if she ever does. Here is the way the Coliseum, Seattle, handled the subject. We think that a prettier portrait might have been selected, but the Seattle papers do not give good results from any cuts as a rule, and small stuff is murdered. These displays are each four fifteens, and are




**Two Four Fifteens in Which the Layout Permits the Talk to be Used to the Greatest Advantage.**

notable chiefly for the manner in which the type is displayed. There is not a line in either display that cannot be read at a glance, and the entire message is gotten over without difficulty. That on the right is a coming and the other a current space. It will be noted that the chief sales talk is in the advance, where it should be. Not the lines on the left:

It started today.
It ends Tuesday.
There will be crowds.

This will make a good pick-up. But don't emphasize the crowds too strongly. Lately, we saw Ralph Ruffner's "Try to get in" amended to "Bring your lunch and try to get in." This was from an Eastern paper, and we think that the addition will discourage many from trying to get in, because it gives over-emphasis to the difficulty in gaining admission. Tell them to come early and you have an argument. Tell them it is almost impossible to get in, and many will not try.

**Old Style.**

This three fours from the Royal, St. Louis, tries to get too much into the space. It looks more crowded than it is because it has been badly set, but there is too much copy there at best. Much

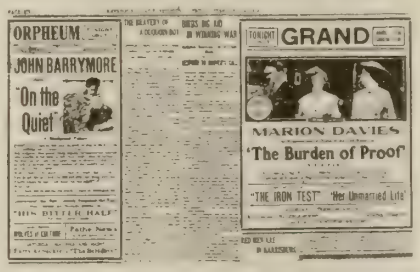
TODAY AND ALL THIS WEEK
ROYAL THEATER
SIXTH AND OLIVE
ADVANCED FIRST-RUN PHOTOPLAYS
MENGES ORCHESTRA
DOORS OPEN 12 NOON DAILY
PRICES 10c AND 15c
VAMPS THAT ARE OUT OF STEP
UNIVERSAL-JEWEL PRODUCTIONS PRESENTS
MISS LOIS WEBER'S
"EVEN AS YOU AND I"
ALL-STAR CAST — PRISCILLA DEAN — HERBERT RAWLINSON — BEN WILSON

**A Three Fours in which There Is Too Much Type for the Space.**

could have been done by cutting out a lot of the rule work at the top and by setting the two banks in an eight-point roman instead of using a bold face. This would have given greater value to the more important black letters, would have been easier to read, and would have given some white space for contrast. This is old-fashioned composition; the sort of stuff that would bring joy to the heart of a small town job compositor, but it is not good advertising. Greater use should have been made of the name of the star, who is thrown to the bottom with two of her support. It is a good plan to play up Miss Weber's productions, but the star should not be neglected. She is advertising capital, too.

**Steve Stunts.**

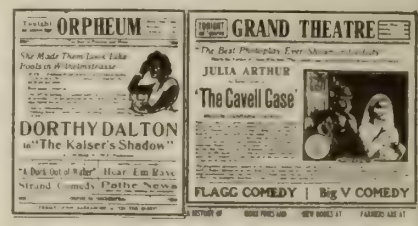
Steve Farrar believes in taking what advertising space he needs instead of taking a regular space no matter what he has. The other day he had a good story. He felt that he did not need to




**Showing How Steve Farrar Uses a Small Space When He Thinks the Attraction Will Practically Sell Itself.**

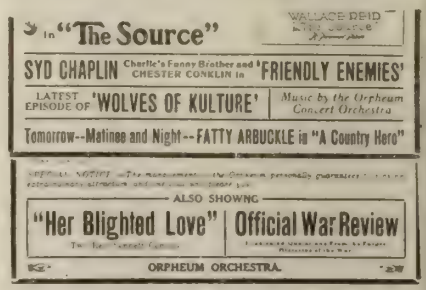
spend too much, so he took a double nine and a half, got a fairly good display for the name and title and then told about the story in a way to arouse curiosity. He did not take three inches just because the other house had. He took what he needed, but he felt that he needed to fight harder when the other house had "The Cavell Case," so he hit up the display, taking three eights. He knows he has got to fight and fight hard to hold his crowd. He knows, too, that it will be wise not to talk too much, for he has not as much to talk about, so he gets interest in his story and stops. He has three comedies, and he counts on his comedies to do the rest. Apparently comedies pull in Harrisburg, for they run two and three to the bill as a rule, and especially when there is something at the other house to be fought. And, talking of comedies, we show two

examples of the manner in which Steve handles his smaller features. We like the bottom style the best. Rules clear across the space should never be permitted. Paneling is better, but the main thing is to get the bill considered as a whole, and this cannot be done if the entire layout is




**Where the Space Is More Evenly Divided.**

all tied up with bits of rule work. If you will look at the first advertisement of these three you will see where the misplacing of a rule makes a comedy "Guaranteed the best comedy-drama of the year." This line applies to the feature, but it is cut off from the feature and put into a pen with the comedy, from which

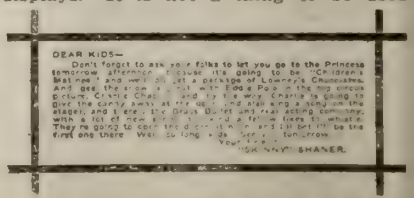



**Two Ways of Handling the Smaller Features.**

it cannot escape. Both houses are going through that personal guarantee period, but they make the mistake of using it too often and without system. The Hardwick Brothers, who were the first to bring this idea to a science, made it mean something when they used it. It was not just another advertising line, but really a personal guarantee. They meant it just that way.

**Small and Good.**

Here is a double two from the Princess, Calgary, Can. It is not large, but it stands out on the page above much larger displays. It is not a thing to be used


DEAR KIDS—
Don't forget to ask your folks to let you go to the Princess tomorrow afternoon because it's going to be "Children's Matinee" and we'll all get a package of Lowney's Chocolates, and gee, they're good, so don't forget. Bring a Pass in the top corner. Crystal Chats and by the way Charlie is going to give the candy away at the end and also sing a song on the stage, and I see the Drum Duet and that acting company, with a lot of new faces in it, so what's the use, they're going to come and I'll let it be the first one there. Well so long for this time.
Your friend,
SIR NAVY SHANER.

**A Two Twos in which Plenty of Room Is Found for Display in Spite of Much Matter.**

regularly, but for a "just once" it works well, and many persons will stop to read through curiosity who would pass it over were it of the same display type as the rest. Try it some time and see how it works for you.

**Give Them a Chance.**

If you run a transient house and depend upon your lobby showing to get them in, don't make the mistake of filling your lobby so full of attractors that they cannot get in. Give them a chance. Keep your passage to the box office and to the entrance clear. Make it *easy* not merely possible to buy a ticket.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

# Tips for the House Manager

Conducted by E. T. KEYSER

## Making the Aisle Safe for Your Patrons' Feet

A LARGE, late patron of the picture show stumbled down the dim aisle which, to him, in contrast with outside daylight, was pitchy darkness. He walked by faith and not by sight, and apparently his faith was missing on two cylinders.

Four rows from the rear he connected with a cane that was projecting slightly into the passageway, recovering his balance, but losing his temper, the large patron progressed screenward only to come in contact with a carelessly placed foot of some one who had become so interested in the picture as to fail to realize that he was extending over the building line.

Even at that, the large and late one would have finally made a safe mooring but for the sad fact that the occupant of another aisle seat had been shopping with voluminous results and had carefully placed said carefully wrapped results alongside his seat while removing his gloves.

The bundle was the large one's Waterloo, and after untangling his vocabulary and getting rid of a hurried apology for being on both earth and the package, he retired without even asking for a rebate on the war tax.

All of which might have been avoided if the house manager had permitted a little helpful illumination to guide the feet of his patrons in their search for seats.

It was to prevent such little unpleasantnesses as we have described that the Brookins Company, of Euclid avenue and East Eighteenth street, Cleveland, devised the Aislelite, which makes the aisle a safely lighted passageway at all times without interfering with screen effects.

The Aislelite, as the illustration shows, resembles one of those desk lights which put all the light on the desk while keeping the glare out of one's eyes. It is to be attached to the seat frames directly under the arm rest and lights the aisle sufficiently to make walking therein comfortable and safe without spoiling the picture.

The number of Aislelites required for a house depends upon the number of rows into which the seating is divided and also the number of aisles. It may be computed upon the following basis:

For a level or sloping floor, commence with the last row on each aisle, and on that seat and each succeeding sixth seat install the light, then on the opposite side of the same aisle install the Aislelite, commencing with the third seat from the rear and continue with each sixth seat. Where steps in the aisle cut off the diffusion of light, the fixtures should be but four rows apart.

It will be seen that on level or sloping

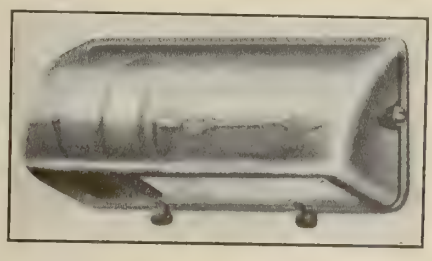


Exhibit A—Ghost View of Aislelite.

aisles three fixtures will be required to light seven rows of seats, while in a stepped aisle three fixtures will light five rows.

The current consumption may be calculated on a basis of ten watts for each fixture, as the Aislelite takes the ten-watt Mazda sign lamp with an S-14 bulb.

### They Recognize a Good Thing.

I have received the following communications in regard to the First Aid Kit for Busted Cap Screws, which was illustrated and described in this department in the issue of March 22:

Endicott, N. Y., March 24, '19.

E. T. Keyser:

We were very much interested in your news item regarding the First Aid Kit for Busted Cap Screws. We are somewhat surprised to learn that there are some folks still in existence who have something that is worthy to exploit, like the kit that you refer to, and do not know the value of proper advertising necessary to reap the desired profit that we are all looking for. We would like one of the kits and will appreciate any information that you may supply us with so that we may add one or more sets of these handly little outfits to our equipment in the different houses that we operate.

Thanking you in advance for the above favor, with best wishes, we beg to remain,

Yours truly,
ENDICOTT THEATRE CO.,
Benj. H. Dittrich,
Manager.

Balto., March 25, 1919.

E. T. Keyser:

Dear Sir—Kindly furnish me with information of the following: First Aid Kit for Busted Cap Screws. Where can I get and the cost of same. It's something that I have wished for from the beginning of my projectionist career.

Thanking you for your trouble, I remain,

F. CLARENCE GROTE.

I have advised Messrs. Dittrich and Grote as to where the kits may be procured, and if any of the rest of you want a set will be glad to help you out.

### To the House Manager.

THIS department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow, tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies, tell us so that we may pass the tip along.

When you are puzzled as to where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.

Lighting a Stepped Aisle. Attached to Side of Seat. Lighting a Level or Sloping Aisle.

Three Views of the Aislelite's Activities.

# Projection Department

Conducted by F. H. RICHARDSON

**Important Notice.**

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

**Lens Charts for Framing.**

In response to requests from several progressive projectionists we have had the lens charts printed on heavy paper, size 11x17 inches, for framing.

These charts should form a part of the equipment of every projectionist. Remit the sum of 50 cents and they (both charts on one sheet) will be sent you in a mailing tube. You can then have them framed for your projection room. They are of size which shows up very clearly. The figures on Chart No. 1 are ¼-inch high. Those of Chart No. 2 a bit smaller. There is no longer the slightest question as to the value of these charts. Make them a permanent part of your equipment and be up to date.

**Addresses Wanted.**

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

**A Fine Projection Plant.**

W. W. Brumberg, to whom I remove my lid as being a high-class projectionist, sends the following interesting communication from Douglas, Arizona:

"Dear Mr. Richardson: Well, I am back again, after a year and nine months in Uncle Sam's navy. Suppose I had better re-introduce myself, as events happen pretty fast with you, and it is easy to forget. While on your Big Trip in 1917 you stopped in Tucson, Arizona, and addressed the theatre men there. Might add that you woke up the exhibitors to such an extent that their projectionists were given the right kind of consideration. You also inspected the projection rooms of the city. I was then in charge of projection at the Opera House, and in your account of your visit you were good enough to say some very kind things about its equipment.

"Well, now that I am back in the game, I hope to be able to contribute to the department right along. I only hope that in the future I may get as much good out of it as I did in the past.

"Am now in charge of projection at the Grand Theatre. Those I am working for are as keenly interested in high-class screen results as I am myself. They realize the fact, which so many do not, viz., that excellence of screen results is very largely what they have to sell; hence, the higher the class of projection the more seats will be filled, and the wider will be the smile of the cashier. This theatre has recently been completed. It cost a quarter of a million dollars (2,500,000 ten cent or an even million twenty-five cent admissions.—Ed.), and one might almost say it was built around the projection room. The projection room occupies an ideal location. It is in the center of the front of the balcony, roof of room being sloped so that people seated to rear of it have a perfect view of screen. Distance of projection, 68 feet. The room is of reinforced concrete throughout. All wiring is in conduit. There are proper inlet ducts for fresh air and an exhaust vent. Ports are of proper size. Have two De Luxe Motiograph projectors, but same may soon be switched to another of our theatres and another popular make of projector installed in their place. There is a transverter, type L, 50-50, machine, a motor rewind, framing lamps, automatic dowsers, same as at Opera House, Tucson, which were described in the department June 2, 1917, issue. There are dimmers in series, with dimmers on the stage for different colored lights in the indirect bowls and alcove lighting system. There are lockers, running water, typewriter, and many other things which go to make the projection room equipment ideal. The room is 11x14, with two adjoining rooms, one for generator and other for lockers. Entrance to projection room is from mezzanine floor.

"The theatre seats 1,650; all seats upholstered. Everything is commodious. The owners believed in providing comfort for patrons, rather than trying to crowd in every possible seat. The picture is a nineteen-footer.

"As I was in the service when the December 28 issue came out I missed the new lens chart. Will you therefore give me the correct lineup. Use 45 amperes D. C. Projection lenses, 1⅝ inches diameter. Back focus, 2 7/16 inches. Use ⅝-inch cored upper and 11/16-inch Silvertip lower. Have good light at present, but have a hunch that it can be improved, and want you to help me do it. As soon as I hear from you will install correct lineup in the way of condensers, etc. Hope you have fully recovered from your recent trouble."

Mighty glad to welcome you back, Brother Brumberg. The profession cannot afford to lose your kind. I would call the attention of exhibitors and architects to the fact that in very many cases it is entirely practical to locate the projection room as has been done in the Grand. Reinforced concrete is excellent, though I would have preferred hollow tile as being lighter and more thoroughly soundproof. But that is not a criticism by any manner of means. You surely have a most excellent equipment. Don't know whether to congratulate you or your employers more heartily. Guess it is you, however, because they will reap their reward every hour the theatre operates. But I must most earnestly compliment them on their good sense and sound judgment in the matter of location and equipment of the projection room. When I look around and see the number of examples of plain, unvarnished stupidity in both these items, a projection installation such as yours is like unto shade and cool drink after a day in the desert without water.

As to your optical train, you can secure copy of the lens charts, on heavy paper, size 11x17 inches, for framing, by remitting the sum of fifty cents to the Moving Picture World, 516 Fifth avenue, New York City. Every up-to-date projectionist should secure a copy of the charts and have it framed for his projection room. You are using 45 amperes D. C. Correct line-up will be as follows: Two 6.5 condenser lenses, spaced with their apexes not to exceed 1/16-inch apart. This latter is imperative. Distance center of condenser combination to aperture just a trifle more than 17.5 inches. Projection lenses are of sufficient diameter. As to shutter position, the best you can do is to get the shutter as close to the lens as you can. Your condenser aereal image will, I am pretty sure, be inside the lens barrel. It should be about 6.75 inches from the aperture. We shall be glad, of course, to have your contributions.

By the way, you don't mean 11/16-inch silvertile lower do you? You should have about a 5/16, I think.

**CARBON STUBS WANTED.**

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact ameperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

**Illumination Increases with Amperage.**

For lo this long time we have all been puzzled by the fact that whereas backtesting seems to prove that only a certain, and relatively small definite area of the crater is available to the lens system of the projector, still the screen illumination unquestionably does increase with

increased amperage without any altering of the optical train. This enigma was further complicated by the fact that whereas up to about 60 amperes D. C. the gain through increased amperage seemed fairly steady, beyond that point it decreased gradually, and with increasing slowness, until at about 120 amperes it apparently entirely disappeared. At least it became entirely imperceptible to the eye.

Several attempts to solve the riddle have been made. Lester Bowen, projectionist, attributed it to forced volatization of carbon, which, according to his theory, caused increased brilliancy of the crater per unit of area. This department neither accepted or denied this explanation. It was inclined to doubt, though unable to offer proof that friend Bowen's theory was in error. Mr. Mott, of the National Carbon Company laboratories, offered an explanation that the increased amperage stabilized the position of the area of greatest crater brilliancy, which, at lower amperage, had, said he, tendency to wander. This theory we took immediate issue with, since it seemed to be disputed by known facts. And there the matter rested up to date.

But now comes that old war horse, John Griffith, Ansonia, Conn., who has already, through this department, done so much wonderful work on the optics of the projector—work of real, practical value to the projectionist, and advances the following, which, on the face of it, looks good to yours truly—so good, in fact, that we have already arranged for experiments which will prove or disprove its correctness. The resul twill be hereto appended. Mr. Griffith says:

"The subject of this letter is found on page 1036, February 26 issue, in which is found your discussion of the theory attributed to Mr. Mott, of the National Carbon Company laboratories. I was greatly interested in your comments thereon. I do not think I have contributed my theory on this subject, which is a matter to which I have given much thought.

"The explanation of added screen brilliancy with increased amperage, which means additional crater area, without changing the factors of the optical train or altering their adjustment is, after all, a very simple one. Each point of the entire area of the front condenser surface is projecting a complete image of the crater to some part of the spot. This is easily verified. The size of the crater images projected by a condenser-surface point is, however, much smaller than the spot itself. These images will even be found, where ordinary amperage is used, to be smaller than the aperture opening, this by reason of the fact that the ratio of enlargement between the size of the crater and the size of the spot is different when projected by the whole condenser and when projected by a single point of th econdenser surface. This being the case the crater image as projected by a point of the condenser surface, when ordinary amperage is used, can be enlarged considerably before having an area equal to that of the aperture opening.

"To understand this matter fully one must be familiar with the fact that the 'spot' is a complicated affair, composed of innumerable small crater images projected by pin-points of the front condenser surface, the images being somewhat scattered. This statement may be verified by moving a plate with a small hole in its center across the condenser surface, being sure the hole rests snugly against the lens. This hole must, of course, be in the center of a plate large enough to cover the rest of the surface of the lens. It will be found that the image projected through this small hole will move about within the limits of the area of the 'spot.' That is, of course, due to the fact that the crater images from all points of the surface of the condenser cannot be focused so that they reach the axis of the condenser ray at any one plane (At any one distance from the condenser. —Ed.).

"Having grasped these facts, let us now revert to our original subject, viz.: What the effect of increased amperage, hence increased crater area, will be. First, increased area of crater will not only automatically increase the size of the spot, as a whole, but it will also increase the size (area) of the individual crater images projected by each pinpoint of the condenser surface. This is quite obvious. It is the simplest of simple optical laws and is infallible in its operation. This fact being established, and inasmuch as the point crater images are smaller in area than is the aperture opening, when using ordinary amperage (by ordinary amperage anything below say 60 is meant.—Ed.) it follows that with any increase in current strength, causing increase in crater area, there would be increase in the area of the individual images, which means that there would be additional light flux through the aperture. And this gain would continue as crater area is increased up to the point where the area of the separate crater images became equil in area to the area of the aperture opening. To put it in other words, more light would pass through each point of the condenser surface as crater area is increased. This added light would, however, only be entirely utilized at the screen from those images became equal in area to the area aperture center—which strike the aperture squarely—and this is only a relatively small percentage of the whole. A very large percentage of the images overlap on the cooling plate, so that only a portion of their area falls upon the aperture opening. The rest of their light is lost.

"When crater area has, by increased amperage, been increased to the point where images which have their axis at or near the center of the aperture opening completely cover the opening, then no further gain in light is possible, except from those images which overlap the aperture and cooling plate, or, in other words, those images which are only partly effective at the aperture. It will thus readily be seen that added crater area (amperage) will contribute some more light to the screen, but as amperage is increased the proportional increase in effective light is diminished because of the fact that more and more of these overlapping images are extended over the entire aperture, until a point is reached where all but the very outlying images do so cover the aperture, or nearly cover it. Beyond this point, while there may still be some added gain, through increase of amperage, from the outer images, it becomes too slight to be discerned by anything but the most delicate light-measuring instruments.

"We thus see that added screen brilliancy from increased amperage does not prove or mean that there is any increase in crater brilliancy per unit of area."

The test, which was made in the testing room of the Precision Machine Company, witnessed by E. S. Porter, fully bore out Brother Griffiths' theory. And thus has Griffiths, through this department, solved another mystery which has been puzzling use for lo an extended period. We used a pinhole 5/1000 of an inch in diameter, and the test bore out every one of Griffiths' arguments. Also it showed us a new way to study the arc, especially as to uniformity of illumination of crater. In attempting this experiment, which you can all try for yourselves, remember two things, viz.: The hole must be a very small one and must be flat against the lens surface all the time. It should be in the center of a sheet metal plate about ten inches square, so that the surplus will keep the lens covered while you move the hole to any part of the lens you desire. You will find there will be a central bright spot, surrounded by a wide halo. This halo is caused by spherical aberration. The bright spot is what you must watch.

**Current Effect on Crater.**

On page 1495, March 15 issue, appears an excellent article by G. F. Benkelman, of the Speer Carbon Company laboratories, St. Marys, Pa., under the caption, "Current Effect on Craters." This article is the first we remember having appeared in this department since its inception in March, 1910, without first having subject to the scrutiny of the conductor. When it came, however, we were flat on our back, all in, down, and pretty darned nearly out, and for the very first time in the history of the department it began to look as though there might be a shortage of "copy." So in it went. But we are not thus to be cheated of our just due. We feel we must take a whack at it, if only to ruffle neighbor Benkelman's feelings.

In the first place, let us point out the fact that the crater angle shown in Figure 1 is decidedly inefficient. The crater can readily be maintained at a considerably less angle to the lens than that shown, and the more nearly the crater is parallel to the lens the (a) greater the light flux available to the lens, and (b) the more nearly the crater image can be focused in one plane. I would also call attention to the fact that with the test plate located as shown any variation of crater angle in the various tests would have a decided effect on results, though very likely this point was carefully checked up at each test.

We note, with considerable satisfaction, that Mr. Benkelman's tests have sustained the position of this department and its editor in one important item. He says, third column, page 1495, March 15 issue, second paragraph: "It is to be noted that the c. p. of the ⅝ carbon is greater than the ¾, and that the ¾ is greater than the ⅞, at the same current value.

Examination of the pages of back numbers of this department will prove that, while we have accepted, broadly, the statements of the authorities, that crater c. p. is constant at 130 c. p. per square mm, when cored carbons are used, still, in our opinion, this would be modified to some extent unless the carbon be worked at or near capacity. We based this view on the fact that where a carbon is worked much under capacity there is considerable comparatively cool carbon lying near the crater, which could not, it seemed to us, help but act to cool the crater surface to some extent.

Mr. Benkelman arrives at the conclusion that maximum crater c. p. is only had when carbons are worked just below their penciling point—which means, in other words, when worked right up to capacity. This appeals to us as sound logic. We are of the opinion that Mr. Benkelman's conclusion in this respect is absolutely correct. But either we do not correctly understand curve 1080, or else there is something wrong somewhere. As we understand it, the c. p. advances in a perfectly straight line as the amperage is raised from about 37 to about 65 when using ⅝ carbon. Now, since 37 is far below the normal capacity of a ⅝ carbon, it seems to us the line should not be straight, but should curve slightly from 37 amperes to about 40, and then rather sharply up until needling starts. We should appreciate an explanation from Friend Benkelman of this seeming contradiction. The results shown in curves 1082 and 1083 seem to indicate need for more study of this phase of matters. If it is true that crater area increases with increase in size of carbons, current remaining the same, and that crater brilliancy per unit of area decreases as area increases, then the statement that crater brilliancy is constant at 130 c. p. (cored carbons) per square mm, regardless of current strength, is in a measure overturned, and would only hold true with carbons loaded just to full capacity. But we are not yet prepared to accept this as fact without further tests. That the c. p. per square mm may be changed somewhat by radiation by reason of prox-

imity of mass of comparatively cool carbon, where carbons are worked very much below capacity, we do believe, but that crater size changes merely through change in carbon size we cannot yet accept as fact, except in cases where the change is from a carbon working above capacity to one working below capacity, or vice versa.

For the two grades used for the tests, presumably Speer and National, though that is only a guess, Mr. Benkelman places the penciling point at 65 amperes for ⅝, 80 for ¾ and 100 for ⅞-inch carbons. This would indicate a very decided tendency on the part of projectionists to underload their carbons. According to Benkelman's conclusions, ⅝ carbons should be used at about 60 amperes, and ⅞ at about 75, which would seem to indicate need for a finer subdivision of sizes. If his conclusions are correct, we should have a 12/16-inch cored carbon, which would operate economically at about 68 amperes; also we need to use more ½-inch carbons, and need a size between half-inch and five-eighths. As a matter of fact, if Benkelmen be right, practically all theatres using less than 60 amperes D. C. are using too large carbons.

But there is another side to this whole argument, viz., working carbons right up to the limit of capacity means very close attention on the part of projectionists. He cannot be rewinding carbons or doing other stunts. He must be right there on friend job, else he will have trouble with his light pronto. But if Benkelman is right in his conclusions, then the projectionist who does place results ahead of convenience, and who is a projectionist, not a rewind and general utility boy, can get considerably increased screen illumination by working his carbons at just below the penciling point. Anyhow, the point is one we should understand, and we thank Friend Benkelman for giving us the data.

We would like reports from projectionists who test this matter out. Let your report cover results as to increased illumination, steadiness of operation of the arc and such other points as seem of importance or interest.

### Suggestion to Precision Company.

John Griffiths, Ansonia, Connecticut, says:

"Tried to make myself a counting device a year or so ago, same to be used as change-over signal. It is a good stunt, but in my opinion, the counter face should be like a clock dial, and should be located on the front wall—something a fellow can see plainly from any part of the room. Drive could be by means of a flexible shaft."

Cannot agree with you this time, Brother Griffiths. In the first place such a device would be too costly; also, whereas it is possible the Simplex Counter might be somewhat improved as to location and size (I do not know as to that), it is unnecessary, in my judgment, to have it on the front wall. If the projectionist is beside his machine, where he belongs, he should have no difficulty in seeing the counter as at present located.

### A Good Laugh Alee Samee.

A former bunkie of my son wrote: "Well, I'm a civilian since ten o'clock this morning. Guess I'll have taps played over friend uniform and then bury it with military honors. Gee, it feels good to be one's own boss again. I do hope there'll be no more "Me und Gott wars" in my time, because if there are I am going to appear in the role of spectator. I'll hide in some large forest, and if the military authorities desire my distinguished services they will have to burn said forest and sift the ashes. I've done mine, thanks, and enough is quite sufficient. Selah. I have spoken!"

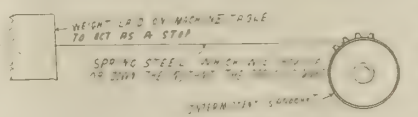
*"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.*

### To Tell When the Intermittent Moves.

J. L. Bolivida, New York City, asks:

"For certain reasons I desire to be able to tell precisely when the intermittent sprocket starts to move. For my purpose it is necessary that the exact beginning of movement be determined. Neither the fingers or the eyes are accurate enough for my purpose. Can you suggest a more accurate method?"

A plan which will meet your requirements was suggested to this department by one of its correspondents some time ago. In the illustration we see how it



works. A heavy weight is laid on the machine table, or on a block high enough so that the weight will come opposite the top of the intermittent sprocket. Next we secure a straight, thin piece of spring steel, such as, for instance, the mainspring of a watch is made of, or a trifle heavier. This strip may be any convenient length, say four inches. One end of it is placed against an intermittent sprocket tooth, and the other against the weight, as shown, the weight being shoved tight enough so that all lost motion in the sprocket is taken up. Having arranged matters thus it will readily be seen that the instant the sprocket begins to move the spring will begin to bow, either up or down, and the movement will be readily felt or seen. And there you are.

### Effect of Changes on Optical Train.

From the South comes the following:

"We are using 60 amperes A. C. through an A. C. compensarc. Two 6.5 piano convex condenser lenses. Distance centre of condenser combination, 18.5 inches; 5.5 E. F. projection lens, which gives us a 12-foot 8-inch picture at 79 feet. We use National White Light ⅝-inch carbons. Our shutter is set 12.5 inches from the aperture (aerial image, 0.8x1.1 inch), with its blades cut down to minimum. Our projection lens is 1.75 inches in diameter.

"We are enlarging the theatre and will have a distance of projection of 97 feet instead of 79, and the screen will be 16 feet, which same we propose to cover as nearly as may be.

"According to your charts published December 28 last, which we have framed, we will need the same lens combination and distance dondenser to aperture as we now have, and the same projection lens will give us about a 15.5-foot picture at the 97-foot throw. Query: Is this correct? Also do you think we can get enough light with 60 amperes A. C. for the enlarged picture using extra-lite shutters, which same we have bought and expect daily to arrive? We understand the diffusion of light on the larger screen as compared to the smaller one, but we would like to have your opinion, as it will not be possible to actually try the thing ou tuntil some time later. If it develops that we cannot get enough light at 60 amperes, would it be practical to increase amperage to 70 or 80 by hooking up two compensarcs in multiple, and, if so, what combination of condensers, distances, etc., will be required? Also, would the ⅝ carbons be large enough, and what effect would the increased heat have on the condenser? Would meniscus bi-convex help much. Tried to buy some, but have been unable to get them. Have tried to make plain to you what we want to know. We are subscribers and *readers* of the Moving Picture World. We have heard of your illness and hope that you are on the high road to recovery."

As clear, understandable and explicit data as I have received for a good, long while. Many thanks for your good wishes. I am all right again, thanks be! And now to business. The lens charts are based primarially on the minimum distance a condenser lens can be placed from a condenser lens without excessive breakage. This means that the various combinations are based on *amperage*, and that the same amperage calls for the same combination in all cases, regardless of all other considerations. The combinations for A. C. are much less in number than those for D. C., there being, in fact, only two, viz.: For 40 and for 60 amperes, which means that up to 50 you would use the 40 ampere combination and above that the 60 ampere one. Under present conditions, with a projection lens 1.75 inches in diameter, you are losing considerable light. Unfortunately I have not the figures by me just now, but would estimate it at 10 per cent. of the total. The increased distance of projection will act to slightly lessen the back focus of your projection lens, though not much. Meniscus bi-convex condensers (see chart for combination) would lessen, if not entirely, stop the loss of light referred to, hence would help.

You should be able to get a very fair projection light on a 15.5-foot picture with 60 amperes A. C., provided you have a good screen. It will not, however, be as brilliant as your present light, hence may not be satisfactory. Yes, you can hitch two A. C. compensarcs in multiple, and by setting them both at 40 can get 80 amperes, which will give you a very excellent projection light. On the whole, however, I would advise you to try out the 60 amperes first. You seem to be careful, painstaking men who will get all there is in the 60 out, and I have seen some excellent pictures put on with 60 amperes A. C. If you think it advisable to use 70 or 80 amperes, however, you will, I think, find the 60 ampere condenser combination O. K. up to 70 amperes, but if you use 80, then I think you will find one 6.5 and one 7.5 plano convex about right, with 17 inches from centre of condenser combination to aperture. In other words, the 50 ampere D. C. set. But if you can get M. Bi-C. lenses, then a 6.5 meniscus and an 8.5 bi-convex, with 19 inches, will be better. If you can get 2-inch diameter projection lenses, then there will be only a small light loss with plano convex lenses. Would prefer you to consult the National Carbon Company, Cleveland, Ohio, as to size carbons required.

I note what you say about being subscribers and *readers*. That latter is the *big* thing. There are too many who subscribe, glance through, but fail to really read understandingly.

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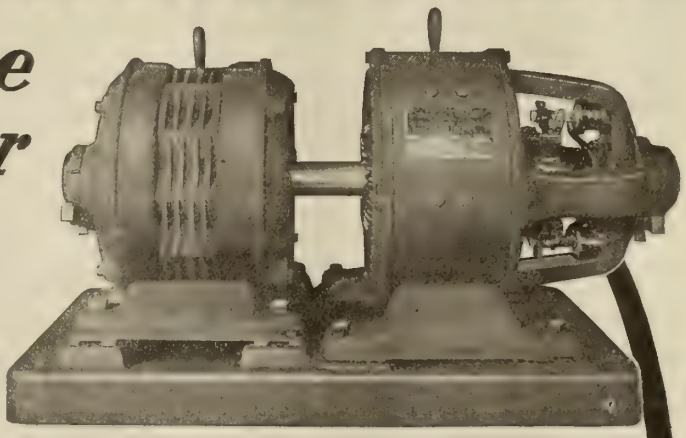
# Improving Motion Pictures

## How Westinghouse Helps the Producer



We comfortably seat ourselves in a "movie" theatre and watch an absorbing tale of romance or adventure unravel before our eyes. Yet, we little realize how intimately the name Westinghouse is intertwined with our delight. The

**William Fox Studios**

produce pictures with great artistic and mechanical perfection. Their productions are universally popular. When a "set-up" is taken, requiring artificial illumination, such as night scenes or other interior work, you will find Westinghouse apparatus assisting in the job. Two Westinghouse Motor Generator Sets are used to supply direct current for studio lighting.

## Perfect Illumination

is secured with this arrangement, and the directors and "movie stars" work with the encouraging knowledge that the lighting effects are the best—while the camera man is assured that no flicker will interfere with the distinctness of his photography.

The utility of Westinghouse products, so generally linked with huge power house and general industrial needs, has been demonstrated in even the field of entertainment. Write us and let us explain how we assist producers in their lighting problems.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

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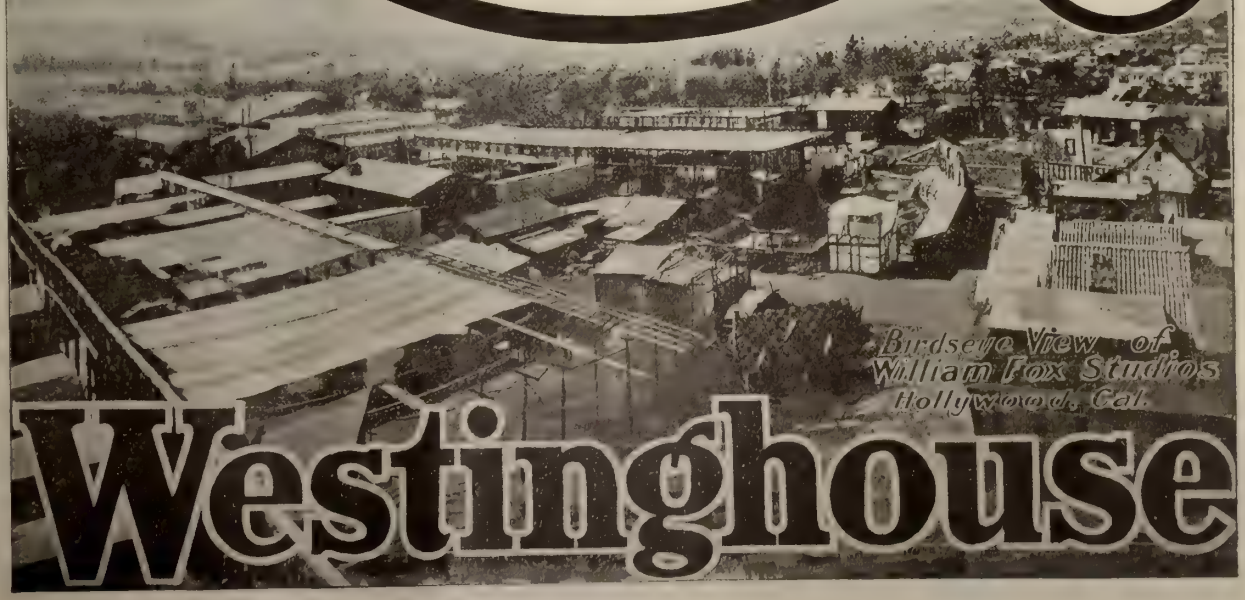

Birdseye View of William Fox Studios Hollywood, Cal.

# Westinghouse

# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "The Way of the Strong"

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Miss Nilsson, Camelia (From Boutonniere Suite, Allegretto Cantabile), Tonning.

1—D. At screening. 1:45. Theme.
2—T. Jim Leybura. :45. Give my regards to Broadway (Direct cue).
3—D. When Alex enters. 2:45. Dramatic Recitative, Levy.
4—D. When Alex leaves shack. 1:30. Appassionata (Aria from Tschaikowsky's Romeo and Juliet), Berge.
5—T. Why, why didn't you tell me. 3:30. Dramatic Narrative, Pement.
6—D. When Audrie leaves sleigh. 2:00. Allegro Agitato No. 1, Kiefert.
7—T. "Nothin' doin' pard." 1:30. Allegro Agitato No. 8, Andino.
8—T. "It's only a short way." 2:00. Vivo Finale (From Symphonette Suite), Berge.
9—T. On the winds of the night. 2:00. Storm Furioso-Minot.
10—T. With the coming of dawn. 3:45. Adagio Cantabile (Excerpts from Beethoven Sonata Pathetique), Berge.
11—T. After eight years in the (dog barking). 2:00. Impish Elves, Borch.
12—T. "Do you remember that day this." (Telephone bell). 2:00. Theme.
13—T. Who's Who in America. 1:30. Valse Divine, Rosey.
14—D. When Alex sees Monica. 1:30. Theme.
15—T. The passing years also brought. 3:30. Canterbury Bells (From Boutonniere Suite—Capricious Allegretto), Tonning.
16—T. Within the week at Mrs. Reginald. 3:15. Mysterious Nights (Valse Dramatic), Berg.
17—T. "It was splendid of you to." 1:45. Theme.
18—T. "You two should know." :45. Sinister Theme, Vely.
19—T. On the stroke of twelve. 2:30. Theme.
20—T. "Gee Auntie did." 2:45. Capricious Annette, Borch.
21—T. Searching always for the weak. 1:00. Clematis (From Boutonniere Suite—Moderato poco Agitato), Tonning.
22—T. "I'm not going to finish." 1:45. Theme.
23—T. The exchange closed amid. 1:30. Turbulence (Agitato Allegro), Borch.
24—T. The way of the coward. 2:15. Dramatic Suspense, Winkler.
25—T. "She, she was my half sister." 3:45. Dramatic Tension No. 36, Andino.
26—T. "You look as if you'd." 4:00. Dramatic Reproach (Andante Expressivo), Berge.
27—D. When Alex enters office. (Glass crash). 3:30. Furioso, Levy.
28—T. The way of the heart. 3:45. Theme. (To end).

## "The Silk-Lined Burglar."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Call Around Again, Herbert.

1— At screening. 1:45. Ball Scene (Allegro), Nicode.
2—T. Michael Delano. 1:30. Prelude (Jorsalfar) (Allegretto), Grieg.
3—T. Mary, his pal. 1:30. Serenade (Allegretto), Aitken.
4—T. Seven o'clock. 3:00. Sometime (Fox Trot-Moderato), Friml.
5—T. Robert Melchoir. 2:45. Pickin's (One-step—Allegretto), Kaplan.
6—T. Just married. 2:00. Charming (Valse), Joyce.
7—T. Anxiously waiting. 1:30. Serenade (Allegro), Chaminade.
8—T. Midnight. 2:00. Intermezzo (Allegro) (Introduction out), Granados.
9—T. Turn this around. 1:15. Dramatic Tension (Moderato), Borch.
10—D. Blackie at safe. 2:45. Mysterioso Dramatico No. 61 (Allegro non troppo), Borch.
11—T. A Voman. 2:30. Agitato No. 37 (Agitato), Andino.
12—T. Dere gone. 2:30. Rhapsody (Allegro), Schytte.
13—D. Escape. 3:00. Orgy of Spirits (Allegro), Ilynsky.
14—D. Blackie and Robert enter room. 2:15. Adoration (Moderato), Filipucci.
15—T. He must go to jail. 1:15. Theme.
16—T. It is against the law. 2:30. March Burlesque (Allegretto), Lanciani.
17—T. Wait. 1:15. Pissicato Bluette (Allegretto), Lack.
18—D. Blackie puts on record. 1:15. Goodby (Moderato), Tosti (Phonograph).
19—T. A good crook—changes record. 1:00. A Talking Record (effect).
20—T. My God! 1:30. Hurry No. 33 (Vivace), Minot.
21—T. We owe it all to Blackie. 2:30. Theme.
22—T. I'm working for government. 2:00. Stars and Stripes (Sousa) (last strain).
23—T. My Blackie a copper. 1:15. Theme.

## "A Man and His Money."

Released by Goldwyn Pictures Corporation.
Prepared by M. Winkler.

Theme—Sleeping Rose (Valse Lento), Borch.

1—T. Oh, Harry, you were. 2:45. A La Mode (Popular one-step), Rosey. (Automobile effects.)
2—T. That evening. 4:00. Theme. (Automobile effects).
3—T. Hello. 2:45. Hunkatin (Half-tone one-step), Levy.
4—T. Take me back to the club. 2:15. Theme.
5—T. Come on, Harry. 2:15. Sachem (Popular one-step), Rosey (piano only according to action).
6—S. When guests applaud. 1:00. What a Wonderful Mother You'd Be (Direct cue) (Popular song). To be played on piano only).
7—T. The next morning. 1:15. Dramatic Tension No. 9—Andino. (Effect of telephone bell.)
8—T. John Sturgeon, the family. 2:00. Theme.
9—T. Three months later. 2:45. Eleanor (Characteristic Moderato), Deppen.
10—T. It so happens that Betty. 4:15. Babillage (Allegretto Intermezzo), Castillo.
11—T. It's a great life if. 2:30. Theme.
12—T. Why don't you say yes. 3:30. Constance (Characteristic Moderato), Golden.
13—T. Aren't you ashamed of yourself? 2:00. Theme.
14—T. I'm awfully sorry, Mrs. De Long. 2:45. Sparklets (Bright Characteristic), Miles.
15—T. Good girl, everything's. 3:15. Marionette (Characteristic Allegretto), Arndt.
16—T. The next evening. 0:45. Perpetual Motion (Allegro Agitato), Borch.
17—T. Your aunt is very ill. 1:15. Impish Elves (Winsome Intermezzo), Borch. Telephone bell effects.)
18—T. Is this my aunt's house? 1:15. Intermezzo (Allegretto Characteristic), Arensky. (Auto effects.)
19—S. When automobile stops. 2:00. Dramatic Tension No. 36—Andino.
20—T. Which is the road to your. 4:00. (Half-reel Hurry), Levy. (Glass crash and shot.)
21—T. Where are you going? 1:30. Summer Showers (Bright Moderato), Logan. (Storm effects).
22—Theme. 0:45. (Until end.)

## "Fighting Destiny."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Peacefulness (Andante Semplice), Borch.

1— At opening. 2:00. Theme.
2—T. The object of a last bachelor. 3:15. Babillage (Intermezzo Allegretto), Castillo.
3—D. When Larry's health is drunk. 0:45. For He's a Jolly Good Fellow.
4—T. 2 A. M. 2:15. Gruesome Misterioso, Borch.
5—T. The man was tall, slight. 2:30. Dramatic Tension No. 36—Andino.
6—T. At the commissioner's for. 2:15. Heavy Dramatic Pathetic (No. 10, Luz Photo-Play edition).
7—T. And when Larry arrives at his. 2:30. Theme.
8—D. When Larry hears book dropped. 1:00. Hurry No. 33, Minot.
9—D. When Judge Rundlege enters. 3:00. Reverie (from Pathetic Suite).
10—D. When Larry reaches hospital. 4:45. Elegie (from Pathetic Suite).
11—T. You trust Caryl, she knows. 4:45. Heavy Dramatic Desc. (Set A. B. C. Dramatic Series).
12—D. When Larry smells sauce (china crash). 2:00. Allegro Hurry (Set 2, A. B. C. Dramatic Series).
13—T. The Rendezvous. 2:45. Andante Dramatic No. 15, Herbert.
14—T. What 'Tell Is Levarro. 3:30. Heavy Desc. or Misterioso (Set 15, A. B. C. Dramatic Series).
15—D. When Larry knocks on door. 0:45. (Shots—auto effects.) Agitato (Set 15, A. B. C. Dramatic Series).
16—T. The new beggar. 4:30. Dramatic Andante (Set 15, A. B. C. Dramatic Series).
17—T. Dan's rooms are on de next. (Telephone bell.) 1:30. Theme.
18—D. When Levarro answers telephone. 3:00. Allegro Agitato No. 8—Andino.
19—D. When Larry smashes door. (Electric bell.) 1:30. Agitato No. 69 (Allegro Agitato), Minot.
20—T. Chinatown, grim, dark and mysterious. 2:00. Misterioso Dramatico No. 22, Borch.
21—D. When Chinaman hears noise. (Shots.) 4:30. Furioso (Half-reel Hurry), Levy.
22—D. When Caryl enters. 3:00. There. (To end.)

## "That's Good."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse Lento), Zamecnik.

1— At screening. 2:00. Theme.
2—T. Ethelbert, I'm surprised at. 4:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
3—T. In happy ignorance. 3:15. The Blushing Serenade (Moderato), Johnson.
4—T. Barrett Prentice. 3:00. Theme.
5—T. I'm a pirate. 3:30. Fairy Phantoms (Allegretto Grasioso), Friedman.
6—T. But Mr. Starr we're—— (Telephone bell.) 3:30. Mysterious Nights (Valse Dramatique), Berg.
7—T. Your uncle must be marvelous. 3:45. Theme.
8—T. Please, Governor, do it for. 2:15. Hearts and Flowers (in subtle burlesque).
9—T. But I tell you it isn't. 2:30. Dramatic Suspense, Winkler.
10—T. You've helped others. 2:00. Bleeding Hearts (Andantino Sentimento), Levy.
11—T. In the language of the classics. 1:30. A La Mode (Popular one-step), Rosey.
12—D. When guests applaud. 0:45. Waltz Moderne (Lento), Rosey.
13—D. When girls leave stage. 1:15. Hunkatin (One-step), Levy.
14—T. Did you ever ride to the. 2:45. Theme.
15—D. When you get through readin'. 4:15. Waltz Divine (Moderato), Rosey.

16—T. Somehow during the next few days. 4:15. Visions (Intermezzo Characteristic), Buse.
17—T. I have picked you for the. 1:45. Theme.
18—D. When Josephine talks to uncle. 2:45. Dramatic Agitato No. 38, Minot.
19—T. Before train time. 3:45. Dramatic Tension No. 9—Andino.
20—T. You, you. 2:15. Dramatic Reproach (Andantino Expressivo), Berge.
21—D. When Josephine reads letter. 1:45. Theme (to end).

### "The Wishing Ring Man."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Babillage (Allegretto Intermezzo), Castillo.
1— At screening. 3:30. Theme.
2—T. In the afternoon Joy is among. 2:30. Frills and Furbelows (Rondo Rococo), Crespi.
3—T. Dearest, child do you. 1:45. Capricious Annette (Moderato Caprice), Borch.
4—T. I hope nobody else. 2:15. Theme.
5—T. I don't envy you. 4:00. Gavotte (from Garden Suite), Luz.
6—T. Oh, Aunt Lucilla, something's. 2:15. Nocturne (from Garden Suite), Luz.
7—T. You can't go, Joy. 2:00. Theme.
8—To congratulations. 3:15. Visions (Intermezzo Characteristic), Buse.
9—T. Aren't you going to look at. 1:15. Theme.
10—T. So Joy again starts on. 2:45. Graciousness (Intermezzo Characteristic), Smith.
11—T. The engagement hall at the. 1:30. Theme.
12—D. When musicians start to play. 1:30. Hunkatin (One-step), Levy.
13—T. Gale Maddox, who has looked. 2:00. Bleeding Hearts (Andantino Sentimento), Levy.
14—T. I know I only borrowed him. 3:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
15—T. The afternoon finds Joy. 2:00. Theme.
16—T. Mrs. Hewitt, I'm frightened. 3:00. Shepherd's Pipe (from Romantic Suite).
17—T. Joy, have you forgotten that. 2:45. Why (from Romantic Suite).
18—T. With the morning. 3:15. Remembrance (from Romantic Suite).
19—D. When John joins Joy. (Telephone bell.) 3:00. Third Barcarole (from Romantic Suite).
20—T. You and John come over. 3:00. A La Mode (One-step), Rosey.
21—T. The game is over. Joy. 2:00. Theme.
22—T. Pleading illness, Joy has. 2:00. Adagietto (from Symphonette Suite), Berge.
23—T. Like a landslide it rushes. (Auto and train effects.) 2:00. Perpetual Motion (Allegro Agitato), Borch.
24—T. I would have followed you across. (Train effects.) 1:00. Theme.

### "Marie, Ltd."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—May Dreams (Moderato Romance), Borch.
1—T. Blair Carson returning to New York. 1:20. Galop No. 7, Minot.
2—S. The hold-up. 1:40. Half-Reel Hurry, Levy.
3—T. Most bad men are bluffers. :50. (Continue ff.)
4—T. Drina's mother—Marie. 1:05. Theme.
5—T. In the workroom at the shop. 3:50. Valse Caprice, Rubinstein.
6—T. At Blair's club. 2:30. Impish Elves, Borch.
7—T. After the matinee. Sparklets (Moderato), Miles.
8—T. The next afternoon. :30. (Continue pp.)
9—T. Sure, she's Marie's daughter. 4.50. Valse Moderne (Lento), Rosey.
10—T. After the day's work. :50. Theme.
11—T. Drina ventures to turn out. 2:35. (Continue ff.)
12—T. But mother, this is overcharging. 3:55. Clematis (from Boutonniere Suite) (Moderato Poco Agitato), Tonning.
13—S. Interior of Cabaret. :25. (Continue pp.)
14—T. On Drina's first half holiday. 1:25. Hunkatin (half-tone one-step), Levy.
15—T. As Drina begins to prove. 3:00. Theme.
16—T. Do you realize the. 2:30. Mysterious Nights (Valse Dramatique), Berg.
17—T. In an effort to win back. 3:20. Camelia (From Boutonniere Suite) (Allegretto Cantabile), Tonning.
18—T. New York is no longer. :40. (Continue pp.)
19—T. Drina, sweetheart. :25. Piano solo, improvise to action.
20—T. Another mother is worried. 1:50. Dramatic Tension, Levy.
21—T. Her confidence in Blair. 1:05. Theme.
22—S. Oriental dancer in view. 1:30. A La Mode (one-step), Rosey.
23—S. Dancer disappears. :30. Weird Oriental Dance. Levy.
24—S. Orchestra plays a dance number. :40. Tacet.
25—T. Nothing but marriage, old dear. 2:00. Savannah (one-step), Rosey.
26—T. The Colonel burns his bridges. 1:35. Theme.
27—T. A sudden illness. 1:10. Dramatic Recitative, Levy.
28—S. Exterior near building. :40. (Continue pp.)
29—T. Don't ruin your pretty eyes. 2:30. Serenade (Allegretto), Pierne.
30—T. Most bad men are bluffers. 1:15. Dramatic Tension No. 9, Andino.
31—Theme. 1:50. (until end).

### "Experimental Marriage."

Released by Select Pictures Corporation.
Prepared by Filmusic Studios.

1—At screening. 5.06. Whispering Flowers (Allegro), Blom.
2—T. But the next morning. 5:18. Capricious Annette (Allegretto), Borch.
3—D. Close-up of Suzanne. 4:00. Adieu (play to action) (Andante), Karganoff.
4—T. Then there comes to Suzanne. 3:09. Solo Dance from "Faust" Ballet (Allegretto), Gounod.
5—T. So this contract marriage. 1:48. In Poppyland No. 13A (Berg Series) (Moderato).
6—T. Foxy's bachelor apartment. 1:50. Funeral March of a Marionette (Allegretto), Gounod.
7—D. Suzanne raps on door. :55. Idilio (Allegro), Lack.
8—T. And the same hour. :54. Where Do We Go from Here? (Allegro).
9—T. And this very foolish girl. 2:28. Loin du Bal (Allegretto), Gillet.
10—D. Flash to watch (close-up). 4:57. Intermezzo (Allegretto), Arensky.
11—T. Excuse me Sorr. 1:16. Tarantelle (omit middle part) (Allegro Moderato), Bohm.
12—T. If you scold, I'll. 3:26. Perpetual Motion (Allegretto), Borch.
13—D. Suzanne sees Dot. 1:02. Misterioso Agitato No. 66 (Berg Series) (Allegro).
14—T. I never thought. 1:01. Hurry No. 1 (Allegro), Langey.
15—T. Later in the day. 3:45. Dramatic Andante No. 32 (Berg Series).
16—T. It's like your third act. 2:56. The Vampire (Levy) (Berg Series) (Andante).
17—T. I think he's having. :59. Misterioso No. 3 (Andante), Langey.
18—T. I am discovered. 1:36. Hurry No. 26 (Allegro), Lake.
19—D. Suzanne leaving house. 4:18. Cossack Lullaby (Andante).
20—T. How dare you say. 1:08. Hurry No. 1 (Allegro), Langey.
21—D. Suzanne sees Foxy. 1:03. Andante Apassionato No. 57 (Berg Series) (Moderato).
22—D. Close-up of slippers. :29. Whispering Flowers (Andante), Blom (starting at 6/8 movement).

### "The Parisian Tigress."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Reve D'Amour (Allegretto Grazioso), Zamecnik.
1—At screening. 2:15. May Dreams (Moderato Romance), Borch.
2—T. In my youth I was happily. 2:30. Dramatic Reproach (Andantino Expressivo), Berge.
3—D. As scene fades to count. 2:15. Adagietto (From Symphonette Suite), Berge.
4—T. In the winding lanes of. 1:00. Mysterious Nights (Valse Dramatique), Berg.
5—T. Jacques, an Apache. 1:15. Dramatic Agitato No. 38, Minot.
6—D. When Jeanne enters cafe. :45. Orchestra tacet.
7—D. When musicians start to play. 3:00. Apache Dance (Allegro ¾), Offenbach.
8—D. At end of dance. :45. Dramatic Tension No. 9, Andino.
9—T. For yourself, ma cherie. 1:00. Agitato Hurry (No. 13 A. B. C. Dramatic Series).
10—D. When Jeanne sits on chair. 1:00. Plaintive (No. 13 A. B. C. Dramatic Series).
11—T. I get her for you. 1:45. Agitato Allegro (No. 13 A. B. C. Dramatic Series).
12—T. 311. 2:15. Perpetual Motion (Allegro Agitato), Borch.
13—D. When scene fades to cabaret. :15. A La Mode (French one-step), Rosey.
14—D. When scene fades to studio. 5:00. Theme.
15—T. Now that you've stolen. 3:00. Babillage (Allegretto Intermezzo), Castillo.
16—D. When Jeanne sees Jacques. 3:00. Sinister Theme, Vely.
17—T. Do you comprehend my plan. 3:30. Bleeding Hearts (Andantino Sentimento), Levy.
18—T. He believes the story implicitly. 3:45. Romance D'Amour (Andante Romance), Schoenfeld.
19—T. The count's home proved a haven. 2:30. Theme.
20—T. Excuse me, I am not well. :15. Silent Sorrows (Andante Pathetique), Borch.
21—D. When Dutray leaves the house. 2:00. Theme.
22—T. The count can't live long. 2:45. Memories (Andante Cantabile).
23—D. When Jeanne sees Jacques. 3:30. Dramatic Tension No. 36, Andino.
24—T. You imposter, you little. 2:45. Heavy Mysterioso, Levy.
25—D. When butler enters (shot). :45. Agitato No. 37, Andino.
26—D. When Jacques is shot. 2:15. Adagio (From Tragic Suite).
27—T. We never saw the woman. 3:30. Cradle Song.
28—T. It was another summer before. :30. Theme (until end).

THE WORLD'S STANDARD THEATRE ORGANS
Unified Theatre Organs
SEEBURG
Automatic Pipe Organs
PUBLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO.

# Live News from Everywhere

## MESSRS. SMITH AND KELLY GO SLEUTHING

### And Succeed in Solving the Most Mysterious Disappearance of Many Pittsburgh Subjects

"DOC" SMITH, of Pathe and T. P. Kelly, of the Paramount, recently succeeded in solving the mystery of many lost reels of film from Pittsburgh film exchanges. After performing a series of Craig Kennedy stunts they located 29 reels of stolen film in the basement of a house in Mount Washington, carried there by a gang of boys who, with the aid of an old projection machine, were in the habit of giving private shows for the benefit of their youthful companions.

The reels recovered belonged to various exchanges as follows: Max Herring, 2 reels; General Film Co., 15; Goldwyn, 3; World, 1; Famous Players, 4; Pathe, 4.

It seems the boys were in league with an employee of one of the theatres on the hilltop, who delivered the films to exchanges. His plan of operation was to deliver his own film to the exchange and then pick up any loose reels that were lying about.

Smith and Kelly apprehended the boys while they were in the midst of a "show," and some of the lads got away. However the ringleaders were caught, but at the earnest solicitation of the boys' parents they were released. The police were notified, however, and they will keep a watch on the boys in order to prevent a repetition of the offense.

**The Finkel Brothers Start an Exchange.**

William H. and Marcus Finkel, exhibitors of the South Side, Pittsburgh, have purchased the rights to the new Shorty Hamilton features and have opened an exchange at 414 Ferry Street, Pittsburgh, to be known as the Globe Film Attractions. Several of the Shorty Hamilton features are already on hand and a number of bookings have already been taken. It is likely that the Globe will add other pictures to its line in the near future.

The Finkel Brothers have no intention of selling their Colonial Theatre. The house will be looked after by the boys' father, H. Finkel.

**Lieut. Johnson Writes from Overseas.**

T. P. Miller, of the Independent Display Company, has received a very interesting letter from Lieut. Johnson, formerly salesman for Pathe and Triangle here. He is still on the other side but hopes to return to the good old United States soon. Doc. Johnson enlisted early in the war and has won his promotion by the same earnest endeavor he exhibited while a salesman in this territory. He is in Germany at present, with the 11th Infantry, 5th Division. He sends his best regards to all the boys at home.

**Pollack Will Build a New House.**

S. Pollack, of the Brighton Theatre, North Side, Pittsburgh, expects to break ground about the 10th of May for a new motion picture theatre of about 500 seats, to be erected at the corner of Superior and California Avenues. The completion of this house, which will be thoroughly modern in every respect, is expected by the first of September.

**Sliter Installs Projection Room.**

Manager Fred C. Sliter, of the Exhibitors' Mutual Pittsburgh branch has been busy of late supervising the construction of a model projection room, which will be an added attraction of this exchange. Mr. Sliter will have run off days showing Robertson-Cole attractions to the exhibitors in the Pittsburgh territory, on one day of each week.

**Lieut. Fineman Visits Pittsburgh.**

Lieut. Bernard P. Fineman, general manager of the Accessories department of the Famous Players-Lasky Corporation, New York, spent four days recently at the Pittsburgh office. Lieut. Fineman enlisted as a buck private at the beginning of the war, and was attached to the Tank Corps. By the same earnestness that he has always shown in the advertising end of the Famous Plays Corp'n., he won his straps.

**Soltz Is Out of Service.**

Sam Soltz, film man, who joined Uncle Sam's legions six months ago, and who was stationed at Washington, D. C., where he had charge of a Government film, has been mustered out of the service and is back in the city again, and is handling the film "Fit to Win" in this section.

**Pettijohn Visits Sliter.**

Charles Pettijohn, of the Exhibitors' Mutual Distributing Corporation, paid Manager Sliter, of the Pittsburgh branch, a visit Monday, March 24th. Mr. Pettijohn was in town conferring with members of the Affiliated Unit, which Fred Herrington represents.

**F. I. L. M. Club Membership Increases.**

Fox, Pathe, Famous-Players and World have become members of the F. I. L. M. Club of Pittsburgh recently, which means that all of the leading exchanges of Pittsburgh are now members of that organization.

**Personal and News Notes.**

S. Saniel, of the S. & S. Film & Supply Co., has returned from New York, where he purchased several new state-right pictures for the Pittsburgh territory.

Saturday, March 22, was a red letter day for the Hollis, Smith, Morton Co., supply house, Pittsburgh. They sold six Simplex Projectors on that day.

The Colonial Theatre, Braddock, Pa., broke all house records recently, with the Film Clearing House's "Wanted For Murder."

Leo McCaffrey has joined the Pittsburgh Pathe sales force, and is meeting with much success.

Thomas P. Kelly, formerly handling the Hatch productions, is now with the Paramount-Artcraft organization, exploiting the new super features, the first of which will be "Oh, You Women."

Harold Entwistle, who arrived in Pittsburgh recently, will act as Pathe's special feature representative.

"A Midnight Romance," Anita Stewart's second production on the First National program, was the attraction at two big Pittsburgh houses the week of April 7th—the Grand, downtown and the Liberty in East Liberty.

Harry W. Peters, Rowland & Clark artist, has just recovered from the "Flu."

The Pitt Theatre, Pittsburgh, is playing a return engagement of "Hearts of the World." "Doc" Duryea is the projection director.

**Shall We Page Mr. Hoover?**

No, there's Dorothy Gish on hand in "Peppy Polly," her coming Paramount.

## Rochester News Letter

**Sanford Makes Good.**

UP in the Highland Park region of South avenue, Rochester, things are somewhat livelier since E. J. Sanford took over the Princess Theatre. The district is one of the best residential parts of the city. About a year ago Mr. Sanford bought the Princess and made himself a powerful figure in the neighborhood. Now within a block of him everything bears the trade-mark "Princess." There are a bakery, ice cream parlor, shoe shine stand, photo studio, book store and many other places which are known as the Princess something or other. And on top of it all nearly every night a long line is seen in front of the theatre waiting to get in. It is rumored that Mr. Sanford is to be pushed into the race for alderman next election.

**Discouraging the Lobby Loiterers.**

A new chief of police has introduced an innovation in Dunkirk. Hitherto the youths of the city have been wont to loiter around the entrances to the picture houses, making it more or less unpleasant for showgoers and those who stopped to look over the paper on display. The chief has ruled that the gang must not congregate around the theatres and he is backing up his mandate with both physical and moral force. Naturally, the new order of things is pleasing to the managers.

**Three-Sheet Poster Attracts Attention.**

In preparing its advertising aids on "The Girl Problem," the latest Corinne Griffith release, Vitagraph got out a unique three-sheet poster, showing a big head of the star breaking through a gigantic question mark. This unusual poster has excited considerable favorable comment among the exhibitors, according to advices received from various Vitagraph branch offices.

**Harry M. Crandall.**
Washington exhibitor, one of many backing five trade paper advertising.

## Baltimore News Letter

**Eyer Aids Welcome Club.**

TO AID the organizing of the Our Boys Welcome Club, which was recently formed by the mothers of Hamilton, Md., who have sons in the United States Service, Charles B. Eyer, secretary of the Maryland Exhibitors' League and manager of the Community Theatre at Hamilton, has donated the use of his playhouse on Wednesday afternoons so meetings can be held there. The club now has 54 members and Mrs. Charles B. Eyer has been elected treasurer. Mr. and Mrs. Eyer have a son in the service. The dues are ten cents a week and the object is to give a banquet to the boys when they all return. Through the courtesy of Palmore & Holmand, of Baltimore, the ladies were entertained with a five reel picture after their first meeting.

**Cahill Is Aggressive.**

Building his own twenty-four sheet holders, around each of the two country towns where he operates a theatre, and then going out in his automobile and posting the bills himself, is the method which J. E. Cahill, of Centreville, Md., uses in addition to the town papers to advertise his shows.

Mr. Cahill has the Centreville Opera House and also the Music Hall in Easton, Md. Each of these theatres has a seating capacity of 500 and is equipped with Power's 6B machines and American Photoplayers. They show a program of Paramount, Fox and World pictures.

**Leibold Joins Variety Pictures.**

George Leibold, who was with the Mutual Exchange in Baltimore before joining the navy, has returned to Baltimore and is now associated with the Variety Pictures Corporation, 412 East Baltimore street. Before Mr. Leibold became associated with Mutual, he was assistant manager of the Carey Theatre.

**Victoria Theatre Improved.**

The ladies' rest room at Nixon's Victoria Theatre, 415 East Baltimore street, has been entirely redecorated and the furniture has been reupholstered. It now presents a very comfortable and inviting appearance.

**Wonders Is a Prominent Elk.**

Guy L. Wonders, manager of the Wilson Theatre, was recently elected an alternate to Grand Lodge at an election of the Elks Baltimore Lodge No. 7.

# DENIES THAT CANNIBALS EVER ATE HIM

## Martin Johnson, City Court Bailiff of Gary, Also Insists That He Has No Passes to Distribute

MARTIN JOHNSON'S famous film, "Cannibals of the South Seas," drew big crowds at the Orpheum Theatre at Gary, Ind., recently, but caused Gary's own Martin Johnson, baliff of the city court there, a whole lot of discomfort.

Johnson said that there were any number of people in Gary who thought the film belonged to him and almost drove him to distraction by their requests for passes to "his show."

"I never saw a cannibal, never was eaten by a cannibal and never ran a cannibal show," was the bailiff's answer to persons who called him up to ask about free tickets.

**Church Will Run Sunday Picture.**

The motion picture exhibitors at Indiana Harbor, Ind., have encountered some competition outside of the regular trade. St. John's Catholic church there recently bought a projecting machine and in the future will give motion picture shows on Sunday nights.

The Rev. E. Stachowiak, pastor, said he decided that if the members of his parish desired motion picture shows on Sundays—and there was every evidence that they did—he believed the church ought to present the opportunity and as a result bought the new machine.

Three hundred additional chairs have been added to the seating capacity of the auditorium of the school building, where the pictures are to be shown on Sunday afternons and nights. An admission of twenty-five cents will be charged for adults and ten cents for children, the proceeds to go to the church.

**Rushville Mystic Has New Owner.**

L. C. Huntsinger and R. D. Sampson, of Kokomo, Ind., have bought the Mystic Theatre on East Main street, Rushville, Ind., from E. W. Albright, who has operated it for the last several years.

Mr. Huntsinger has been in the motion picture business for the last twenty years and is widely known among the exhibitors of the Hoosier state. He was at one time manager of the Alhambra Theatre at Indianapolis and recently conducted a photoplay house at Kokomo. Mr. Sampson is a newcomer in the business, having previously been engaged in the sale of insurance.

**Grand, of Washington, Will Be Improved.**

L. H. O'Donnell, proprietor of the Grand Theatre at Washington, Ind., has returned from a trip to Evansville, Ind., where he purchased a $7,500 electric pipe organ and piano, an automatic ticket seller and other of the equipment of the Princess Theatre, of that place, which is going out of business. The equipment is less than one year old and probably will be ready for use at the Grand early this month.

Mr. O'Donnell also announced that several other improvements are contemplated at the Grand in the near future. An Eastern hat concern recently leased the building occupied by the Princess Theatre at Evansville and, unable to find another suitable location, the management decided to quit the business.

**What Cheer Admission Will Advance.**

The Eureka Theatre, at What Cheer, Iowa, has been rechristened the Columbia, having been completely overhauled, and is now under the management of Leo Muhme, a returned soldier. Mr. Muhme has bought a number of First National subjects from Iowa representative, Abe Kahn, and indications point to the house doing a nice business under the new management. The First National pictures will be handled as specials at advanced admission prices backed with big publicity campaigns in city and county.

**Big Cast for "A Stitch in Time."**

Announcement is made this week by Vitagraph of the big cast that is at work on the next Gladys Leslie release, "A Stitch in Time," which is being directed by Ralph Ince. It will be remembered that "A Stitch in Time' is a screen adaptation of the Broadway success of the same title.

The supporting cast includes Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earle Schenk, Charles A. Stevenson, George O'Donnell, Cecil Chichester and Charles Walton.

**Monkey Shines with Baboon Variations Are the Vogue Now.**
As illustrated by "Beresford of the Baboons," a Paramount-Flagg comedy.

# THE CONSOLIDATED IS BRANCHING OUT

## It Has Acquired the All Star Short Releases and Just Opened a New Office in Los Angeles

THE Consolidated Film Corporation has completed arrangements whereby it has acquired all short releases from the All Star Features Distributors, Inc., with the exception of Tom Mix reissues. The films taken over include the Gaumont News and Graphic, Timely Topics, Voda-Vil Movies and Billy West comedies. The Consolidated will continue to handle International cartoon comedies, releasing one a week, and will also book "The Silent Mystery," a serial produced by Francis Ford. Morris Epstein, formerly with the Universal, is in charge of the San Francisco headquarters and Joe Goldberg, formerly in charge of the local Bluebird office, and recently with the marine corps, has been made manager of the Los Angeles office just opened in the Knickerbocker Building. D. J. Chatkin, who recently resigned as manager for the Film Clearing House, Inc., is now general manager for the Consolidated. Marion H. Kohn, head of this concern, returned recently from Los Angeles, where he made arrangements for opening the new office, and will shortly make a business trip to Seattle, probably continuing on to New York.

**Sol Lesser Opening New Offices.**

Sol Lesser has taken over a suite of offices in the Flood Building, on Market street, one of the finest office structures in San Francisco, and will direct his national campaigns from there. He has given up the handling of most short reel subjects, and will now concentrate his attention on big productions handled in a national way. Great success is being met with in handling "Yankee Doodle in Berlin," for which he has the United States rights, and he plans to visit Los Angeles when the engagement opens there in the Kinema Theatre. "Mickey" is also going over big, and it is reported that all house records at the New Mission and New Fillmore theatres of this city, the Liberty Theatre at San Jose, and the Lyric Theatre at Stockton have been broken by this production. It has been booked for a return engagement at the Portola Theatre. One of the latest film purchases that has been made has been the California, Arizona and Nevada rights to "Parentage."

**George Beban Visits Home Town.**

George Beban, on the screen and on the stage, was the attraction recently, for a week at the Tivoli Theatre. His screen offering was "Hearts of Men," produced by his own company, while his stage vehicle was an abbreviated version of the sketch that made him famous, "The Sigh of the Rose." George Beban was born at 1311 Kearny street, on Telegraph Hill, in the Latin quarter of San Francisco, and is proud of it, as his stage speech showed. He came up from Los Angeles, he said, as a matetr of sentiment, desiring to see how his own home town liked his first personal production, and his decision to offer his vaudeville success was not reached until his arrival here.

**Cracksmen Rob Theatre Safe.**

Cracksmen overpowered David Levin, watchman at the Coliseum Theatre, Clement street and Ninth avenue, on the morning of March 17, knocked the combination off the safe, pried open the strongbox and made away with $625 in cash, $60 in war savings stamps and a check for a small amount.

**Much Theatre Equipment Selling.**

Exhibitors throughout northern and central California are making many improvements in their houses and much new equipment is being purchased. Walter Preddey reports the recent sale of a Simplex machine to the Star Theatre, San Rafael; a motor-generator set and Mazda lamp outfit to C. A. Roscoe, of Pescadero; a Power's 6 B projector to Stark & Hodges, who conduct the Opal Theatre at Hollister; equipment to Paul R. Sprague, of Quincy, who is preparing to re-open the Quincy Opera House, and a Mazda lamp outfit to John Ratto, of Jackson, Cal., who also operated theatres in nearby towns.

**Aviator to Make Personal Appearance.**

Bert Hall, the famous American aviator, is to be in San Francisco during the week of May 26th, and will make a personal appearance at the theatre that is to show the film production, the "Romance of the Air." Murray Hawkins, manager of the Film Clearing House, Inc., is arranging a downtown booking on this. Harold F. Moore, formerly with the George Kleine System, is now on the local traveling staff of the Film Clearing House, Inc., and is covering the San Joaquin Valley territory.

**United Theatres Association Growing.**

The United Theatres Association of Northern California, Inc., held a meeting at its headquarters at 109 Golden Gate avenue, on March 18, that was attended by exhibitors from all parts of the state served by San Francisco film exchanges. As a result of this meeting the membership has been increased to fifty-seven and some of its plans for aiding exhibitors through collective bookings and other means will shortly be placed into effect.

**New Selling Agency for Photoplayer**

The American Photoplayer Company, with headquarters in San Francisco, has completed a deal whereby Sherman, Clay & Co. have become sole selling agents in northern and central California and Nevada for the line of theatre instruments manufactured by this concern. Arrangements have been made whereby the line is being handled in southern California and Arizona by the George J. Birkel Company, of Los Angeles. J. A. G. Schiller has been made manager of this new branch of the business of Sherman, Clay & Co.

**Many Exhibitors Visit San Francisco.**

Many exhibitors have been here during the past few days to select theatre equipment and make arrangements for film service, among these having been Charles Douglas, of Merced; J. J. Woods, Redding; C. C. Howell, Porterville; Ed Stark, Hollister; Charles Godard, Sacramento; C. C. Kaufmann and E. L. Hildebrand, Colusa; H. C. Wilson, Gilroy; John Ratto, Jackson; C. H. Howard, Oroville; Pete Hanlon, Vallejo, and Paul R. Sprague, Quincy.

**Jane Grey.**
Featured in "When My Ship Comes In," Independent.

**Chinese Magnate in San Francisco.**

Marshall Sanderson, managing director of the China Theatre, Ltd., a combine operating one of the largest circuit of moving picture and vaudeville houses in China, arrived at San Francisco recently for a brief visit, and while here, is making a careful inspection of theatres and the film supply field. In addition to his theatre connections he is also interested in the North China Star, a daily paper published at Tien Tsin.

**Triangler Visits Local Branch.**

The local Triangle office recently received a visit from Special Representative J. W. Heisman, who is making a tour of inspection of all the Triangle branches, and who paid California his first visit on this trip. When not engaged in film salesmanship work, Mr. Heisman coaches football teams. He is nationally famous as a coach and an originator of new plays.

**Tivoli Enjoys Record Business.**

All records for attendance were smashed at the Tivoli Theatre recently, during the engagement of "Yankee Doodle in Berlin," with the Sennett bathing girls appearing in person. Notwithstanding the fact that heavy rains fell during this week, and the show was a long one, the receipts reached the handsome figure of $10,670.45.

**Goldwyn Service Widely Placed.**

Arrangements have been completed during the past week, whereby Goldwyn service has been placed in the Rialto Theatre, San Francisco, and also in the Hawaiian Islands. Arrangements have also been made whereby the entire Goldwyn output will be handled in the Hawaiian Islands by the Consolidated Amusement Company.

**Leon Netter to Return East.**

Leon Netter has been granted an honorable discharge from the army and will leave at an early date for Cleveland, O., to re-engage in the film business. He will be accompanied part of the way by Mike Rosenberg, of the De Luxe film exchange of Seattle, Wash.

**May Allison To Be Crowned Queen.**

May Allison, Metro star, is to be crowned queen of the Movie Ball, to be a feature of the Raisin Festival planned for Fresno, Cal., on April 1.

**Operators Celebrate.**

The tenth anniversary of the Moving Picture Operators' Union of San Francisco, was celebrated in fitting fashion on the night of March 25, when a banquet was held at the Hotel Turin.

**Red Circle Theatre Opened.**

Until recently New York was the only city in the country possessing a theatre run exclusively and free for men in uniform, but San Francisco has entered the lists with such an institution, this having been opened recently by the War Camp Community Service in Native Sons' Hall. The initial film offering was "A Dog's Life," with Charlie Chaplin.

**News in Brief.**

Joe Cohen, of the Consolidated Amusement Company, Honolulu, who has been sojourning in San Francisco for some time, plans to leave for the Islands shortly.

E. T. Skinner, who left the Vitagraph to enter army service at the entry of this country into the war, has returned and has been made booker.

W. R. Pope is making a seventy-five foot addition to the Pastime Theatre at Chowchilla, Cal., and will shortly install two new machines.

The Community Lyceum Corporation has been organized at Kingsburg, Cal., to arrange for the erection of an auditorium and moving picture theatre to cost $40,000.

John P. Knox has purchased a one-half interest in the Empire Theatre, Napa, Cal., from Thomas C. Penny.

A municipal auditorium and theatre is being planned for Merced, Cal.

He now has "Beware Of Strangers," "Enlighten Thy Daughter," "Who's Your Neighbor," "The Whip," "When Men Betray," and is negotiating for additional subjects. Mr. Sheridan has quarters with the Des Moines Film and Supply Company.

**Rialto Gets 25 and 50 Cents.**

"The Shepherd of the Hills" ran the week at the Rialto to good business at 25c. and 50c. admission. It gave general satisfaction and a morning matinee for kids on Saturday attracted a capacity audience.

**Mayer Is With Blank.**

Stanley J. Mayer, former Iowa roadman for Paramount and manager of the old Yale Film Corporation, who was recently released from the quartermaster's department at Camp Dodge, is now covering Kansas for the A. H. Blank Enterprises.

**"Dere" Mabel Visits Des Moines.**

Mabel Condon recently paid Des Moines a flying visit on her way to New York. She stopped off to confer with George D. Watters of the New Art Film Corporation, and will probably represent Watters in film deals he expects to put over in New York.

**Paramount Will Retain Des Moines Office.**

Paramount will retain their Des Moines office instead of merging it with Omaha as was rumored. The business in Iowa is large and Manager R. C. LiBeau is continually increasing the amount.

**Personal and News Items.**

E. Bloomquist, owner of the Opera House at Eldora, announces that he will reopen the theatre with a picture policy in the near future. The theatre has been renovated and will go after the better class of trade with the big state right features.

Dr. Wertz of Sigourney has reopened his Majestic Theatre which closed during the flu scare. Wertz has redecorated and says that business is coming along fine.

A. H. Blank was an Omaha visitor last week and reports that business is booming in his houses there.

Dick Sullivan, director general of the New Art, is the father of a new daughter born this week. She has been christened Sheila.

Mr. H. Ziff is the new owner of the Colonial Theatre, at Niagara Falls, Ontario.

Mr. N. Morgan, formerly proprietor of the Dundas Playhouse, Toronto, is now the manager of the Amusu Theatre, Toronto.

The Exhibitors' Distributing Corporation of Toronto has acquired the Canadian rights for the Mabel Normand feature, "Mickey."

**"Probation Wife" Plays Full Week.**

"The Probation Wife" was retained for the entire week at the Garden to the biggest business ever done by a Talmadge picture there.

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**Lillian Hall Is Dooley's Leading Woman.**

Lillian Hall started work this week at the Biograph studio, as leading woman for Johnnie Dooley, who has formed his own producing company and will make a series of twelve comedies in two reels each. Bide Dudley is writing the scenarios; Jack Schultz is directing. The supporting members of the cast for the first comedy, the title to which has not been announced, includes Tom Cameron, George F. Reynolds and Edna Lorraine. The company is known as the John Dooley Comedy Company, Inc. The releasing company has not been announced.

# LENTEN SEASON DECREASES ATTENDANCE

## Bremerton Manager Is Also Up Against Effects of Closing of Nearby Naval Training Station

JACK RANTZ, manager of the Osran Amusement Company of Bremerton, reported to the WORLD correspondent this week that the Lenten season is affecting his business as much, if not more than usual and that the closing of the Naval Training Station, taking away 600 or 800 young men, has added to his troubles. The Osran Amusement Company controls the two motion picture theatres in Bremerton, and has been doing a get-rich-quick business for the last two years or more. A little over a year ago the fine new Rialto, the second of the two houses, was opened; and nothing was left to be desired in the motion picture business in Bremerton, until after the armistice was signed, for the increased activity at the Navy Yard brought hundreds of new people to the vicinity. The growth of the town, however, is more or less permanent, and there will still be enough business to keep the Osran Amusement Company flourishing.

Plans are being made for re-furnishing and redecorating both the Rialto and the Dream this summer.

**Greater Theatres Is Expanding.**

The Greater Theatres Company of Seattle have bought the Florence Reed special, "Wives of Men," for the Pacific Northwest. It was immediately booked to the Clemmer theatre, Seattle.

This distributing company will also handle the Henry Lehrman Sunshine Comedies for Marion Kohn, who has bought the Pacific Coast rights.

A rearrangement has been made in the office force of the Greater Features Company. Miss Morrison, who has acted as bookkeeper for the last year, has been promoted to the position of booker, while Mrs. N. B. McEvitt, who was for six years with one of the leading real estate firms of the city, has been engaged as bookkeeper and cashier.

**Danz Employes Get Together.**

Plans for increasing the efficiency of the employes at Joseph Danz' five Seattle theatres were discussed at a meeting of the girl ushers and cashiers held at the Rialto theatre recently. The meeting was called by Ruth Cohen, treasurer of the corporation. It was decided that the meetings were to be monthly affairs, and that suggestions for helping individuals in the better performance of their duties were to be the object.

The theatres managed by Mr. Danz are the Little, Rialto, Imperial, Dream, and Isis. The last four are within a block of each other on First Avenue. The first is farther uptown on Third.

**Barbarism! Barbarism!**
Select's "The Veiled Adventure," with Constance Talmadge, is responsible for it all.

**Landstrom Brothers Are With Universal.**

The two brothers Landstrom, R. A. and H. W., both well known on Seattle's film row, have obtained their discharge from the army and are working for Universal. R. A. is booker in the Seattle office, taking the place of A. W. Skoog, who is now assistant manager; and H. W. is out on the road. W. A. Mead, manager has just returned from trip to Spokane.

**Changes at Washington Theatres.**

I. L. Williams has sold his theatre in Snowhomish and the one in Buckley to Louis Goldsmith, formerly owner of the Class A, Seattle.

F. L. Stannard has sold the Gem and Wenatchee theatres to Walter Kastner, formerly manager of the Majestic, Ballard.

C. P. Scates, manager of the Paramount Theatre, Dkanogan, has had a nervous breakdown, and Mrs. Scates is running the theatre.

**Eden of Select Is a Live One.**

Albert W. Eden, manager of the Seattle Select office, is taking advantage of Anna Case's concert tour through the Pacific Northwest to get extra advertising for the prima donna's film production, "The Hidden Truth." He is booking the film in each city either on the date of her appearance or soon afterward.

**He Was Glad to Make the Exchange.**

L. A. Samuelson, who had a terrible experience of twenty-four days in an open boat on the Pacific after the burning of the ship in which he was crossing, says a film exchange looks mighty cozy to him now. He has returned to the Seattle Pathe office, where he is installing a new system.

**Rosenberg Starts Trip.**

Mike Rosenberg, manager of the De Luxe Feature Film Company of Seattle, who has recently added the Minnesota and Dakotas territory to his "Mickey" rights, left last week for Minneapolis to start his salesmen in that territory.

**Personal and News Notes.**

B. R. Kellar is back from a trip through Eastern Oregon and Idaho for Fox and reports business conditions as very good in that locality.

P. G. Lynch, who is handling the Hodkinson releases in the Northwest, left last week on a trip through the Eastern Washington, Salt Lake and Montana territory.

B. W. Copeland, handling American pictures in this territory, is going into Southern Washington and Oregon this week.

L. C. Tomlinson, assistant manager of Vitagraph, is out on a tour of the territory.

C. D. Beale, salesman for the Independent Sales Corporation, returned this week from a trip through Western Oregon, where he reports business conditions as very good.

S. P. Peck, who returned to the Exhibitors Exchange as road man after his release from the army, is now covering the Montana territory. C. H. Feldman, another road man is covering Eastern Oregon.

W. C. Gowan has been engaged as salesman out of the Seattle Triangle office and is increasing bookings satisfactorily.

R. E. Charles, who left the Select office to enter the army, has returned to Seattle and is now booker at the office of the Independent Sales Corporation.

Douglas Jarmuth has been employed as head booker at the Famous Players-Lasky office, succeeding R. W. Perry.

# HARRY CAREY HAS A BUSY DETROIT TRIP

## He Made Personal Appearances, Met the Mayor and Was Luncheon Guest of the Kiwannis Club

ABOUT the busiest photoplay actor in the United States Monday and Tuesday, March 24-25, was Harry Carey, Universal's popular Western star. Harry went to Detroit from Chicago for a two days' visit. Besides appearing in a number of local theatres he attended a luncheon of the Kiwanis club, met Mayor Couzens and a group of city officials, was entertained at the Board of Commerce, told stories to the newspaper men, and gave a talk in the conference room to the staff of the Detroit News.

Carey brought 500 feet of Western film with him, film full of sensational stunts in which he has taken part in different Western dramas. He staged his "act" at the National, Strand, Garden, Farnum, Russell, Grance Circus, Comique, and other theatres.

In a number of houses plays in which Carey has starred were featured on the evening of his appearance.

**Changes in United Picture Theatre.**

Robert J. Churchill, Detroit manager for the United Picture Theatres, has tendered his resignation to associate himself with another branch of the film business. Jack Levy, special representative of the home office, is in Detroit to arrange for a new manager and to enlarge the selling organization. United now has over 100 days in the Detroit territory.

**"The Unpardonable Sin" for Long Run.**

Art Blankmeyer, of the Garson Photoplays, Inc., Detroit, handling "The Unpardonable Sin" announces that he has closed for long runs at the Opera House, Ypsilanti; Orpheum, Ann Arbor; Regent, Muskegon; Bijou, Bay City, Regent, Battle Creek; Empress, Lansing; Majestic, Jackson; Majestic, Kalamazoo, and Franklin, Saginaw. Two prints of the picture are already at the exchange and a third one has been ordered.

**New State Rights Concern Organized.**

Nat Lefkowitz, recent salesman for Fox, and Henry Zapp, Goldwyn salesman, both very popular in Michigan, have formed a co-partnership and will engage in the state rights business. Temporary offices have already been established at 605 Film building, Detroit. Their first picture is "The Spoilers," and they have secured several new prints. They expect to handle and buy other big specials.

**Kunsky Has Talmadge Week.**

John H. Kunsky had a "Talmadge Week" for seven days starting March 23. He had Norma Talmadge in "Probation Wife" at the Madison, and Constance Talmadge in "Romance and Arabella," at the Adams. He ran a big newspaper advertisement combining both houses and heading it "see them both—which do you like the best." Result is that both theatres had fine business.

**Branham Resigns from Majestic.**

Charles D. Branham, manager of the Majestic theatre, Detroit, tendered his resignation taking effect March 22. He expects to go South to affiliate with a large circuit of theatres. During his regime at the Majestic, he pulled many novelty stunts that created a great deal of talk and much new busienss. Detroit regrets losing such a live-wire.

**Would License Private Shows.**

A bill has been introduced into the Michigan legislature permitting clubs, churches, societies, schools, etc., to give moving picture exhibitions for their own purposes on the issuance of a license. It would mean that upstairs-places, such as the Board of Commerce, Masonic Temple, Elks Temple, etc., would be permitted to show film.

**State Film Buys Mix and Duncan Reels.**

Sam Ludwig, president of the State Film Co., Detroit, has just purchased 20 single reel Tom Mix western comedies and dramas. Also twelve Fighting Bill Duncan subjects, which will be ready for immediate booking.

**Thirteen No Hoodoo for Kent.**

J. O. Kent, Detroit's Select manager, says that No. 13 is his lucky number. March is his thirteenth month with Select —the week ending March 22 was the thirteenth week of 1919, and it proved the biggest week in the history of the Detroit office from the standpoint of cash and new business.

**Powell Joins Triangle.**

Charles Powell has joined the Detroit sales force of Triangle. He is one of the popular film representatives in the Michigan territory, having been affiliated at different times with First National, Paramount, and Fox.

**When Christie Plays Fifty-two Straight.**

The following Detroit houses have been showing Christie Comedies consistently for more than 52 consecutive weeks: Ferry Field, Maxine, Gladwin Park, Knickerbocker, Lakewood, Rosedale, Iris, Empire and Courtesy. The Standard Film Service release Christies in Michigan.

**Personal and News Notes.**

Recent Detroit visitors among the exchanges have been: Bob Codd, Niles; James Steele, of Pittsburgh; W. C. Watson, Bay City; Jacob Wilk, of Hiller & Wilk; Otto Lauer, Lyric Theatre, Manistee; Blair McElroy, Chicago; George Brookins, Hillsdale, and Charles H. Seaman, Grand Rapids.

T. R. Gilliam, of the Bartola Musical Instrument Co., of Chicago, is in Detroit and will remain until April 10, giving demonstrations. He has a number of big deals pending.

Harold Weiss, for the past 18 months with the Detroit branch of the United Theatre Equipment Co., and former chief of operators of the Butterfield Circuit, has joined the Michigan Motion Picture Supply Co. as assistant manager, and road salesman.

A. J. Reed, former manager of the George Kleine System in Detroit, and recently assistant manager for Vitagraph, has resigned and returned to Kansas City, where he will take a complete rest.

The New Ferndale Theatre, Detroit, will open April 6 with "Out of the Fog"; the new Temple Theatre, Grand Rapids, will open Easter Sunday.

The Exhibitors Advertising Service Co., of Detroit, has incorporated with a capital stock of $5,000. The stockholders are Fred P. Fisher, Bert Deiner and Earl W. Fisher.

The Garson Photoplays, Inc., Detroit, has filed articles of association. The capital stock is $50,000. The stockholders are Phil Gleichman, Art W. Blankmeyer and George E. Cusick.

Ben Goldstein, former Detroit salesman for Universal, and now selling Fox films in Pittsburg territory, was a Detroit visitor recently.

The Isis Theatre, Grand Rapids, did such big business one week with "Fit to Win," that Manager George Nichols held it over a second week.

Leon Rubenstein, special representative for S. L. Rothafel and his Unit Program, was here for a few days and closed a contract to show the Units at the John H. Kunsky houses.

**So This Is "Red Head"! Well, We Never Were Partial to Brunettes.**
Alice Brady has a cabaret background for her next Select picture of fiery title.

## Philadelphia News Letter

**Neilds Is Making Good.**

W. D. Neilds, formerly manager of the Coliseum and the Tioga, is now in charge of the Standard Theatre in Camden, where his up-to-date methods of management are meeting with considerable success. Before coming to the Standard, this house was taking in about $140.00 per week, today the receipts exceed that amount daily. In addition to newspaper advertising, Mr. Neilds puts out 3,000 programmes every week. Only first run productions are being shown in his theatre while special attention is given to the musical numbers.

**Booster Film for Philadelphia.**

The Corn Exchange Bank has made arrangements with M. Greenwalt to make a series of industrial films which will be shown under the caption of "Boost Philadelphia." Pictures of the largest industries in this city will be made and shown in the Stanley circuit of theatres.

# Producers' and Distributors' News

## Choose Bluebirds To Be Marketed at Special Price

PRECEDED by an announcement to exhibitors that a series of the best Bluebird pictures released up to March 3 were shortly to be marketed at a special price, Universal exchanges all over the country on April 1 began an aggressive booking campaign. Sixty-seven Bluebird photoplays, selected from among all the Bluebirds produced during three years, each one chosen because its merits had been proved, are being offered to exhibitors at a special campaign price.

**Sixty-seven Selected Subjects.**

In announcing the arrangements for booking the series of pictures it was pointed out to exhibitors that in this campaign the number of pictures booked automatically established the average price per production. The announcement also brought out the idea that exhibitors who had not previously booked the releases comprising the series were now in a position to obtain pictures with proved quality at special prices and that the showmen could profit greatly by the knowledge of how other exhibitors had exploited the film plays. The announcement calls attention to the fact that the public cares little about the age of a film story. If it is interesting and pleasing the release date matters little or not at all.

This series of Bluebirds are comprised of 11 from Monroe Salisbury, 13 from Carmel Myers, 8 from Franklyn Farnum. The exhibitor may book as many as he desires, the price a picture being governed entirely by the number of productions booked at one time.

**Shows Testing of Giant Dirigibles.**

Receptions given returning Canadian and American heroes, the launching of the super-dreadnought Idaho, and the testing of England's giant dirigibles, form the main features of the International News No. 13, released by International through Universal exchanges last week. The great reception given New York's famous 27th Division, and scenes showing the hundreds of thousands of people who witnesses the division's historic parade on Fifth avenue, is perhaps the principal feature of the issue. However, there is great interest in the return of the famous "Princess Pats" from four years of war in France. A 250-mile race at Santa Monica, Cal.; an intresting subject entitled "Camouflage," and showing the art of camouflaging ships and the reasons for various freak designs, and the testing of the R33, a dirigible which England expects to be able to cross the Atlantic, complete the release.

**Work Progressing on "In Secret."**

Work is progressing fast on the big Pearl White-Robert W. Chambers serial, "In Secret," which is being produced by George B. Seitz, Inc., for release by Pathe.

In all her long and successful serial career under the Pathe banner, Pearl White probably has never had a role that more perfectly fitted her than that of Evelyn Erith, the heroine. Those who have followed her in her many Pathe serials will find that she has taken the utmost advantage of the possibilities of her best role.

**Can It Be? Pearl White Idle?**

You see, this is a special picture given the Moving Picture World by the Pathe serial star to show our readers how she appears without an automatic or two in her hand.

## Real Pacific Tornado Seen in Lockwood's Last Picture

THE production which will be seen in the coming release of Harold Lockwood's last Screen Classics, Inc., release, "A Man of Honor," is a series of scenic triumphs.

It was on the island of Santa Cruz that the majority of the scenes were taken. Here were found the picturesque rock-ribbed coast, with the deep coves and caves, the impenetrable recesses in the vastness of the interior, the semi-tropical vegetation and climate and the periodical hurricanes typical of that region.

A peculiar fact in connection with the shooting of scenes in Santa Cruz is the occurrence of a real hurricane or tornado which blew up while Mr. Lockwood's company was quartered on the island. Fred J. Balshofer, Lockwood's director, had erected several huts with the native tule covering, and crowds of natives were housed in these huts when the hurricane struck the island. Mr. Balshofer took advantage of this freak of nature, and lashing his camera, the operator and himself to a point of rocks, proceeded to shoot many scenes during the storm. Many were injured in taking this picture.

*There is a saving of* $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

## Pathe News Aero Work Is Praised by Army Experts

PATHE NEWS has established a reputation for aero work which gives to the News a distinct and unique character. Some of the achievements, notably over New York, of which the most unusual views were taken—including a half-height shot of the Woolworth Building and the Statue of Liberty—have been commended by army experts and civilian professionals. They especially commended, also, the views taken of New York Harbor on the occasion of the President's first journey to France; and the scenes shot from the clouds of the procession of ships into Boston Harbor upon the return of the President. But the most recent achievement, and one during which the evolution of the plane held spellbound 100,000 spectators, was at the automobile races at Santa Monica, Cal.

**Shows Warship Air Base.**

Down at Guantanamo Bay where Uncle Sam's warships rendezvous some striking innovations in aviation have been operated. The warships, as Pathe News has shown, is now an air base, and American naval aviators demonstrate spectacular feats in releasing land airplanes from the fighting ships.

Pathe News has not only shown this as practiced at Guantanamo, but the cameraman, flying high above the maneuvering warships secured unusual and instructive views.

**Second Lytell Boston Blackie Story Ready.**

"Blackie's Redemption" is the name of the Metro release for April 14, with Bert Lytell as the star. It is not so very long ago that this popular star was seen in another crook play, "Boston Blackie's Little Pal," to which this April feature is a sequel. Both are from the pen of Jack Boyle. Finis Fox, one of the best of Metro's staff of dramatists, has converted the story to the screen, and John Ince is the director.

Many scenes are interiors of the famous San Quentin Prison, and show the lives of the inmates of this popular "hostelry," as well as the life and habits tricks and ruses, of the confirmed "con" man and crook at large.

Alice Lake will be seen for the first time in a serious role as leading woman. Others in the cast are Henry Kolker, Bernard Durning, Jack Duff, William Musgrave, Gertrude Short, Don Bailey, Wilton Taylor and Chinese Ah Tov.

**Announces Capitol Comedies for April.**

Exhibitors of Capitol Comedies have much to anticipate in the schedule of releases for April. "Smiling Bill" Parsons appears in a couple of fast-moving comedies that are certain to pyramid his following and delight the lovers of up-to-date screen humor. He is seen as the triple-troubled hero in "The Midnight Alarm," released on April 6. Next comes "Wanted—a Baby," in which the rotund comedian whirls through numberless laughable situations in attempting to win a wager that he, a merry bachelor, can nurse and rear an infant as well as one of the opposite sex.

## Chester Secures Series of G. M. Dyatt's Peruvian Films

C. L. CHESTER, producer of the Outing-Chester Pictures, has obtained the entire series of Peruvian films taken by Commander G. M. Dyatt in a recent trip through this picturesque country. Commander Dyatt, who left the Royal Flying Corps of Great Britain a short time ago, is one of the few English officers who has been in the three branches of the service, in the air, on sea and on land.

As a result of serious injuries he was given an indefinite leave of absence and, to soothe his nerves, he started out on the most dangerous expedition that a traveler could imagine. He went over the Andes into territory where the natives are violently hostile to strangers and especially to a white face. He was upset in the waters of the Amazon, where he lost part of his films and found himself astray in the jungle for a day and a night. He was finally rescued by a friendly tribe of natives, who took care of him until he was able to travel again and who gave him endless opportunity for screening their fantastic customs, religious rites and dances.

These pictures of Peru will be placed among the coming releases of the Outing-Chester Pictures and shown in the series that is now appearing at the Strand Theatre, New York.

## Screen Version of Play Pleases Augustus Thomas

FEW writers of stage plays are said to have the same enthusiasm for the motion picture drama as Augustus Thomas, the author of "As a Man Thinks," described as a thrilling pyschological study with quick scenic transitions and a strong moral lesson.

In building for the screen drama, Mr. Thomas states that he finds dramatic opportunities transcending those of the spoken play. After viewing the completed picture, "As a Man Thinks," he remarked there were a lot of things in the production, pictorially speaking, that had not been brought out in the original version. "And the queer part of it," remarked the author, "is that I have had the notes on these very situations from the time I made my first drafts of the play. They would have gone into the stage version if I could have worked them in with the proper cohesion.

"Here I have superior opportunity. In the picture one may obtain effects far more readily and support them with detail that is more convincing than words."

"As a Man Thinks" is a Four Star picture produced by Harry Raver, with Leah Baird as the star. George Irving directed the production.

**"The Boomerang" Secured by Pioneer.**

The Pioneer Film Corporation announces it has secured "The Boomerang," based on a novel by William Hamilton Osborne, with Henry B. Walthall in the leading role. It is described as a romance of love and intrigue, labor and capital, and to have been indorsed by the Consumers' League and Department of Labor.

Bertram Bracken directed the production which deals with the subject of labor unrest. It was made for the National Film Corporation of America, and will be distributed on state rights basis.

**"A Stitch in Time" Is Completed.**

Word comes from the Vitagraph Studio that Gladys Leslie, under the direction of Ralph Ince, has completed her next release, "A Stitch in Time." Work is being rushed on the final titling and editing, and the picture will shortly be ready to show to exhibitors. The star is supported by Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Charles A. Stevenson, Earle Schenk, George O'Donnell, Cecil Chichester and Charles Walton.

**Books Vitagraph for British Columbia.**

Vitagraph's Alice Joyce release, "The Lion and the Mouse," the screen version of Charles Klein's play, has been booked by W. P. Nichols, of the Canadian Film Service, Ltd., of Vancouver, for all of his British Columbia houses.

**Begin Work on Second Christie Special.**

Under the direction of Al E. Christie the second of the Christie specials in two reels has been put under production. The story introduces Fay Tincher as a "rough and Western" girl from a Montana ranch.

## Picture Theatres Projected

JASPER, ALA.—M. D. Womack plans to establish moving picture theatre here.

BESSEMER, ALA.—W. L. Coston & Company have contract to make extensive improvements to Grand and Liberty theatres, to cost $5,000. Address John A. Snider, manager.

STERLING, COLO.—McIntyre & Gill have plans by Wilson & Wilson, 509 Commonwealth Building, Denver, Colo., for one-story moving picture theatre, 50 by 115 feet, to cost $25,000.

THOMASTON, CONN.—Thomaston Land & Improvement Company has contract to erect one-story theatre, 70 by 135 feet, for J. R. Denovan, Chamber of Commerce Building.

WILMINGTON, DEL.—King Theatre Company has been incorporated with $200,000 capital by W. S. Glass and Franklin L. Mettler.

WILMINGTON, DEL.—Max Breur plans to erect moving picture theatre adjoining his hotel at Fourth and Orange streets.

EASTMAN, GA.—P. C. Hawkins, of Forsyth, has purchased Grand Theatre from C. W. Lancaster and assumed management.

GRIFFIN, GA.—Ben Bolton, J. W. Moore and Jack Lewis have leased old opera house and will convert it into an up-to-date moving picture theatre.

SAVANNAH, GA.—Plans have been approved for the erection of civil and recreation centre at Paris Island for comfort and pleasure of marines to be trained at that station. Cost is estimated at $200,000. Brig.-Gen. Joseph H. Pendleton is post commander.

NAMPA, IDAHO.—Inland Amusement Company has disposed of Majestic Theatre to B. W. Bickard and Charles Stevens.

ARENZVILLE, ILL.—Garage building is being converted into an up-to-date moving picture theatre. It will be conducted by Weeks & Brookhouse.

CHANDLERVILLE, ILL.—New moving picture theatre will be erected here by Haynes & Company.

CHICAGO, ILL.—C. E. Frazier, 30 North Dearborn street, is preparing plans for one-story theatre and store building, 50 by 275 feet, to cost $70,000.

CHICAGO, ILL.—Stock company is in process of organization and plans have been submitted to the building commissioners by Harris Brothers of the Chicago House Wrecking Company asking for permit to erect store and theatre structure, at southeast corner of Desplaines street and Madison avenue. Plans call for remodeling present property, which together with new building will occupy an entire block.

DIXON, ILL.—Dixon Theatre has been incorporated with $15,000 capital by George E. Boynton and M. E. Rice.

EFFINGHAM, ILL.—Elks' Club plan to expend $8,000 for improvements to theatre and club house.

FOREST PARK, ILL.—A. Harris has plans by H. Newhouse, 4630 Prairie avenue, Chicago, for improvements to theatre, to cost $200,000.

HARVARD, ILL.—Charles Pacini, of Kenosha, Wis., has taken over Majestic moving picture theatre from A. R. Morehouse.

LA SALLE, ILL.—E. J. Newman, formerly manager of Majestic and La Salle Theatres, is interested in a project to erect a new theatre.

SPRINGFIELD, ILL.—Kaskaskia Amusement Company, has been incorporated with $20,000 capital by E. G. Newman, W. L. Becker and P. E. Coleman. They plan to erect new theatre at Second and Gooding streets to be known as the Majestic.

SPRINGFIELD, ILL.—Springfield Realty and Investment Company, care Seymour Marks, 139 North Clark street, Chicago, is having plans prepared for five-story theatre, store and office building to be erected on corner site 150 by 165 feet.

VAN DUSEN, MO.—J. H. Keuge has plans by Lindsay Architectural Company, 261-62 McCoy Tanner Building, Sikeston, Mo., for theatre and store building, to cost $40,000.

AURORA, NEB.—Lyric Theatre has been leased by Lloyd Grosvener. House will reopen under new name.

**Showing the Effects of the Union of Man and Thought.**
As done in the Leah Baird-Augustus Thomas special, "As a Man Thinks," an Artco-Hodkinson production.

## Loew Features Selects on His Metropolitan Circuit

DETAILS of how Marcus Loew is presenting two of the current Select productions in the many theatres of his metropolitan circuit show in an interesting manner how this veteran showman works to put over what he regards as unusually strong attractions.

The features in question are "The World to Live In," featuring Alice Brady, and "The Probation Wife, featuring Norma Talmadge.

For the Brady production Mr. Loew has had printed a large quantity of block-letter, twenty-four sheet stands, with which he has plastered all sections and all boroughs of New York. In big type, these posters ask, "Could You Love a Girl With a Tin Heart?" and "Do You Know What a Tinpanner Is? The poster then proceeds to state that a trip to the nearest Marcus Loew house to see Alice Brady in "The World to Live In" would prove a delightful experience and provide the answer.

But this is only one feature of Mr. Loew's special campaign. A composite one-sheet has been drawn up and posted in the lobbies of these theatres, which announces Alice Brady in "The World to Live In," and also shows four scenes from the photoplay, which give the high lights of the story.

In the exploitation of "The Probation Wife," Mr. Loew has made lavish use of an unusually attractive twenty-four sheet, which Select has provided for this subject. This stand shows Norma Talmadge reclining full-length upon a couch, under a floor lamp and reading a book on social etiquette. Specially constructed lobby displays are also used. Throughout Marcus Loew's entire metropolitan circuit, the lobbies are hung with cards designed to pique the curiosity of the reader. "What is virtue in a wife?" asks the card, and then goes on: "See Norma Talmadge in 'The Probation Wife' at Loew's ——— Theatre." Every window in the vicinity of Loew's Theatre is also freely placarded with these cards, in addition to the wide display of paper the Loew Circuit puts out in accordance with its usual program.

**Begin Work on "Secret Service."**

Work on "Secret Service," the Famous Players-Lasky production adapted from William Gillette's play, and starring Captain Robert Warwick, who has just returned to pictures after seventeen months in the army, has started at the Lasky Hollywood studio. Hugh Ford is directing the production from the scenario by Beulah Marie Dix.

A notable cast will appear in this production, which is to be one of the most elaborate ever made at the studio. Besides the star, there are Shirley Mason, Theodore Roberts, Edythe Chapman, Irving Cummings, Robert Caine, Lillian Leighton, Guy Oliver and Casson Ferguson.

**San Antonio Appreciates Home Made Film.**

When "The Forfeit," starring House Peters, was shown at the Empire Theatre, San Antonio, Texas, the whole town turned out to see the picture. In order to accommodate everybody, the management found it necessary to extend the run. "The Forfeit" was staged in and around San Antonio by Frank Powell. It is distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

**First Virginia Pearson Film May 18.**

President Meyer of the Virginia Pearson Photoplays Company announces that May 18 will be the release date, through Pathe, of the first Virginia Pearson feature, "The Bishop's Emeralds," in which she is supported by an excellent company headed by Sheldon Lewis.

Work is speedily advancing toward completion at the Thanhouser Studios, under the direction of Jack O'Brien.

**What Happens When Comedy Meets Tragedy?**

Why, they look over the stills of Nazimova's latest production, "The Brat." From left to right are Herbert Blache, Nazimova's director; mustacheless Chaplin, Nazimova, and Charles Bryant, Nazimova's leading man.

## Spectacular Lighting Effects in "Red Lantern"

EXTRAORDINARY lighting effects are among the many spectacular features promised to picture devotees in "The Red Lantern," the coming Nazimova production.

The Pacific Coast was the scene of Nazimova's labors in the production. Age-old Pekin was transplanted from China to California. Within the confines of the studio lot an exact duplicate of a street in Pekin was constructed, while on the great inclosed stage were set up massive interiors furnished and furbished with all the lavish magnificence of the Manchu dynasty.

Novel lighting effects were made necessary by the fact that a number of the most dramatic episodes take place on this Chinese street at night, during the celebration of the religio-patriotic Feast of the Red Lantern. The scenes comprising these episodes actually were taken at night.

More than 1,000 Chinese lanterns were hung from the Chinese shops, dwellings and temples lining both sides of the thoroughfare. Atop the giant arch, overlooking the Great Wall surrounding the ancient capital, was placed a big searchlight, the beams of which were played upon the figure of Nazimova as the star, attired in the regal robes of the Goddess of the Red Lantern, was borne down the street on a palanquin carried by two dozen Chinese coolies through a surging throng of Celestials.

High on platforms were batteries of arc-lights, known as "broadsides," that simulate the sun. More than 100 of these were used. In addition there were spotlights to the number of 50.

Nor are the special lighting effects confined alone to the night street scenes. Weird lighting marks the ancient Chinese ceremonial of being "measured for one's casket," that takes place in the coffin shop kept by Madame Ling, grandmother of Mahlee, the half-Chinese, half-English girl portrayed by Nazimova.

Director Albert Capellani further required special, novel lightings when he photographed the Chinese garden back of the American Mission in Pekin just after sundown; when he took the scenes in the throne room of the Palace where the Dowager Empress and her mandarins hear of the Boxer uprising that is rapidly fomenting in the outlying provinces and gathering momentum is headed for the city of Pekin itself, and when he took the scenes in the subterranean rendezvous of the Boxers.

Besides playing Mahlee, the Eurasian, Nazimova also enacts the totally dissimilar role of Blanche Sackville, an English girl and half-sister of Mahlee.

## Artistic Poster Work for "Unknown Love" Advertising

THE UNKNOWN LOVE," Leonce Perret's romantic production, starring Dolores Cassinelli with E. K. Lincoln, which will be released as a Pathe Special April 27, is being put forward with a large amount of exploitation and advertising aids.

The posters, which have been designed by Frederick Brown McDan and Emmet Owen Smith are exceedingly artistic in both the handling and general beauty of design. Both artists were strongly inspired by the head of Miss Cassinelli and they have most effectively used it in the posters. Mr. Smith's contribution is the 24 sheet.

Frederick Brown McDan contributes a one sheet, two three sheets and a six sheet. The design of the three sheet is an eye-compelling study of the star. It is a bold portrait study of Miss Cassinelli and will be reproduced in three colors on the cover of the elaborate campaign book prepared for the production.

In addition to the posters, the advertising material includes: portrait slide in colors; 2 two column scene cuts; line cuts; an ad sheet; 2 one column portrait cuts; and one two column cut of the star; sets of ten black and white photographs of star and scenes; 22x28 color of star; 22x28 color scene; lobby display in color; and the campaign book in which will be bound a one sheet, four page insert on calandered paper made up of half tone engravings of Miss Cassinelli and selected scenes from the play.

**"Full of Pep" Is Hamilton's Next.**

Hale Hamilton's next starring vehicle will be an original comedy from the pen of Robert F. Hill. "Full of Pep" is the working title. According to present plans production work will start next week. Harry L. Franklin will again direct Hamilton.

**"All for One and One for All" Is Jim Corbett's Motto in "The Midnight Man."**
This expert dissolve shows Jim, Mr. Jim, Gentleman Jim, and James J. Corbett in a small part of the wardrobe used by these gentlemen in the Universal serial.

## Three Exhibitors Mutual Specials Going Strong

THE rapidly augmenting accounts of Exhibitors Mutual have received a big impetus through three special features—"What Every Woman Wants," "The Turn in the Road" and Martin Johnson's "Cannibals of the South Seas."

During the week of April 7 ten big Chicago theatres will play "What Every Woman Wants" as their leading attraction. Ascher Brothers have booked the Exhibitors Mutual feature for each of their twelve theatres, while the Lubliner & Trintz circuit dated it for seven of their leading houses. The Pantheon, Chicago, made a big splurge with the production and did record breaking business.

Among the host of first-run houses which have booked "The Turn in the Road" are Kunsky's Majestic Theatre in Detroit; the State-Lake in Chicago; the 81st Street Theatre in New York; the Strand Theatre in Newark; Moore's Rialto, in Washington, and at Quinn's Theatre in Los Angeles. The Lubliner & Trinz circuit and Ascher Brothers have booked the attraction solidly.

Martin Johnson's "Cannibals of the South Seas" is doing very good business. Chicago, like Los Angeles, Boston, Minneapolis, and every other city where the picture has been handled in a big fashion has been captivated by the Cannibals.

During the past week the Randolph Theatre, where the picture opened for an indefinite run, its first booking in the Windy City, all house records were left far in the wake. Much credit is due to the owners of the Randolf, Jones, Linick and Schaffer, for the success in putting over the "Cannibals." The advertising campaign which the triumvirate arranged was most unusual. Chicago was plastered by 124 twenty-four foot stands, and an effective lobby display was arranged. South Sea atmosphere patterned after the pictures pervaded the lobby. Everywhere there were palms. Savages peered from every wall. The wicked Nagapate, the "Chief of the Cannibals," met everybody entering the theatre and on all sides there were pictures of scenes shown in the films.

### A May Allison Picture Released April 7.

THE first of Metro's quartet of offerings for the month of April is "The Island of Intrigue," released April 7. The photodrama is a screen adaptation of Isabel Ostrander's novel of the same name. It is a story of love, romance and intrigue and has been deftly converted to the silent drama by June Mathis and A. S. Le Vino, of the Metro staff. Henry Otto directed the productions.

The cast is a strong one, and includes Jack Mower, as leading man; Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector V. Sarno, Tom Kennedy, Chance Ward, Edward Alexander and others.

## "Sawdust Doll" Is Best Baby Marie Osborne Film

THE heavy advance bookings of "The Sawdust Doll," the Pathe program feature, starring Baby Marie Osborne, which will be released April 20, are attributed to the little star's recent series of personal appearances on her way to the Pacific Coast.

"The Sawdust Doll" is one of the best stories in which Baby Marie has yet appeared, for here again Agnes C. Johnston, Mary Pickford's scenario writer, has shaped a charming and appealing tale of child life.

This appeal to both the young and old is the strong merit of the picture, which has been pronounced a perfect "heart story" and is interpreted by a specially selected cast, including Claire DeBrey, Jack Connolly, William Quinn and the frolicsome pickaninny, Little Sambo.

### Signs for 1919 Output of Exhibitors Mutual.

The Chicago exchange of Exhibitors Mutual has just closed the biggest deal of the year by signing up the new State-Lake Theatre, controlled by the Orpheum Circuit, for the remainder of 1919. The State-Lake, which seats nearly 3,000 persons, opened two weeks ago, and as its picture feature staged "What Every Woman Wants," the Jesse D. Hampton five-reel picture featuring Grace Darmond. The following week, "The Turn in the Road," produced by the Brentwood Film Corporation and purchased by Robertson Cole for release through Exhibitors Mutual, was the leading photoplay attraction at the State-Lake.

## Select Announces List of Star Series for April

SELECT announces three Star Series attractions for distribution during the month of April, including Marion Davies in "Getting Mary Married," Constance Talmadge in "The Veiled Adventure," in which she will be presented by Lewis J. Selznick, and Alice Brady's "Red Head."

Marion Davies' picture for April, "Getting Mary Married," is an original story written especially for the star by John Emerson and Anita Loos. It is an Allan Dwan production, having been directed and supervised especially by him. The production is a high class comedy with a strong dramatic theme, dealing with the life of a young girl who is left to the mercies of arrogant and grasping relatives. Miss Davies' support includes Norman Kerry, her leading man; Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar and Elmar Grandin.

"The Veiled Adventure" will be Constance Talmadge's Picture for April. Walter Edwards directed it and Harrison Ford is Miss Talmadge's leading man. The story is by Julia Crawford Ivers, who also wrote the scenario, and concerns the experiences of a young woman who delights in showing other people the error of their ways. The story is brimful of comedy, in which there is more than sufficient drama to make it a most interesting attraction.

"Red Head," in which Alice Brady will be seen, is a story by Albert Payson Dowst. It was adopted from a leading magazine for the screen by Charles Maigne, who also directed the production. Miss Brady will be supported by Conrad Nagel, who is also leading man in her stage play, "Forever After." The story of "Red Head" concerns the adventures of a dance hall entertainer who succeeds in tricking a wealthy man to marry her, but in the end they grow to have a real love affair with each other.

### Universal Film in Demand in Foreign Lands.

THAT Universal productions are enjoying wide distribution in South America, Europe and the Orient is brought out in the announcement of the Universal's export department. In South America, Europe, in China, India, Straits Settlements, Philippine Islands and in Australia, "The Kaiser, the Beast of Berlin," is being rapidly booked by theatremen. In Buenos Ayres, Argentina, and at Valparaiso, Chile, the production recently played several weeks to big business. In Paris, at the Gaumont Palace, the picture began a third week's showing.

Universal serials are much in demand in South America and the Orient. Universal Special Attractions are very popular in all foreign countries.

### Lanagan Is a Professional Bad Man.

One of the important players in "The Prodigal Liar," the new William Desmond production which was made by Jesse D. Hampton and which will be distributed by Exhibitors' Mutual is Frank Lanagan.

In this production Lanagan has the role of "Steve Logan," a bad man, whose imprisonment forms the foundation of the Desmond story. Lanagan's achievements in this particular division of film work has brought him no little fame.

### "Lion's Den" Next Vehicle for Lytell.

"The Lion's Den," by Frederick Orin Bartlett, has been purchased by Metro and is announced by Richard A. Rowland, Metro president, as the next screen vehicle for Bert Lytell. Bartlett's story appeared in a popular weekly magazine and was made into a scenario by George D. Baker, who is also to direct Lytell in the new production.

## First Rothapfel Program Is Nearing Completion

SAMUEL L. ROTHAPFEL has nearly completed the first Rothapfel Unia Program. The comedy number is finished. Many of the musical numbers have been arranged and one specialty in the musical phase of the program, a paraphrase of "The Elegie," by Maussenet accompanying a picturization of it, is said to be one of the most novel numbers ever seen in connection with a motion picture theatre's program. E. Lloyd Sheldon did the scenario. It is titled "His Final Hour."

The comedy was written by George V. Hobart, who wrote the script from a suggestion as offered by Mr. Rothapfel. The working title is "Wild Flowers," subject to change. In the cast are seen Helen Weir, Yvonne Shelton, Templar Saxe, Walter McEwan, A. J. Herbert and Eugene Acker.

Announcement of the feature number on the program, a screen version of a play by E. Lloyd Sheldon, has not been made. Mr. Rothapfel, who is personally supervising this production, has completed the first two reels and the working title only is known.

The magazine number of the first program has been assembled and contains many interesting subjects, including scenes taken by Sergt. Owens, U. S. Marine Corps, exclusively for Mr. Rothapfel. These scenes show the veterans of the battle of Chateau-Thierry and the famous trench scene with Sergt. Dan Daly in person, said to be the most decorated hero of the war. This magazine number is entirely away from the conventional news reel and is novel in every respect.

It is expected that the first program in its completed form with music accompaniment and all, will be ready for a trade showing about the first week in May.

**Story of "The Red Glove" in Book Form.**

Douglas Grant's novel of Western adventure, from which "The Red Glove" serial starring Marie Walcamp, has been adapted by Universal, is soon to make its appearance on bookstands throughout the country. Grosset & Dunlap have published "The Red Glove" story in book form, illustrating the narrative with scenes from the film play. The book will contain the complete story related by the screen in eighteen episodes.

The publishers have arranged to cooperate with exhibitors booking the serial and have asked booksellers in all parts of the country to display the new volumes in their show windows as often as possible, decorating their displays with photographs from the film.

**New Pathe Serial Released April 20.**

Adventure, thrills, mystery and romance, the four big elements of the successful fiction story, have been skilfully and grippingly blended in the coming Pathe serial, "The Tiger's Trail," starring Ruth Roland, which will be released on April 20.

In the chief supporting role opposite Miss Roland is George Larkin. The principal heavy role is played by Mark Strong. The cast is completed with Harry G. Moody, George Field, Frederick L. Kohler and Easter Walters.

The serial was written by Arthur B. Reeve and Charles A. Logue. The scenario is by Gilson Willets.

**Marion Davies Busy on New Picture.**

Marion Davies, with a large company, is busily at work in the Paragon Studios, Fort Lee, which, it is understood, C. F. Zittel has leased for a short time. Allan Dwan again is Miss Davies' director, Norman Kerry her leading man and Matt Moore and Dorothy Green figure prominently in the cast. Much secrecy is being maintained about the story.

**Biff! Bang! Bing! And "You'd Foil Me, Would You?" Hisses Ruth Roland.**
The Pathe star has a super-punch in her new serial, "The Tiger's Trail."

## Five Metro Stars Working on Summer Productions

SIGNS that portend a summer of unexampled activity are abundant at the Metro studios in Hollywood, where, for the first time since Metro's cross-continent trek from New York to California, the capacity of the plant is being put to a rigorous test. Five Metro stars —Bert Lytell, Viola Dana, Hale Hamilton, May Allison and Emmy Wehlen—are at work simultaneously on new productions.

Comedy is the predominant note in the productions. With one exception the pictures are light in theme. Miss Dana, Miss Allison, Miss Wehlen and Hale Hamilton are doing what are frankly wholesome comedies. Bert Lytell is completing another of his "Boston Blackie" crook stories, which is dramatic in theme, although lightened by comedy relief.

"Blackie's Redemption" is the title of the new Lytell vehicle. It is based upon two of Jack Boyle's magazine stories, "Boston Blackie's Mary" and "Fred, the Count." Finis Fox, of the Metro scenario staff, made the screen adaptation, and John Ince, of the Ince family, is directing the star.

Emmy Wehlen, who recently arrived on the Pacific Coast, has plunged with a vim into her new picture, "The Amateur Adventuress." Henry Otto is directing the picture, which is being made from the scenario by Luther A. Reed, of the Metro staff, based upon Thomas Bigelow's magazine story. The story has to do with the adventures of a young girl employed as a stenographer in a Welfare Home, and who seeks romance.

Under the direction of Edwin Carewe, Viola Dana is nearing the completion of "Madelon of the Redwoods." This also is a comedy of the breezy type and is pervaded with the wholesome atmosphere of the West. It is a screen version of "Madelin," the early novel from the pen of Mary E. Wilkins (Mrs. Freeman).

"His Father's Wife" is the working title of the new picture upon which May Allison started work. It is a farce and is an original from the pen of E. V. Durling. Charles Swickard was re-engaged by Metro to direct Miss Allison.

Hale Hamilton's latest starring vehicle, which he is rapidly completing, is "After His Own Heart." This also is a comedy, made into a scenario by A. S. Le Vino from Ben Ames Williams' four-part novelette. Naomi Childers is Hamilton's leading woman, and the supporting cast includes Herbert Prior and William V. Mong.

## "Bolshevism on Trial" Is Not a Propaganda Picture

IN "BOLSHEVISM ON TRIAL," Select's special attraction, there is portrayed in compelling manner a suggestion of the perils that confront America in the event that this nation should be dominated by a Bolshevistic leader. It is a story which holds from beginning to end.

Nevertheless, the production is not propaganda. It is not a preachment. It is not "made to order." It is not inspired or projected by any person or group of persons as a moulder of public opinion. The United States Government had no hand in the production of this drama. It was made by the Mayflower Photoplay Corporation and is based on Thomas Dixon's novel, "Comrades." "Bolshevism on Trial" is purely fiction, but based on realities that can and may happen in any community in this country. It is a photodrama whose theme and dominating interest happen to be the most widely discussed topic of the civilized world today. It is an entertainment of the sort that grips and thrills, which amuses and terrifies, and which never at any moment fails to entertain.

**Shirley Mason in "The Rescuing Angel."**

Shirley Mason's next picture for Paramount, scheduled for release April 6, will be "The Rescuing Angel," an adaptation of the play of the same name by Clare Kummer, which had a record-breaking run in New York.

Miss Mason is said to be at her best in the depiction of the heroine of the story, a young girl who, in order to save her father from impending financial ruin, marries a man she doesn't know she loves. The picture starts out with this situation, and then takes a new and surprising twist.

In the leading male role is Forrest Stanley.

## Famous Players Announces Cast for "Secret Service"

IT IS now possible to announce the completed cast of "Secret Service," the big Famous Players-Lasky special production directed by Hugh Ford, and adapted by Beulah Marie Dix from William Gillette's stage drama.

Captain Robert Warwick, who recently returned from France, where he served on General Pershing's staff, is cast for the role created by Mr. Gillette—Lewis Dumont. "Kid McCoy," whose real name is Norman Selby, and who is one of the best known scrappers of the square circle, with many victories under the Marquis of Queensbury rules to his credit, will be seen as Lieutenant Foray.

Wanda Hawley, one of the most delightful of the younger picture actresses, seen in many of C. B. De Mille's Artcraft specials and in support of William S. Hart, Bryant Washburn and others, plays Edith Varney.

Shirley Mason will be Caroline Mitford, the ingenue lead; Theodore Roberts will be seen as General Randolph; Casson Ferguson, a clever juvenile, is Wilfred Varney; Edythe Chapman is Mrs. Varney; Robert Caine is Henry Dumont; Irving Cummings is Mr. Arrelford, and Lillian Leighton, Raymond Hatton, Guy Oliver, Fannie Midgeley, Clarence Geldart and others also appear in important characterizations.

Settings of the most perfect character will grace the play which, it should be understood, is not a war play, simply having the Civil War as a background. There are no battle scenes. The drama centers about a situation at Richmond when the Southern capital was beseiged by the Federal army. Joseph Boyle is assistant director and William Marshall is cameraman.

### Sells Entire Stock of Simplexes.

The Boston Motion Picture Supply Company, southern New England distributors for Simplex, report a banner week's business ending with last Saturday, according to reports received at the Simplex factory.

Cecil Wood is engaged as special representative for this concern, and many Simplex orders followed in his wake upon his return from a two weeks' trip around the southern part of the territory.

The demand for Simplex projectors around this section was so great during the past week that the complete stock of machines was cleaned out, and negotiations were made for motor truck transportation to bring another shipment of machines over the road in order to take care of the numerous installations which were required.

### Fast, Furious and Frozen Fun in Lloyd's Next.

A "faultlessly frosted feature de luxe" may not express much to the chap who takes his laughs in a whole-souled fashion and loves "pep" for the seasoning; but Harold Lloyd is always de luxe in the new 52-a-year Rolin series, released by Pathe, and the "faultelessly frosted" is merely Hal Roach's pictorial fashion of telling that "A Sammy in Siberia" is a masterpiece in snow and ice. It is, indeed, a remarkable bit of hilarious nonsense, staged with an attention to detail, location and interior setting usually given to pretentious multi-reel features.

### "Man of Might" Goes Big in Canada.

Vitagraph serials have, during the past year, played to remarkable business throughout Canada, but nothing approaching the big success of "The Man of Might" in the Dominion was expected.

Vitagraph's four Canadian branch offices have been fairly swamped with business on the big outdoor thriller, and every previous Vitagraph serial record across the border has gone to smash.

**A Big Help to the Cameraman.**
The pair of 'em, Fatty Arbuckle and Molly Malone in the Paramount comedy, "The Bank Clerk."

### Makes Special Picture for Australia.

Harry C. Musgrove, general director of the Australasian Films, Ltd., and Lieutenant Phil Gell, his personal representative, who control about 500 theatres in Australia, spent the entire day at the Norma Talmadge Studio Saturday, March 29, and posed with Miss Talmadge in several hundred feet of film which they will take back with them to Australia and flash on the screen in all their theatres. "Norma Talmadge," said Lieutenant Gell, "is so rapidly gaining in popularity in Australia that we are receiving thousands of requests weekly for more of her pictures. While in New York, Mr. Musgrove and I have arranged with Joseph M. Schenck to blaze a big publicity campaign in Australia and New Zealand for the Norma Talmadge pictures. By arrangement with Beulah Livingstone, publicity director for the Norma Talmadge Film Corporation, we are to have a bi-monthly news sheet on the activities of the Norma Talmadge Studio sent direct to all our most important exhibitors in addition to the publicity service which we ourselves distribute. While in New York, Mr. Musgrove has ordered several hundred new photographs of Miss Talmadge, a number of large framed photographs for lobby display, several hundred of the attractive front page picture in colors of Miss Talmadge which appeared in the New York Tribune on March 2d, besides electrotype cuts, 24 sheets, etc."

### Fox Books Latest Hayakawa Picture.

Sessue Hayakawa's next picture, "The Courageous Coward," is going to play nearly a dozen William Fox houses throughout Greater New York. Following a screening last week, the Fox management booked the production for nearly thirty days, the feature to play the Bedford, Ridgewood, Comedy, Folly, Academy of Music, Audubon, Crotona, Japanese Gardens, Nemo and Washington. The dates for the showings have been assigned, but an additional twenty days booking has been arranged for seven other Fox theatres, the playing dates to be selected later.

Hayawaka will get away from the Orient in this picture, the entire setting of which is in the United States. Tom Geraghty is author of this story, which was put into screen form by Frances Guihan.

The plot has to do with Suki Iota, a Japanese born in the United States, but who cherishes Oriental ideals, and Rei Oaki, his little Japanese sweetheart.

## Midnight Romance Sells on Record of Predecessor

BOOKING "A Midnight Romance" after the run of "Virtuous Wives" is the easiest task Lee L. Goldberg, secretary of the Big Feature Rights Corporation of Louisville, Ky., has had in his motion picture experience. Contracts that have been closed thus far are:

Strand, Louisville, one week; Signal Amusement Company, Chattanooga, one week; Crescent Amusement Company, Nashville, one week; Majestic Amusement Company, Memphis, one week; Ada Meade Theatre, Lexington, Ky., three days; Lyric Theatre Covington, Ky., two days; Princess Theatre, Hopkinsville, Ky., two days; Dixie Theatre, Mayfield, Ky., two days; Dixie Theatre, Paris, Tenn., one day.

Manager Frank H. Dowler, Jr., of the Signal Amusement Company, Chattanooga, who ran "Virtuous Wives" first in Kentucky and Tennessee, has done the same thing with "A Midnight Romance." He put it on for the week of March 16 while its premiere in Louisville will be the week of April 6th.

I. Libson, supervising head of the Strand here, has instructed Local Manager Arthur H. Fitz to arrange for the presentation of "A Midnight Romance" in the same effective style as marked "Virtuous Wives."

Tony Sudekum is making similar arrangements for the Knickerbocker in Nashville the week of April 28. He will make special use of Anita Stewart's song "A Midnight Romance" for advertising purposes.

### Two Lovers for Shirley Mason.

Not one but two lovers has Shirley Mason in her new Paramount picture, "The Rescuing Angel," which is released April 6. The story, originally a play, was written by Clare Kummer, with a scenario by Edith Kennedy.

This comedy is full of human interest, and supplies the star with a vivacious role and affords excellent opportunities for every one else in the cast. Forrest Stanley is the leading man and one of the suitors, the other is portrayed by Arthur Carew. Which one of the two the heroine chose is a problem that must be answered by the picture itself.

Others in the cast are John Steppling, James Neill, Carol Edwards, Edythe Chapman, T. D. Crittenden and J. Parks Jones.

### Second Prizma Series Available.

Prizma Natural Color Pictures makes an announcement that on April 15 there will be available to the exhibitors the second series of its natural color pictures of the following subjects: "Model Girls," "Trout," "Kiddies," "China," "Birds and Flowers," and "Alaskan Revelations."

The success attained by these natural color pictures which are being distributed by the World Film Corporation has won unstinted praise wherever exhibited. The new series, covering a wide range of subjects, give natural color photography an opportunity to show to what wonderful length this new element in the industry can go.

### Realistic Apache Den in "Stronger Vow."

An Apache den is the scene of many thrilling incidents in Geraldine Farrar's newest Goldwyn picture, "The Stronger Vow," released April 27. Hugo Ballin, Goldwyn's art director, has again won the commendation of the diva for the Parisian outlaws' meeting place.

The set represents a large basement room in the Montmartre quarter of Paris, serving as a meeting place for a band of exiled Spanish anarchists, of which Pedro Toral (Tom Santschi) is the leader.

**"Captain Kidd, Jr.," Is Mary Pickford's Latest.**

The title of Mary Pickford's new Artcraft picture, "Captain Kidd, Jr.," which is released April 6, arouses memories of the famous buccaneers of the days of the Spanish Main. Really the story doesn't have anything to do with pirates, save that a very old book dealing with the lives of these gentry is supposed to be the receptacle of the secret of certain buried treasure. The picture is from the play—which was a real stage success—written by Rida Johnson Young. The screen adaptation is by Frances Marion.

## Moore Is a Policeman in "One of the Finest"

TOM MOORE'S identification with everyday young men is further established in his new Goldwyn picture now nearing completion at the California studios. It is "One of the Finest," by S. J. Clarkson Miller, and as might be supposed from the title Tom Moore plays the part of a traffic policeman. He is directed by Harry Beaumont.

The play is a domestic comedy-drama and the problems, vicissitudes and adventures of Larry Hayes might easily be those of any man in his position.

Cleverly devised to exploit Tom Moore at his best, the play is replete with delightful human touches, many of them occurring in the home of the policeman, in which the star has a most engaging side partner, little "Peaches" Jackson, one of the favorite child actresses of the screen. All the little intimacies of home life are beautifully portrayed.

Sharply contrasted with this part of the play is the typical society life of the girl who resents Larry Hayes' enforcement of the speed laws, and has him "broke." The scenes bringing about this meeting were photographed in San Francisco.

Tom Moore has an ideal foil in Seena Owen. Molly McConnell again mothers him as she did in "Go West, Young Man," and the cast also includes Edward Sturgis and Hal Conley, not forgetting "Peaches."

**"A Yankee Princess" Is a Big Bet.**

Vitagraph has just communicated through its branch offices with its exhibitors all over, and has advised them that its coming Bessie Love picture, "A Yankee Princess," is a big bet.

The production was recently screened at the home office, and word was immediately sent to all of the Vitagraph branches that Bessie Love, by her work in "A Yankee Princess," has come through with the biggest picture of her career.

## Select Starts Posting "Bolshevism on Trial"

SELECT Pictures has given a contract for a metropolitan billposting campaign on "Bolshevism on Trial," which will plaster New York and Brooklyn with twenty-four sheet stands announcing this timely subject.

Posting is to start in New York on April 15 and in Brooklyn on May 1, Manhattan being given the earlier date because of the fact that play-dates in that borough usually run slightly ahead of those in Brooklyn.

For the stand advertising this subject Select has chosen to depict one of the most dramatic moments in the entire six reels. It is the scene where Wolff, the Bolshevistic leader, inflamed by long suppressed desires, has seized upon Barbara, whose youthful beauty and idealistic enthusiasm he has used as a bait to lure capital into his scheme. The sketch on the poster shows the scene in Wolff's bedroom, with Wolff struggling with Barbara in his arms, at the moment when young Norman succeeds in breaking through barred doors in order to effect a rescue.

Another striking poster from which Select expects to get excellent results is a one-sheet which has employed the head and grasping clawed hand which have been used in Select's red and black trade paper insert advertising. This drawing has been said to embody the spirit of Bolshevism, which is seeking and grasping in all its dealings.

There is a six-sheet which shows the Bolshevistic leader plotting with a number of women who are dressed mostly in full tights, and the paper bears the descriptive caption, "The women readily consent to become a lure for Bolshevism."

A three-sheet contains a thrilling fight scene, and the other three-sheet makes use of an anti-Bolshevism cartoon recently published in the New York Herald, through courtesy of which daily the design is employed.

All of the paper is captioned, being in this respect different from Select's usual posters which generally are quieter in tone and bear no legends.

**Announces Cast for "Third Degree."**

The Vitagraph production of the Charles Klein drama, "The Third Degree," which is scheduled for release in May, boasts an excellent cast. Alice Joyce is starred, and plays the part of Annie Sands. The part of Howard Jeffries, Jr., is played by Gladden James. Mr. Jeffries, Sr., is played by Anders Randolf. Mrs. Jeffries is played by (Mrs. DeWolf) Hedda Hopper. Rogers Lytton plays the part of Captain Clinton, and Herbert Evans, George Backus, J. P. Wade and Mr. McGuire are among the other notables in the production.

Tom Terriss is the director.

**Four Mutt and Jeff Cartoons in April.**

The increasing demand throughout the country for short subjects is reflected in the growth in popularity of the Mutt and Jeff Animated Cartoons, according to the exhibitors' service bureau of the Fox Film Corporation. Most of the leading theatres of the country are using Bud Fisher's comedy characters.

Four Mutt and Jeff cartoons will be released in April. They are "Mutt, the Mutt Trainer," "Subbing for Tom Mix," "Pigtails and Peaches" and "Seeing Things."

**Kunsky Books "From Headquarters."**

Word comes this week that Vitagraph's Anita Stewart production, "From Headquarters," has been booked by the John H. Kunsky Amusement Enterprises for first-run in Detroit.

W. P. Nichols, of the Canadian Film Service, Ltd., of Vancouver, has also booked the picture for all of his houses, and among other bookings on "From Headquarters" recorded in the last few days are the Jefferson Theatre, of Dallas, and the Regent, of Battle Creek, Mich.

**Argus Units for New England.**

The Star Amusement Theatre, 7 Tremont Row, Boston and the Orpheum Theatre, Malden Square, Malden, Mass., have recently purchased from the Lewis Electrical Supply Co. and installed Argus Mazda Projector Units for their respective theatres.

**"Palestine Pilgrimage" Released April 6.**

"A Palestine Pilgrimage" is the title of the Outdoor for release April 6. Scenes in the Bethlehem market place, with picturesque types of the present inhabitants of the Holy Land; the Sea of Gallilee, the City of Tiberias and the Ancient Ruins of Baalbek make this Outdoor one of absorbing interest.

**Big Demand for "The Iron Test" Posters.**

Vitagraph's sales promotion department reports that the sales of posters and lobby displays in connection with "The Iron Text" has necessitated the reprinting of a number of editions.

The gross amount of advertising of all sorts on "The Iron Test" is larger than the amount taken on any of Vitagraph's serials for the same length of time after release.

**Judging from All the Bells in These Scenes from "Virtuous Men," It Must Be a Ringing Attraction.**
There is the bellboy on the left, while on the right the alarm bell, and the alarmingly attractive belle add to the purpose of the S-L feature with E. K. Lincoln.

**Does Matt Moore Point Out to Marion Davies the Gravity of the Situation?**

Nope, for Marion says, "What a long finger our Matt has!" Showing that "Getting Mary Married," as done by Select, is a handful.

## Co-operative Plan of the Four Star Pleases Thomas

AUGUSTUS THOMAS, dean of American playwrights, author of "As a Man Thinks," a remarkable social analysis which has just been done into pictures under Mr. Thomas' personal supervision by Producer Harry Raver for Four Star Pictures, is enthusiastic over the results of the Four Star co-operative plan under which author, producer, director and star are featured as co-equal elements in the work.

"I have had a considerable amount of experience with picture production," said Mr. Thomas, "and I may say that in all my associations I never knew the work of the studio to run so smoothly nor with so satisfactory a result as in the production of 'As a Man Thinks.'

"George Irving, director of the concern, knew what he wanted, and when the others found out what that was they gave him just what he asked for. Leah Baird went smiling through her part, and so did everybody else. That's one good result of a high-grade cast. Everybody in the picture is a professional of standing.

"I am at work now on the plot of a new story to be produced by Four Star. The work is well along, and I expect casting will begin within a week or two. For the present I do not care to discuss the plot. As to 'As a Man Thinks,' I hope Mr. Raver's and my own faith in the excellence of the production will find general indorsement. All I can say about it is that in its picture version it justifies all my expectations, and for the rest let the public decide."

**Popular Novel Next Vehicle for Morey.**

Harry T. Morey, under the direction of Paul Scardon, is well along with the production of his next feature release. This picture is adapted from one of the popular novels of the season, selected because it gives Vitagraph's big virile star a role that measures up to his physical and dramatic stature. It is pure romance, swift moving, and with a powerful mystery element, says the announcement.

**Rothacker Cameraman in Land of Sphynx.**

"An Eyefull of Egypt," showing the Bedouins "at home" on the Sahara Desert in their moments of relaxation from their pastime of robbing caravans and sandbagging travelers, is an interesting Outdoor picture produced by Rothacker and released by Exhibitors Mutual.

The camel is the Bedouins' desert "flivver," and he is shown breaking all speed laws on the desert boulevard. "Old Flowing Robe," the "Eva Tanguay of the Sahara," is seen in a graphic interpretation of the Arab dance.

This Outdoor concludes with a trip up the historic Nile River. An Egyptian sunset brings to a conclusion one of the most attractive of the Outdoor series.

**"Beating the Odds" Next Morey Release.**

Vitagraph's next Harry T. Morey release is "Beating the Odds," and is adapted from Irving R. Allen's novel, "The Money Maker." Supporting Mr. Morey is a cast which includes Betty Blythe, Jean Paige, Eulalie Jenson, Charles Stevenson, George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross. The production is under the direction of Paul Scardon.

"Beating the Odds" is said to be different in its theme from the Morey pictures which have gone before. It is a story of a man who, by utter lack of scruple, rises to great wealth.

The story gives Mr. Morey a splendid opportunity for his virile type of characterization.

**Barrymore in a Strictly Dramatic Role.**

John Barrymore appears in the first strictly dramatic role of his photoplay career in his new Paramount picture, "The Test of Honor", which is scheduled for release April 6. The picture is founded on E. Phillips Oppenheim's novel, "The Malefactor," the screen adaptation being the work of Eve Unsell. Mr. Barrymore portrays the role of Martin Wingrave.

Love, tragedy, remorse, revenge—all these dramatic elements form, as it were, a crucible through which the character of Martin Wingrave has to pass on the way to ultimate regeneration. Mr. Barrymore's leading woman is Marcia Manon.

**Keenan Pictures Liked in Canada.**

Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., of Montreal, and Mrs. Ouimet and two sons, and Mrs. E. Thibadeau, who are passing the winter in Southern California, were recently among Frank Keenan's visitors at the Robert Brunton studios, Los Angeles.

"The Keenan productions are popular in Canada," Mr. Ouimet said. "Our playgoers are partial to the gripping, intense drama—a logical story of an interesting phase of life and its emotions and passions."

## "Something to Do" Is a Lively Washburn Comedy

BRYANT WASHBURN'S newest Paramount picture, "Something to Do," which is released April 13, is a picture of the speedy variety. The story is by Maxmilian Foster.

Mr. Washburn has a role which gives him an opportunity to show that he can handle wide-awake characters with the same ease with which he portrayed the sleepy sort in his previous productions.

Ann Little, who has played leading woman for three different men stars during the past few months, proves by her work in this picture that no matter what the type of character of the lead she supports she can render a perfect portrayal of her part. In this picture she portrays the role of Janet Remwick, a social secretary.

The role of Peter Remwick, her father, who has been placed in an insane asylum by the girl's scheming aunt, is ably played by Robert Brower.

Charles Gerrard is cast as Thompson, the hero's deceitful valet, who was posing around in high society as a nobleman, while Adele Farrington as the scheming Mrs. Parkin contributes a capital comedy portrayal.

Charles Ogle as an asylum keeper and James Mason are other well known Paramount players whose names are a guarantee of the merit of their work.

Donald Crisp directed the picture, and it was photographed by Charles E. Campbell. Will M. Ritchey wrote the scenario.

**"Amateur Liar" Is Drews' April Release.**

"The Amateur Liar," the story of a husband's first fib, is the Paramount-Drew release for April 6. The V. B. K. Film Corporation presents this comedy which was picturized and produced by Mr. and Mrs. Sidney Drew. It was written by Albert Payson Terhune. Laughable incidents include a false Spanish Influenza scare which leads Mr. Drew as "Henry" to a hot mustard foot bath. All audiences will appreciate the timely incidents which were received with enthusiasm at the Rivoli Theatre, New York, where the comedy was featured during the week of March 30.

**Peggy Hyland Begins "Cowardice Court."**

Another popular book is being made into a William Fox play. This is "Cowardice Court," by George Barr McCutcheon. Peggy Hyland is the star of the picture, which will be released in the William Fox Excel Pictures group.

The story is full of romance, thrills, good-humor and exciting situations. The picture is being made at Hollywood under the direction of William C. Dowlan, a new Fox director.

In the cast supporting Miss Hyland are Jack Livingston, Arthur Hoyt, Katherine Adams and Burton Law. The scenario was written by Joseph Anthony Roach.

**Polo Working on Fourth Western Drama.**

Having finished "Cold Steel," which was directed by George Holt, Eddie Polo has begun work on the fourth of a series of special two-reel Western dramas entitled "Buck Lawson Rides Alone." Jacques Jaccard is directing Mr. Polo in this vehicle. Under the direction of Jack Ford, Pete Morrison and Helen Gibson have begun work on a new Western drama bearing the working title of "Out Wyoming Way."

**Sells Six Simplexes in One Day.**

The Hollis-Smith-Morton Company, Simplex distributors in Pittsburgh, report that on March 22 six Simplex projectors were disposed of, making this a red-letter day at their establishment. This concern has been engaged in the supply business for many years.

## Desertward Goes Madge for "Leave It to Susan"

AT present Madge Kennedy is "lost" in the Mojave Desert—lost with her associates concerned in making her new Goldwyn Picture, "Leave It to Susan." It was written by Rex Taylor, who set about to provide Miss Kennedy with a role entirely opposite to the one she assumed in Hugo Ballin's comedy and unlike any of her others as well. Clarence G. Badger again is her director.

The locale of the new picture places the star in the midst of the desert's wastes. First of all she is seen as the daughter of a capitalist, who, with his family, journeys West on business. An amusing accident leaves Susan behind when the train resumes its trip after an interruption. Susan is deserted with only her dog clasped in her arms. The desert stretches all around her. The people she afterward encounters, the seemingly desperate situations in which she becomes involved, and the big surprise which comes to the girl promise to make "Leave It to Susan" a comedy-drama rich in laughter and unexpectedness.

Varied and thoroughly human types surround the star—players of established reputation including Alfred Hollingsworth, George Kunkel, Anna Hernandez and Walter Hiers, not to mention a corps of real cowboys and a leading man new to her in the person of Wallace MacDonald.

ORPHEUM THEATRE, FLINT, MICH.

**Petrova's Stage Tour Boosts Her Films.**

Petrova Pictures Company reports that the recent return of Madame Olga Petrova to the speaking stage has resulted in a distinct spurt in sales of their five feature films in which she stars—"Daughter of Destiny," "The Light Within," "The Life Mask," "Tempered Steel" and "The Panther Woman." First National, which is distributing he pictures, has informed Frederick L. Collins, president of Petrova Pictures, that the widespread publicity given Madame Petrova's vaudeville engagement and her appearance in several cities has resulted in a revival of interest in Petrova pictures, as shown by increased bookings. During Madame Petrova's stage appearance at Rochester, N. Y., recently, "The Panther Woman" was shown in a picture theatre on the next block, and the noted star had the unique experience of competing in person with herself on the screen.

**New Serial Has Snow Background.**

Still pictures on the first seven episodes of "Perils of Thunder Mountain," the new Vitagraph serial in which Antonio Moreno and Carol Holloway will be starred, have arrived in New York, and no further testimony is necessary regarding the snow that abounds in the serial.

Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady are the authors of the serial, as they have been of all of Vitagraph's past chapter-plays, and they have designed this particular thriller for a snow background. The outdoor thrills that have been so big a factor in Vitagraph's previous serials will be done this time on snow-covered mountains.

R. N. Bradbury and William Baumann are directing the production.

**Issue Press Book on Brockwell Film.**

One of the most comprehensive press books ever issued by the exhibitors' bureau of the Fox Film Corporation has been published for the exploitation of "Pitfalls of a Big City," featuring Gladys Brockwell.

Because of the theme of the picture—it is a story of the underworld and a girl's ambition to go straight—unusual advertising and publicity opportunities are afforded.

The art advertisements are unusually effective. They are line-cuts extended to make striking displays even in the most obscure positions on a newspaper's page. Mats on these art advertisements are furnished free.

**Gladys Brockwell in Strong Crook Story.**

"Pitfalls of a Big City," announced as the current Gladys Brockwell feature, is declared to be the greatest picture of Miss Brockwell's career. It is a crook story, with its scenes laid in the underworld of a typical big city, and it relates the struggles of a girl who has reformed to stay reformed. Persons who have seen the picture at private screenings declare it is remarkable for its strong human appeal, its powerful situations and the logical development of a girl's character.

Supporting Miss Brockwell are William Scott, William Sheer, Neva Gerber, Al Fremont, Ashton Dearholt and Janis Wilson. The picture was made from an original story by Bennet R. Cohen.

**Begin Work on "The Social Pirate."**

"The Social Pirate" is the title of the photoplay selected by World Pictures as the vehicle for June Elvidge which will be among the June releases of this company. The story was written by E. Forst, the scenario was contributed by Wallace C. Clifton, under the supervision of Charles Sarver, scenario editor of the World company. Dell Henderson will direct the picture which will be made at the World Studio at Fort Lee. The cast includes Arthur Ashley. George MacQuarrie, Ned Sparks, Mrs. Stuart Robson, May Hopkins, and Philip Van Loan.

**To Identify Pathe Serial Publicity.**

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has announced that hereafter all advertising and publicity matter on serial productions distributed by the Pathe organization will bear the words, "A Pathe Serial."

This plan has been decided upon as a means of giving the exhibitor the greatest possible advantage to be derived from the fact that the serial he is showing in his theatre is of Pathe standard and bears the approval of the House of Pathe.

**Sold Two Power's 6B to the Shenandoah.**

George Dobson, of the St. Louis Theatre Supply Company, is eternally on the job. He reports that he got to the Shenandoah Theatre, of St. Louis, and sold them two 6B cameragraphs.

## Mix Popularity Grows Each Successive Release

THE release last week of Tom Mix's fifth Fox victory picture, "Fighting for Gold," centered attention on the great strides which this Western star has made in public esteem this season. Mix ranks as one of the most popular stars making his type of picture, and the high standard of each of his successive productions has brought him in a peculiar position in the eyes of exhibitors.

Already, it is said, reports are coming in that "Fighting for Gold" will prove an even bigger success than "Hell Roarin' Reform," Mix's last picture. It has more thrills and the stunts that Mix performs never have been done by anybody.

"One of the remarkable things about Mix," said a Fox official, "is that each of his pictures seems better than the one that preceded it. It is rare that a film star can ring the bell on every picture, and the better the stars and the bigger their reputations the more noticeable is any falling off in merit. Mix has been uniformly excellent from his first picture, and his reputation is based on good solid achievement.

"It is worthy of note also that Mix is a box office attraction who appeals not only to men, but to women. The romance and love interest woven into his plays make them assured successes with women film fans.

"Plans are being formulated now that will give Tom Mix even greater scope for the exercise of his talents. Just what these plans are it is not possible to state at this time, but exhibitors who think that Tom Mix is the livest drawing card in the market will find their conviction amply justified."

**Washington Likes "Made In America."**

Great interest is being shown by patrons of Loew's Palace Theatre in Washington in "Made in America," the Ashlay Miller patriotic series distributed by the W. W. Hodkinson Corporation. Many people who missed the opening episodes have been so interested in the making of the American soldier, as depicted in the series, that they have inquired where they could see the first reels. Exhibitors throughout the country booking the film, which was produced with the co-operation of the Government, have expressed similar satisfaction.

**We Have with Us Alice Joyce and Maurice Costello in "The Cambric Mask."**
This production sees Costello, old-time Vitagraph favorite, on his home screen once more.

## Amusing Plot Forms Basis of New Hamilton Comedy

IT'S a case of trading hearts in Hale Hamilton's "After His Own Heart," now under production at the Metro studios in Hollywood. In the picture, Thomas Wentworth Duncan (played by Hale Hamilton) bargains with his heart for a price. It is wanted by a rich old fellow who thinks if he had a youthful heart it would restore his juvenile spryness. Thomas Wentworth Duncan is all ready to submit to an operation for the removal of his cardiac organ, when something happens.

Just what happens is the basis of the roaring comedy plot of this picture made into a scenario from the four-part magazine story of Ben Ames Williams by A. S. LeVino, of the Metro scenario staff.

Harry L. Franklin is directing the piece. Naomi Childers is Hamilton's leading woman, and the cast also includes Herbert Pryor, Harry Carter and Frank Hayes.

**Helen Weir Casted for Rothapfel Comedy.**

Helen Weir, who will be remembered for her portrayal of "Jennie" opposite David Warfield in "The Music Master," has a prominent role in Samuel L. Rothapfel's comedy production for the first Rothapfel Unit Program. A title for the comedy has not been announced. George V. Hobart, the playwright, wrote the script from a suggestion offered by Mr. Rothapfel. Wally Van directed, with Mr. Rothapfel supervising production.

**Editing Julian's, "The Fire Flingers."**

"The Fire Flingers," Rupert Julian's forthcoming Universal production is now being cut and edited at Universal City under the supervision of Frank Lawrence. Adapted from the magazine story by William J. Neidig, "The Fire Flingers" will be seen on the screen in about six reels and Mr. Julian will be seen in a dual role. In addition the versatile Julian has directed the filming of the story. It is expected that the picture will be released early in May.

**Show First Episodes of Corbett Serial.**

Under the direction of James W. Horne, James J. Corbett, Universal's new serial star, has begun work on the ninth episode of his initial serial, "The Midnight Man," which will be released shortly.

The first two episodes of the Corbett serial were shown to Universal executives March 22 in the home office projection room, and proving advance reports from the Pacific Coast to the effect that Corbett was a true serial discovery. The mastery of boxing which made Corbett champion boxer of the world is very evident in the opening chapters.

**It Got in Earle Williams' Blood.**

That Earle Williams, the Vitagraph star, has been bitten by the serial thriller germ is evident in "The Usurper." In the early part of this picture he plays the part of a ranchman, and he calmly saves his leading woman, Louise Lovely, from the perilous side of a cliff by throwing a lariat over her and pulling her up the side of the precipice to safety.

This Western atmosphere serves but as a prologue to the story, the main action of which takes place in the homes of aristocracy.

"The Usurper" was directed by James Young.

**Boosts "Our Teddy" with Mail Campaign.**

J. L. Parks, manager of the Seelye Theatre, Abilene, Kan., supplemented his newspaper advertisements for "Our Teddy," the McClure authorized Roosevelt picture, by mailing personal letters about the film to prominent people in Abilene and vicinity. The letter emphasizing the fact that this picture portrays the life of Roosevelt in "an interesting and graphic manner," and that, by Colonel Roosevelt's direction, the royalties are to be donated to the Red Cross. It was found a most effective means of interesting the people with influence in the community in the Roosevelt picture.

**Blue Coat for "Big Bill" Russell.**

"Brass Buttons" is the fifth picture in the series of William Russell Productions made for the American Film Company, Inc. Russell has a breezy, active role in the part of a wealthy New Yorker who dons a cop's uniform in order to scrape acquaintance with a pretty girl, glimpsed on Fifth avenue and followed to her home.

The picture is down for release March 30. Eileen Percy is the fair charmer and Henry King the director.

## "The Silver Girl" To Be Released by Pathe April 8

EDWARD PEPLE, author of the Broadway success, "The Silver Girl," has declared that the screen version, starring Frank Keenan, released April 8 by Pathe as an Extra Selected Star Photoplay, is the best adaptation of all of his stage productions thus far given to the screen. Technical reviewers have pronounced it a big production in craftsmanship and in emotional appeal.

Mr. Keenan, himself, who has to his credit a long succession of master-portraits of the stage and the screen, says he considers Jefferson Hunter, the Nevada miner, the biggest of all his creations.

It is an unusual love story, full of dramatic intensity and quiet suspense; and the big climax grips the beholder.

The story deals with the love of a man well on in years and a friendless girl. After years of unrelenting toil in the waste places of Nevada, Hunter finds himself a millionaire. Unwillingly bringing his young wife into the swirl of New York life, he almost loses his silver girl. But with eyes opened at last, the wife sees clearly the snares and pitfalls of society and decides that the best place is by her husband's side in Nevada.

The story is interpreted by a specially selected cast which includes as Mr. Keenan's principal support, Catherine Adams.

## Notable Cast for Farrar in "The Stronger Vow"

A NOTABLE cast surrounds Geraldine Farrar in "The Stronger Vow," her newest Goldwyn picture, set for release April 27. As in her previous Goldwyn productions, Milton Sills is the diva's leading man.

Tom Santschi is once more seen in a part commensurate with his ability. He has the part of the villain.

John Davidson is making his first appearance as a Goldwyn player in a role admirably fitted to his talents.

An important role in the picture is in the capable hands of Hassard Short.

Kate Lester, high in the estimation of motion picture devotees for her grand dame characterizations, also is well cast in the new Farrar production.

**Starts Work on "The Dark Star."**

Marion Davies has begun work in the Paragon studio on "The Dark Star," a screen version of the novel by Robert W. Chambers. The entire Paragon studio has been put in shape for the use of Miss Davies and her company, and they have been working there this week both night and day to make up for time which was lost while the story was being selected, and while Miss Davies was ill. Allan Dwan is the director. The cast includes Herman Kerry, Matt Moore, Dorothy Green, Fred Hearn, George Cooper, Arthur Earle, Ward Crane.

**Select Next Subject for Emmy Wehlen.**

Emmy Wehlen, Metro's star, began her first picture at the new Metro studios in Hollywood on Friday, March 7. Her new starring vehicle is "The Amateur Adventuress," which appeared in a monthly magazine as a short story from the pen of Thomas Edgelow, and was made into a scenario by Luther A. Reed of the Metro scenario staff. It is a breezy comedy romance, peopled with interesting types of humanity. Henry Otto is directing the production.

**Judson's Novel for Bessie Barriscale.**

Bessie Barriscale, starring in B. B. Features, released through Exhibitors Mutual, is a firm believer that the best motion pictures are made from book stories. As an example of her faith in this theory, Miss Barriscale has just announced the purchase of the screen rights to Jean Judson's novel, "Beckoning Roads."

# Among Independent Producers

Conducted by C. S. SEWELL

## First Christie Special Announced for April 20

THE first of the Christie two-reel special comedies, "Sally's Blighted Career," has been completed, and will be released April 20, bookings to be made through the independent exchanges handling the Christie one-reel comedies.

In addition to bringing Fay Tincher back to screen comedy, this production introduces a special cast, including Molly Malone, Patricia Palmer, Harry Depp, Marjorie Payne, Helen Darling and others.

In this first special, Mr. Christie has attempted to define his idea of screen comedy by producing features in two reels and presenting pictures of real people in humorous but not exaggerated situations, letting the plot thread its way into fact farce, with now and then an incident which in motion pictures is termed "hokum."

The scenario of "Sally's Blighted Career" was written by W. Scott Darling from Walter Graham's original story. Mr. Christie was assisted in cutting and titling by Mr. Darling, who has been added to the Christie forces.

The story of "Sally's Blighted Career" presents Fay Tincher as a country girl who at a choir festival is kidded by traveling show people into believing that she has a grand opera career. The twist to the story of the ambitious girl going to the city and getting into the chorus comes when she proves to be a "boob," gets ejected from the theatre and is brought back to the cows and chickens far from Broadway.

In presenting the first two-reel special, the Christie firm has prepared many forms of exhibitors' aids. Among these are art lithographs from drawings done by E. G. Klein, a Los Angeles artist; music scores, which will give for the first time synchronized musical accompaniments for the showing of the comedy, and a house organ issued monthly, a large part of which will be devoted to illustrative material which can be used in advertising the showing of the Christie specials.

**Pioneer Offers "Virtuous Sinners."**

Announcement is made by the Pioneer Film Corporation that it has secured the dramatic production, "Virtuous Sinners." This picture deals with the two extremes of society, the Four Hundred and the Underworld, and will be distributed on the state rights market. It was directed by Emmet J. Flynn, and features Wanda Hawley, supported by Norman Kerry and a competent cast.

## Edouarde to Direct at Premiere of S-L Picture

ARTHUR H. SAWYER and Herbert Lubin announce that Carl Edouarde has been secured to compose the musical setting for "Virtuous Men." Mr. Edouarde is a well known musician, for the past two years having been conductor of the symphony orchestra of the Strand Theatre, New York. He will compose an original musical setting for the presentation of "Virtuous Men," to be held at the Fulton Theatre on Sunday evening, April 6. In collaboration with Ralph Ince, who directed the picture, Edouarde will carry out many unique ideas in the music. A symphony orchestra composed of twenty pieces has been engaged for the occasion. In addition to playing for the picture these artists will render a specially selected overture. Mr. Edouarde, himself, will conduct the orchestra.

Exhibitors throughout the country will be enabled to take advantage of this original musical setting, as it will be supplied in modified form for use in connection with the picture.

## Dalton Appears in Person with His "Beyond the Law"

DURING the week commencing April 6, Emmett Dalton will appear in person at Fox Academy of Music, New York, in connection with his latest production, "Beyond the Law," in which he is the featured player. Following this engagement, Mr. Dalton will also make

**Emmett Dalton**

Appearing in person with his picture, "Beyond the Law."

personal appearances at a number of moving picture theatres in nearby territory, including the Savoy, at Newark; Amsterdam Opera House, Amsterdam, N. Y., and United States Theatre, Paterson, N. J., in the order named. He also contemplates appearing in a number of other houses as soon as necessary arrangements are made.

"Beyond the Law" is being handled in New York territory by the recently formed Aywon Film Corporation, of which Nathan Hirsh, formerly of the Pioneer Film Corporation, is president and general manager.

In New Jersey and upper New York State, Nathan Hirsh says the bookings on "Beyond the Law" and "Once to Every Man" are being made rapidly, the attractions proving excellent from the box office, as well as the entertainment, point of view.

Domestic territory is selling fast on the Security series of features which the Aywon Company is releasing, and buyers for foreign markets have signed contracts covering the entire foreign rights.

## First Texas Guinan Is Completed by Frohman

ADVICES from the West Coast studio of the Frohman Amusement Corporation announce the first of the two-reel Texas Guinan subjects, "South of Santa Fe," has been completed, and the second, "The She Wolf," is well on its way.

"South of Santa Fe" was written especially for Miss Guinan, and is said to embrace a new departure from the commonly accepted character of Western dramas. The picture is on the theme that in the West a woman can be the equal of any man, and her life is along the same lines as those of the opposite sex; and, living next to nature, she encounters the same difficulties, yet maintains the exclusiveness and the delicacy of her sex.

In order to maintain the standard set and in keeping with published statements that the Texas Guinan two-reel Westerns will be special features, William L. Sherrill, president of the Frohman Amusement Company, has been at Los Angeles to personally supervise the inauguration of his West Coast company and to oversee the making of the first two productions.

## "Virtuous Men" Is Said to Be a Real Melodrama

IN substantiation of their assertion that "Virtuous Men" is one of the biggest melodramas of the screen, Arthur H. Sawyer and Herbert Lubin point out some of the dramatic moments in the play. Particular stress is laid on the situations in which E. K. Lincoln, Clara Joel and Robert W. Cummings figure.

Mr. Sawyer says, "In one of these scenes Lincoln, in the role of Bob Stokes, is lured to the apartment of Marcia Fontaine, interpreted by Clara Joe. Here he finds himself trapped through the cunning of Brummon, acted by Cummings. Facing death with his back against the wall, Lincoln has to fight his way through. This situation is tense, finishing with a dramatic climax entirely unlooked for. In another scene, Lincoln holds at bay an enraged mob of workers. Forceful in action, and charged with dramatic possibilities, these are but two of the melodramatic situations which occur in 'Virtuous Men.'

"Director Ralph Ince succeeded in having E. K. Lincoln and his supporting cast enact these scenes so as to make them natural and realistic, avoiding the staginess some times found in screen melodramas. Ince has kept all of these situations logical, infusing that peculiar something which differentiates the real from the make believe."

**Bromberg Buys Neal Hart Rights.**

A. C. Bromberg, vice-president of the Southeastern Picture Corporation, of Atlanta, closed a deal this week with Arrow Film Corporation whereby he acquires the rights for several Southern states to the Western feature, "When the Desert Smiled," starring Neal Hart.

This picture is the first of a series of pictures that Neal Hart will make for Arrow Film Corporation.

# Zion Film Advances Date on Showing of "Khavah"

COINCIDENT with the announcement last week that a private showing of the first Sholom Aleichem picture, "Khavah," direction of Charles E. Davenport, would be given about April 15, prominent exhibitors and state rights buyers interested in the production prevailed upon the officials of the Zion Films, Inc., for an earlier showing. They declare that the booking possibilities of the picture would be greatly enhanced if it were possible to release the film in time for the Jewish Easter holidays.

In accordance with this suggestion, Director Davenport is rushing work on the assembling and cutting of the picture. Nat Dorfman, a local newspaperman, will edit the film and write the titles.

"Khavah" is a story of Jewish life in Russia, and is said to tell a simple humane narrative that grips, and to be replete with dramatic and humorous moments characteristic of Sholom Aleichem, who has been called the Jewish Mark Twain. Alice Hastings is the star of the picture, and is supported by Giacomo Masuroff and Alex Tenenholtz.

## Ivan Abramson on Trip Closes Many Big Deals

WHAT started out to be in the nature of a vacation trip for Ivan Abramson, director general of the Graphic Film Corporation, is announced as having developed into one of the most successful trips ever made by a film man.

On March 6, Mr. Abramson left New York, and on his first stop, Philadelphia, sold to the Superior Film Exchange rights to "Ashes of Love" and "The Echo of Youth" for eastern Pennsylvania and southern New Jersey. Proceeding to Pittsburgh, he closed with Mark Schoenfield for the same productions for western Pennsylvania and West Virginia, and on his next stop, Chicago, made a contract with Frank Zambreno, of Unity Photoplays, for rights on "When Men Betray" and "The Echo of Youth" for Illinois, Indiana and southern Wisconsin.

Mr. Abramson next went to St. Louis, where he sold "When Men Betray" to the Grand Central Film Company for Missouri, and from there he went to Minneapolis and closed with the First National Exhibitors' Exchange of the Northwest for the same production for Minnesota, North and South Dakota and southern Wisconsin.

## "The White Heather" Has Unique Underwater Scenes

THERE are said to be a number of unique features to Maurice Tourneur's latest picture, "The White Heather," not the least of which are the scenes taken at the bottom of the ocean, and which provide the big punch of the melodrama. These scenes were taken by Mr. Tourneur off San Pedro Harbor by means of the invention of the Williamson brothers, which makes sub-sea photography possible. This invention, utilized so successfully in "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye," has been still further developed by the Williamsons and utilized off the California coast. The results are said to be startling.

"The White Heather" is said to be the first instance of a motion picture being actually directed on the ocean floor. Mr. Tourneur donned a deep-sea diver's suit and directed his players at the bottom of the sea by means of signals.

Not only is "The White Heather" said to possess greater punch than Mr. Tourneur's melodramatic screen hit of last season, "Sporting Life," but it possesses greater and broader appeal, and to tell a story not only of interest to men, but to women as well. It lies far from the world of sports, the romance being one of the Scotch highlands and the sea. It is a story of contrasts revolving between the Scotch nobility and the London underworld. There are scenes of natural beauty among the sheep herders of the uplands in contrast to the grim studies of night life in the London streets.

Mr. Tourneur, in following his theory of obtaining a well balanced cast rather than a star, has surrounded himself with an able company, including little Ben Alexander, the boy whose excellent screen work in "Hearts of the World" and "The Turn of the Road" is well known.

Mr. Tourneur is announced as having discovered a pretty and able actress in Mabel Ballin, and the other members of the cast include H. E. Herbert, Jack Gilbert, Ralph Graves and Spottiswood Aitken.

The releasing arrangements for "The White Heather" will shortly be announced by Mr. Tourneur's New York representatives, Hiller and Wilk, Inc.

## Arrow Announces Sales

ARROW FILM CORPORATION announces the following sales:

Thirty-two Unique Comedies for New York City and northern New Jersey to H. Maienthau, Special Attractions Company, 145 West 45th street, New York. To S. & S. Film and Supply Company, Pittsburgh, "When the Desert Smiled," starring Neal Hart, and "The Mysterious Mr. Browning," starring Walter Miller, Paul Panzer and Edna Maison. "When the Desert Smiled," to the Southeastern Pictures Corporation for North and South Carolina, Georgia, Florida and Alabama. "The Demon's Shadow," reissue serial, to Specialty Film Company, Dallas, for Mexico.

## Much Interest Aroused in S-L Trade Showing

THE announcement made last week that "Virtuous Men" would be shown on Sunday evening, April 6, at the Fulton Theatre is said to have aroused great interest. Messrs. Sawyer and Lubin announce that over 1,500 requests have been received for tickets. The Sun Shipbuilding Company, of Chester, Pa., through whose courtesy many exclusive scenes were taken for "Virtuous Men," will send a delegation of twenty in a special train headed by J. R. Pew, president of the organization, and J. Leonard Mason, business manager. Many notables of the film industry and the theatrical profession have also signified their intention to be present.

Under the direction of Thomas Auburn an original stage setting has been designed into which the opening scenes of the production will be skilfully merged. In order that every one of the spectators may see this picture the seating arrangements have been revised so as to give a perfect view of the screen from all parts of the house.

**Barring Everyone Else—**
This is Gale Henry, the whirlwind of Bull's-Eye Comedies.

### Initial Gale Henry Comedy Titled.

The first Gale Henry comedy to be distributed by Bulls Eye Film Corporation will be titled "A Wild Woman," and will be released on April 21. It will be in two reels, and is said to be filled with slapstick comedy calculated solely to amuse, and will present Miss Henry in the kind of characterizations for which she is already well known.

The Gale Henry comedies are being directed by Bruno Becker, and one will be released every two weeks.

## Weekly Topical for Boys Offered on State Rights

JUVENILE PHOTOPLAY DISTRIBUTORS, INC., a newly formed company, with headquarters at 729 Seventh avenue, New York, announce a new weekly topical educational picture to be known as "Boy's Life Screen Review." It is edited by Jack Cohn, who has been employed with the Universal Film Manufacturing Company as editor of the Universal news reels and Screen Magazine.

Boys Life Screen Review is the first offering of the Boys Life Productions, who are the authorized producers of motion pictures for the Boy Scouts of America, which is said to have 16,250 troops of boys with a membership of 500,000 in the United States. A. D. V. Story is president of the new company, and Jack Cohn is the production manager.

This new screen offering is announced as a weekly topical of interest to boys and girls from seven to seventy years of age. Seven territories for the Boys Life pictures have been disposed of already by the Juvenile Photoplay Distributors, which will specialize in motion pictures for juveniles, and is composed of William Stoermer and Samuel Matthews, of the Photoplay Trading Company, in addition to Messrs. Storey, Cohn and others.

## Unique Ideas Introduced in "Virtuous Men" Titles

SPECIAL care has been taken to embellish the story of "Virtuous Men" with subtitles of an unusual nature. Arthur H. Sawyer and Herbert Lubin have endeavored, both as regards illustrations and wording, to inject original ideas. An unusual main title introducing Director Ralph Ince, E. K. Lincoln, the star, and certain members of the cast has been prepared from original crayon drawings made under the supervision of Ernest Stern.

Throughout the picture illustrated subtitles have been introduced only where they interpret the action or to serve the purposes of decoration. They have all been executed by poster and magazine artists. The pictorial backgrounds are said to have been skilfully merged with the continuity of the story.

The wording of the subtitles is the work of Bert Ennis and Arthur H. Sawyer, and are announced to have been written so as to arouse and hold the interest; and the dramatic elements to have been lightened by the use of comedy titles written in colloquial style. A style of hand-lettering new to screen productions will be introduced. It is said the lettering is very artistic.

**Blumenthal Sails to Book Serial.**

Ben Blumenthal, president of the Export & Import Film Company, visited Oliver Films, Inc., recently just before sailing for Europe to conclude the negotiations for the sale abroad of "The Carter Case," a Craig Kennedy serial. He is enthusiastic over the reception of this release throughout the world.

Foreign buyers are said to be contracting for "The Carter Case" at prices which surpass those thus far obtained for serial production, and, on the strength of "The Carter Case," are contracting for future Oliver Films productions which, it is contemplated, will be released in May and September. The prices paid by the foreign buyers are announced as on a par with "The Carter Case" prices.

## "The Carter Case" Booked Heavily Around New York

FOLLOWING the successful launching of "The Carter Case," a Craig Kennedy serial in which Herbert Rawlinson and Margaret March appear as costars in the film version by Arthur B. Reeve and John W. Grey of the former's well known scientific detective stories, exchange men report bookings of this episode photoplay by a large number of exhibitors in their respective territories, bearing out their judgment of the production as a box office attraction.

In Greater New York sixty-nine theatres have already acquired "The Carter Case" as a regular weekly feature on their bills. Approximately the same number of houses have booked the serial in the smaller towns throughout the state, while even heavier bookings are reported by the other exchanges in the towns within their respective territories.

Advance bookings in the New England States are said to indicate an extra heavy number of bookings in that territory. In view of the fact that no trade showing has as yet taken place there, Mr. Samuel Grand has arranged to hold a specially arranged presentation at the Fenway Theatre in Boston on April 1, and to which New England exhibitors have been invited. Mr. Grand looks forward to record breaking bookings as a result of his private exhibition.

Heavy sales of "The Carter Case" in foreign countries has also been made, which would indicate the universal appeal of this scientific detective photoplay and the world-wide renown of "Craig Kennedy." The serial has been sold for the following South American countries: Uruguay, Paraguay, Argentina, Chile, Cuba, Porto Rico and San Domingo. The Far Eastern countries have closed deals which will bring "The Carter Case" into British India, the Dutch East Indies, the Straits Settlements, China, Japan and the Philippine Islands. In Europe the United Kingdom was first to contract bookings, while continental countries are about to sign up.

A large number of theatres in Greater New York and New York State and northern New Jersey are already showing the serial. The bookings were made by the Pioneer Film Exchange, which is located at 130 West 46th street, New York.

**Beautiful Girls in Billy West Film.**

The Bulls Eye Film Corporation announces that in the forthcoming Billy West comedy entitled "Flirts," which will be released in the near future, the comedian is surrounded by one of the most attractive bevies of beautiful girls ever seen in a motion picture. The studio at Hollywood is said to have been besieged by beautiful girls when it was announced that this type was desired in large quantities, and the resulting picture is said to show the pick of the flock of the California film colony. Milton L. Cohen, president of Bulls Eye, also claims that aside from the attractive girls it is one of the very best pictures in which Billy West has appeared.

## First Territorial Feature, "The Prodigal Wife"

THE Territorial Sales Corporation has purchased from Screencraft Pictures, "The Prodigal Wife," for the United States and Canada. This is the first big feature to be bought by Territorial Sales, and a number of others will follow shortly. At present this company is preparing to place on the state rights market the first three of the new series of Jester comedies.

"The Prodigal Wife" was produced from "Flaming Ramparts," a story by Edith Barnard Delano. Mary Boland and Lucy Cotton are the featured players. The plot deals with the rebirth of a woman's soul through love.

Some territory has already been sold, but the following districts are still open: Ohio, Kentucky, Michigan, Missouri, Kansas, Nebraska, Iowa, Oklahoma, Minnesota, Wisconsin, North and South Dakota, Maryland, Delaware, District of Columbia, Colorado, New Mexico, Utah, Wyoming, Idaho, Alaska, Washington, Oregon, Montana, Virginia and North Carolina, and the entire Canadian territory.

In the cast of "The Prodigal Wife," in addition to Lucy Cotton and Mary Boland, are Raymond Bloomer, Alfred Keppler, Harris Gordon, Vincent Coleman and Mrs. Stuart Robson.

Frank Reicher, who directed "The Prodigal Wife," well known as an actor and stage director, graduated into the screen world following his staging of Sothern and Marlowe plays. He was for a long time with Famous Players, for whom he directed many productions. Blanche Sweet pictures were made under his supervision. Subsequently, Mr. Reicher was for some time with Metro forces.

Territorial Sales expect to begin selling operations next week, having received a number of applications for franchises on the Jester comedies. None will be disposed of, however, until after next week.

A full line of advertising and exploitation material is now being arranged on the Jesters, which it is said will be the most complete ever issued on any series of comedies.

## Frohman Picture Does Not Violate Anti-Fight Laws

ACCORDING to a statement from the Frohman Amusement Corporation, a condition recently arose that for a time threatened to prevent the showing of "Once to Every Man" in certain sections of the country. However, this matter has been settled, and the production may be shown throughout the United States.

Several states have laws against the showing of motion pictures of prize fights, and the question arose as to whether such scenes, when occurring in photoplays of the nature of the Frohman production, violated the statutes. The attorney generals of these states have been consulted by the Frohman Amusement Corporation, which now advises that its contention that fictional photoplays embracing a prize fight do not come within the provisions of the statute and are not a violation of it has been upheld in each instance.

## Rosenberg Visits New York, Announces Two Big Deals

MR. ROSENBERG, president of the De Luxe Feature Film Company, Seattle, who is at present in New York on a business trip, announces he has secured rights to "Mickey" for twelve states—Washington, Oregon, Idaho, Montana, Minnesota, North Dakota and South Dakota, also Mississippi, Louisiana, Texas, Oklahoma and Arkansas.

The northwestern states are being handled by Mr. Rosenberg from his Seattle office, and he reports heavy bookings and excellent business in all sections. Arrangements have been concluded by which the five southern states will be handled from Sol L. Lesser's Chicago office, at 1203 City Hall Square Building, Chicago.

Mr. Rosenberg also reports the purchase of territory on "Yankee Doodle in Berlin," the Mack Sennett feature comedy handled by Hiram Abrams, for Washington, Oregon, Idaho and Montana. This deal does not affect Sol Lesser's arrangement for the United States and Canadian rights on this film, which covers all the remainder of the territory; Mr. Rosenberg having secured his territory before the Lesser deal was made.

During his stay in this city, which will be for several days, Mr. Rosenberg is busily engaged in viewing films and expects to secure additional attractions for his territory.

**Books Vitagraph's Larry Semon Comedies.**

Denver's new America Theatre has booked Vitagraph's Larry Semon comedies beginning with "Well, I'll Be ——!" and these two-reel laugh fests of Vitagraph's inimitable comedian will be featured at the America regularly each month as they are released.

**Upper Part of Artistic Six-Sheet for "The Eternal Penalty."**
Christine Mayo and Henry Kolker are featured in this Security Series picture released by Aywon Film.

# Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

## Sidelights and Reflections

NEIGHBOR MASON, of the Exhibitors' Trade Review, having devoted nearly a column on the editorial page of that enterprising journal to answering the article which appeared in this department taking exception to some of the points in his "The Public vs. The Critics" editorial, a reply to Mr. Mason's answer will be published in our next issue. The matter under discussion seems of real importance to the entire industry and an exchange of ideas may prove of value. At any rate, the reply overflowed this column.

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A star, a press agent, an interviewer and the conductor of this department sat in a pleasant room, overlooking Central Park the other day and gave their views as to how the public regarded a picture in which the star did not have the best part. The discussion was brought about by a lady who is accustomed to seeing her name in electric lights in front of the moving picture houses throughout the land, frankly admitting that her leading man's part in a story she is to do, is better than hers.

"But," she added, "I'm sure the public doesn't mind, if they are interested in the picture; and it is much better to have the star's part secondary if changing it will weaken the story."

The interviewer agreed with the star and the press agent was sure that both ladies were right.

As this opinion did not entirely coincide with the writer's views, as expressed in this column last week he said so, and the showmanship angle was applied to the matter. Further argument brought out the following conditions as having a bearing on the subject:

The public would unquestionably rather see the star in a secondary part in a good story than to see her in a star part in a weak story.

But: Showmanship demands that she have a star part in a good story and is not overshadowed by her leading man. The difficulty of obtaining such stories was admitted; also the necessity for the exhibitor to make the best of the best pictures he is able to book. But it was also admitted that the exhibitor always seeks to capitalize the star's name and reputation for his own profit, and plays her up strong in all his advertising; that the public are led to believe the star has the best part in the picture; that she will appear to better advantage if she have the best part and it will make the public all the more eager to see her in her next picture.

To put it concisely: The better the story, the better the star and the better the star's part, the bigger the exhibitor's bankroll. WEITZEL.

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The Scar (World).
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Three Men and a Girl (Paramount).
The Sheriff's Son (Paramount).
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Marie, Ltd. (Select).
The Unknown Quantity (Vitagraph).
The Amateur Liar (Paramount-Drew).
Hearts Asleep (Exhibitors Mutual).
Whitewashed Walls (Exhibitors Mutual).
Pettigrew's Girl (Paramount).
Fit to Win (Public Health).
A Regular Fellow (Triangle).
Good Gracious Annabelle (Paramount).
The Intrusion of Isabel (Pathe-American).
Tiger's Trail (Pathe).
Your Wife and Mine (Tyrad).
The Exquisite Thief (Universal).


## "Fighting for Gold"

**Tom Mix in Fox Film Pictures Man Whom Nothing Can Daunt.**

Reviewed by Hanford C. Judson.

A LOVE story in a western background is told by the new Fox film, "Fighting for Gold," five parts, with a rough and ready vigor that will very likely hit the mood of the spectator acceptably. The hero, played by Tom Mix, is both dauntless and generous. He calls himself a roughneck, but was once a gentleman and never forgets it. Teddy Sampson makes a pleasing heroine for him to win. The backgrounds are interesting, and there are plenty of incidents such as a dash down a hillside so steep that a bear had to negotiate it head-over-heels, and a gallop by the hero after a runaway horse with the heroine in a wagon. It is not a markedly dramatic picture, but holds well all the way.

**Cast.**

Jack Kilmeny.....Tom Mix
Moya.....Teddy Sampson
Jim Bleyer.....Sid Jordan
Curly Brandon.....Jack Nelson
Bobyan Verinder.....H. Lounsdale
Lord Farquar.....Robert Dunbar
Lady Farquar.....Hattie Buskirk
Sheriff.....Frank Clark
Pansy.....Lucille Young

Story by William Macleod Raine.
Scenario by Charles Kenyon.
Directed by Edward J. LeSaint.

**The Story.**

Jack Kilmeny, son of an English gentleman, has taken with his partner, Curley Brandon, a valuable claim. A rapacious mining company covets the mine. One day while Curley is drunk, Jack stands off four men sent to kill him and seize his property.

The proprietor of the company is an English lord, and he comes with some friends, among whom is Moya, a pretty young girl, to visit his holdings. While the party is at lunch by the roadside, the horses run away and the girl in the wagon is in danger. Jack on a hill-top sees this and after a wild gallop rescues her by snatching her out of the wagon.

A few days later while a rodeo is in progress, Jack's partner lets himself be persuaded by a woman to waylay and rob a man. He is dressed in Jack's coat, has his horse, and is taken for Jack. In the meantime Jack has had another meeting with the girl who discovers that he is her third cousin and invites him to dinner. The sheriff comes for him. To escape being handcuffed, he makes an exciting get-away.

Jack finds Curley, gets the money, comes back to the sheriff and gives himself up, but is permitted to go to his claim that has been jumped by two ruffians. The girl also goes to the claim for help and is captured. Jack breaks in and there's a fight. He is saved by Curley who is then mortally wounded. The sheriff comes and Curley confesses. Jack and Moya are left alone with each other.

**Program and Advertising Phrases:** While He Called Himself a Roughneck, He Proved to Be a Gentleman as Well When Beauty Was in Danger.

Tom Mix, Hard Riding, Hard Hitting, Western Star Performs Hair Raising Stunts in Latest Picture.

The Hero "Fighting for Gold" Not Only Succeeds in This, But Triumphs at the Game of Love as Well.

A Dauntless Dare-Devil Hero, a Fearless Fascinating Heroine, and a Funny Fuzzy Bear Provide Thrills and Laughs in "Fighting for Gold."

He Mined for Gold, But Found a Greater Treasure—Love.

**Advertising Angles:** Play up the star and announce this as a typical Mix story with plenty of hard riding, savage fighting and no little humor. Play up the rescue of the girl from the runaway, hammering away upon the generally reckless doings of the star.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released March 30.

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## "The Scar"

**Five-Reel World-Picture Features Kitty Gordon In Story of Emotional Type.**

Reviewed by Robert C. McElravy.

IN this five-reel picture, entitled "The Scar," Kitty Gordon appears as a full-fledged courtesan, who runs the gamut of several love affairs with different men, one of whom she sends to prison by perjuring herself on the witness stand, and another to death from drowning after he had lost his fortune in her gaming house. Cora herself, the character portrayed by Miss Gordon, loses her mind at the last and is confined in an asylum as the story closes.

The subject is one of the erotic, emotional sort, as will be seen from the

above. But it is one that will carry strong entertainment value to certain spectators, who have a liking for highly-seasoned love stories. The role of the courtesan is ably portrayed and must be regarded as an improvement over the vampire characterizations of the recent past, since there are none of the prolonged, passionate love scenes that robbed many such subjects of any semblance of reality. The development of this picture is in the narrative style, rather than the dramatic, but Cora is made to seem real.

Irving Cummings plays the part of George Reynolds, one of Cora's lovers, in pleasing fashion. The role is one that carries quite as much interest as that of the star herself.

**Cast.**

Cora.....Kitty Gordon
George Reynolds.....Irving Cummings
Mrs. Reynolds.....Jennie Ellison
Hastings.....Eric Mayne
Cavanaugh.....Charles Dungan
Thaddeus Tabor.....Frank Farrington
Frances.....Ruth Findlay
Valdez.....Paul Doucet
Caryl Haskill.....David Herblin
Willard.....Herbert Bradshaw
Cora's maid.....Amelia Barleon

Adapted by Hamilton Smith
Photographed by Lucien Tainguy

**The Story.**

Cora is a Spanish adventuress living in Latin America, who regards men as playthings. She has just broken off an affair with a Spaniard named Valdez, when George Reynolds comes into her life. Reynolds saves her from the last desperate efforts of Valdez to hold her affections, but in doing so the hero finds himself facing a challenge for a duel. The duel is fought, with Reynolds emerging as the victor, and he proceeds to take Cora with him to the United States.

He establishes Cora in a snug home, where he visits her frequently. But Cora soon tires of this and seeks another, the man in this case being Caryl Haskill, a friend of the hero. Reynolds becomes suspicious and in a struggle with Cora a revolver is accidentally discharged, severely wounding her.

Cora testifies on the witness stand that Reynolds had attempted to kill her, and he is sent to prison for a term of not less than five years. She carries her revenge further and visits the prison gang, at road work, and taunts him openly.

Years pass and Cora opens a gambling house in New York. Here Caryl Haskill loses his fortune and then drowns himself, after she has cast him off. Reynolds reappears, after his release from prison. He marries a young girl and later meets Cora, who again attempts unsuccessfully to ruin him. She herself loses her mind and is confined in an asylum.

**Program and Advertising Phrases:** She Treated Men as Playthings, But Fate Punished Her in a Fitting Manner.

By Means of the Scar on Her Shoulder and Perjured Testimony She Sent Him to Prison; Later She Sought Unsuccessfully to Win Back the Love She Had Thrown Away.

Absorbing Drama of a Woman Who Valued Love so Slightly That She Sent one Man to Prison, Another to Death by Drowning and Ruined a Third Financially.

She Gloated Over His Downfall But Later Begged for His Love Which Had Been Won by Another.

**Advertising Angles:** Centre most of your advertising on the star, but connect her with the vivid part she plays in this picture. Get them interested in the character rather than in the story, and the story will follow that interest. In all of your advertising play up the personality of Cora and tell your readers that they can imagine what Kitty Gordon can do with such a splendid vehicle. Make your word-pictures of the woman Cora as vivid as you can and the business will follow.

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released April 14.

## "The Parisian Tigress"

**Viola Dana Fills Role as Apache and Then as Heiress in Metro Film.**

Reviewed by Hanford C. Judson.

THAT the new Metro attraction, "The Parisian Tigress," will interest and delight is sure. The story has decided freshness and holds even though the weakness of its construction keeps it from being deeply emotional. For instance, we don't know that Jeanne is really the daughter of the count till her "brother" who is a crafty liar says so with his dying breath.

The entertainment is greatly heightened by skilful direction. Herbert Blache has put on some tremendously realistic scenes of Paris slums and has made his high life atmosphere distinguished and convincing. The players, from Viola Dana, as the "tigress;" Louis D'Arclay, as her Apache brother; Clarissa Selwynne, an aristocrat to her

**Viola Dana**
Who plays the grisette in "The Parisian Tigress."

finger tips, as the sister of the count; Edward Connelly, as the count, down to the figures whose names do not appear, are thoroughly satisfying. The backgrounds are excellently chosen and perfectly photographed. It is a picture that is worth seeing.

**Cast.**

Jeanne .....Viola Dana
Albert Chauroy.....Darrell Foss
Henri Dutray.....Henry Kolker
Count de Suchet.....Edward Connelly
Mlle. de Suchet.....Clarissa Selwynne
Jacque, an Apache.....Louis D'Arclay
The elder Count de Suchet....Paul Weigel
Mimi, Jeanne's mother....Mitzi Goodstadt
Cisette, a cafe dancer....Maree Beaudet

Story by June Mathis and Albert Capellani.
Scenario by Finis Fox.
Directed by Herbert Blache.

**The Story.**

Count de Suchet, years before, had lost his baby daughter and tells a friend of the tragedy. Jeanne, called "the Tigress," is an Apache and her rough brother makes her dance in slum dives for money. One night he compels her to dance a great deal against her will and ends by agreeing to make her act friendly to a dissipated stranger. She tries to escape and after upsetting tables and chairs, darts away.

The brother follows her through the streets. The count's friend is opening a door and she slips in. She hides. Next morning the brother, who has marked the house, appears to claim her. The friend conceives the idea of palming her off as the count's daughter, and the plan is carried out, though the girl is reluctant. In the count's beautiful country place, Jeanne falls in love with a young neighbor. The count's false friend tells her she must marry him to repay him for making her rich.

The count is dying. The brother comes for more money and the count's sister overhears the conversation. Jeanne sends the brother away, but he slips back and breaks into a jewel safe. A box falls and discloses a photograph of the count's wife that he recognizes as Jeanne's real mother. The butler hears the noise and in the struggle the Apache is killed. The count's sister, the doctor, the false friend and others come into the scene and the dying Apache confesses and proves that Jeanne is really the count's child. The closing scenes round off the romance with the young neighbor.

**Program and Advertising Phrases:** Though Only a Parisian Grisette She Wins the Heart of an Aristocrat.

Fate Takes a Hand and Supposed Brother's Attempted Theft Reveals Secret of Girl's Parentage.

Vivacious and Dainty Viola Dana in Vibrant Drama of Apache and Aristocrat.

Vivacious Viola Dana Depicts Romantic Role of Attractive Apache and Aristocrat in Powerful Parisian Play.

Reared in the Slums, the Parisian Tigress is Tamed by Kindness and Finds Happiness in the Love of an Aristocrat.

**Advertising Angles:** Centre most of your effort on the star, since she is your best selling point. Touch lightly upon the story, but give enough of a sketch to show the relation to the title. You can get one good angle from an appeal to her admirers to see Miss Dana in a semi-vampire role.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22-28 colored. Cuts.

Released March 31.

## "Three Men and a Girl"

**Paramount Presents Marguerite Clark in a Fantasy of Girlish Caprice.**

Reviewed by Louis Reeves Harrison.

LITTLE more than a vehicle for dainty Marguerite Clark, "Three Men and a Girl" attempts to burlesque an old fable or nursery story of the little girl and three bears, and it ranks with those Paramount productions intended to entertain women and children. With only material enough for two or three reels it becomes somewhat attenuated in five, especially by the use of a large number of narrative subtitles. The personality of Miss Clark helps greatly, but that charming quality might easily be emphasized by a story of more varied action and vivacity. In this one there is a tendency to repetition of scene, incident and subtitle not particularly enlivening to mature minds. Under the title, "The Three Bears," there was a stage play produced at the Empre Theatre of New York by Edward Childs Carpenter, from which the Paramount Fantasy is derived by Eve Unsell. The director, Marshall Neilan, has se-

cured some pretty backgrounds, but the photography is hardly up to the high Paramount standard, and the product may be valued accordingly.

**Cast.**

Sylvia Weston.....Marguerite Clark
Christopher Kent....Richard Barthelmas
Dr. Henry Forsyth.....Percy Marmont
Julius Vanneman.....Jerome Patrick
Theresa Jenkins.....Ida Darling
Dallas Dawkins.....Charles Craig

Directed by Marshall Nielan.

**The Story.**

Sylvia Weston is a capricious young lady who answers at the altar "I do NOT," and thereupon runs away from a rich bridegroom she has promised to marry. She runs away in bridal costume to a bungalow she owns on "Loon Lake" only to find it occupied by three woman haters, each with a grudge against the gentler sex. They expel her and her old nurse, compelling the women to live in a cabin and draw a line, a staked rope, over which the ladies may not pass. One by one the three bears fall in love with the little girl bride, the two older ones, supposing her unhappily married, propose to adopt her and provide her with some clothes other than her bridal costume and bathing suit, all she has, but the younger one is the wiser one and wins the girl in the end.

**Feature** Marguerite Clark as Sylvia Weston and Richard Barthelmas as Christopher Kent.

**Advertising Angles:** Play up Miss Clark from every angle. Build up on this with a brisk synopsis of the story or use "One is trying to dodge a married woman. The other two were disappointed in love. All three hated women until they found Marguerite Clark asleep on the sofa in their Hermitage—after she had eaten their supper. What do you suppose happened? You can find out, etc." Get at least one of the six-sheets and use more if you can.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "What Am I Bid?"

**Six-Reel Universal Special Presents Mae Murray in Pleasing Mountain Romance.**

Reviewed by Robert C. McElravy.

SPECTATORS of this six-reel Universal Special subject, entitled "What Am I Bid?", will find many further evidences of advancement in the screen work of Mae Murray. Her impersonation of Betty Yarnell, an uncouth but fascinating flower of the moutain country, is one of the best things she has done. Her grasp of the character is firm and sure, though there are a few places where she has a tendency to overplay the role, bringing it dangerously near to burlesque. But she makes a living, suffering human being out of the girl and the story of her struggles is one of strong interest.

The production is literally filled with picturesque scenic effects, splendidly photographed. These settings were chosen with fine discrimination and add much to the enjoyment of the number. There is, however, a certain padded effect at times, giving an impression that the story might better have been told in five reels. The plot, while it has certain conventional elements, is on the whole an original one and contains many situations that are fresh and different. It has so much to offer that is new that the production is sure to make friends wherever shown.

**Cast.**

Betty Yarnell.....Mae Murray
Ralph McGibbon.....Ralph Graves
Abner Grimp.....Willard Louis
Dark Cloud.....Chief Dark Cloud
John Yarnell.....John Cook
Diana Newlands.....Gertrude Astor
John McGibbon.....Joseph W. Girard

Story by Harvey Thew and John B. Clymer.
Directed by Robert Z. Leonard.

**The Story.**

Bety Yarnell is the daughter of an ex-schoolmaster who has wrecked his life by drink. The girl is practically an outcast, living on the edge of the village with her worthless father. The latter has no ambition in life but to get more whiskey.

A stranger, named Ralph McGibbon, comes to the community. He sees Betty and becomes interested in her, principally because he learns that the bartender, Abner Grimp, wants her. Ralph saves the girl from Grimp and wins the latter's hatred as a result. Grimp, in the course of a hand-to-hand struggle, wounds Ralph severely and Betty saves the hero from death in a dramatic manner. She then nurses him slowly back to health in her cabin. Her father in the meantime, who had agreed to sell the girl to Grimp for whiskey, dies from heart failure.

Betty is more an outcast than ever, since she has lost the last shreds of her reputation in nursing Ralph. The latter's father and sweetheart come from the East and implore Ralph to leave, but the heir has learned the meaning of true love and remains near Betty. He finally claims her as his wife when the town folk are trying to sell her off as a dependent orphan, as was the custom in the community.

**Mae Murray**
As she appears in picturesque "What Am I Bid?"

**Publicity Points.**

This production is one of remarkable beauty from a scenic standpoint, the mountain and lake settings being shown in sharp, clear photography. The pictures of the sheep herd are a good feature.

**Program and Advertising Phrases:**
Daughter of Town Drunkard Wins Love of Wealthy Stranger.
Cupid Proves Highest Bidder When Orphan Girl Is Offered at Auction.
She sacrificed Her Dearest Possession, a Pet Lamb, to Aid the Stranger.
Mae Murray, Former Broadway Dancer, Gives Fine Interpretation of Uncouth but Fascinating Mountain Flower.
Her Father Was About to Sell Her for Whiskey, But Fate Intervened, and Love Triumphed Over Difficulties.

**Advertising Angles:** Start off with the curiosity angle and begin your advertising with "Girl for sale" either in newspaper work or posted paper. Then enlarge on this by advertising that a girl will be sold at your house on a certain date, running from this into your straight newspaper work, starting off your first advertisment with the same "Girl for sale," and explaining just how it comes to happen. Offer the larger side angles, and of course play up the star, but the girl for sale idea will prove your best selling point, so stick to that. Make as much use as you can of the three and six sheets with the question mark.

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released April 14.

## "The Sheriff's Son"

**Paramount-Ince Picture Presenting Charles Ray in Melodrama of Transformed Character.**

Reviewed by Louis Reeves Harrison.

THE general character of this Paramount-Ince story is that of the Western melodrama of adventure, chase and rescue, in which Charles Ray, as "the Sheriff's son," Royal Beaudry, has his physical courage put to the test and overcomes the timidity of inexperience under trying circumstances. A hand-to-hand fight with three ruffians, out to humiliate and "do" him, is the most spirited of his conflicts with a gang bent on making the son pay the penalty of his father's severity with lawbreakers. The values of the picture are those of the Western melodrama and of Ray's own popularity, its purpose to show that fear may be overcome when a man's back is up against the wall, or even in resentment of injustice. Ray responds to the limit of his opportunities, as his support does to the roles accorded them. "The Sheriff's Son" is adapted by J. W. Hawks from a story by William McLeod Raine. The capable direction is that of Victor L. Shertzinger.

**Cast.**

Royal Beaudry.....Charles Ray
Beulah Rutherford.....Seena Owen
Dave Dingwell.....John P. Lockney
Dan Meldrum.....Clyde Benson
Hal Rutherford.....Charles K. French
Jess Tighe.....Otto Hoffman
Brad Charlton.....Lamar Johnstone

Directed by Victor L. Schertzinger.

**The Story.**

In pursuit of an old pal of his father's, who has been kidnaped, Royal Beaudry, the sheriff's son, enters dangerous territory under an assumed name. His true identity is quickly discovered by Beulah Rutherford by means of his hat initials, and she arouses the suspicions of the Rutherford gang, of which her father is the leader, declaring that the newcomer is a spy. Soon after wondering if her father's crowd is engaged in criminal acts, leads her to regret her betrayal and to assist Royal to escape after he has been badly wounded by the Rutherford crowd. In this escape, however, he rescues his father's old pal, and one helps the other out of danger. The girl Beulah, however, still believes the young man to be a coward. She chances to see him later on, when his courage is tried to the utmost. He wins a desperate fight, and then rescues her from an old prospect hole into which she has fallen. Beulah realizes at last that Royal is brave at heart, and that she loves him.

**Feature** Charles Ray as Royal Beaudry and Seena Owen as Beulah Rutherford.

**Advertising Angles:** Make most of your play on Ray's popularity, but give empha-

sis to the fact that this story is unlike his usual offerings with which announcements as "This Is No Nine o'Clock Town, but a wild and lawless cattle country that is simply overrun with cattle rustlers. Come and see the type of play you used to like Ray in. He's great!"

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 15.

## "Marie, Ltd."

**Alice Brady's Latest Select Picture Has Novel Incidents and Will Interest the Ladies.**

Reviewed by Edward Weitzel.

THE secrets of the millinery business are exposed in "Marie, Ltd.," a Select picture that has Alice Brady as the star. Like the character she is playing in her stage success, which promises to run a whole season in New York, the heroine of the picture is an innocent young girl who knows very little about the realities of life. Her experiences with the men in the story are not new plot material, but considerable novel incident is introduced by the revelation of how certain fashionable hat shops overcharge the unfortunate male beings who foot the female customer's bills. There is a strong undercurrent of serious interest in the story, but the motives are none too skilfully put together. The characters bob in and out too quickly and many of the situations are insufficiently developed. Alice Brady's performance of Drina Hilliard, the daughter of the fashionable milliner, goes a long way toward making the picture fairly interesting. Her support is excellent.

**Cast.**

Drina Hilliard.....Alice Brady
Colonel Lambert.....Frank Losee
Blair Carson.....Leslie Austen
Marie Hilliard.....Mrs. Gertrude Hillman
Adelaide.....Josephine Whittell
Zelie.....Gladys Valerie

Story by Louise Winters.
Scenario by Jane Murfin.
Directed by Kenneth Webb.

**The Story.**

Marie Hilliard is a Fifth avenue milliner. Her daughter, Drina, who has been brought up in the West, is greatly surprised when she reaches New York and discovers that many of her mother's customers are actresses and wives of wealthy men who patronize the shop because Marie charges their hats at three times their real price and then divides the excess money with them. Drina is still further surprised when she learns that her mother wants her to marry Colonel Lambert, an old rounder who is paying the bills of a show girl named Zelie. The colonel has a daughter who is in love with Blair Carson, a wealthy young chap who traveled east on the same train with Drina and drove off a train robber like a true hero. Blair and Drina become attached to each other, but events are shuffled about so that a serious misunderstanding occurs and Blair pays attention to Zelie while Drina accepts the attention of the colonel. There are a number of scenes of Broadway night life and the two couples meet frequently at the cabarets. The finish finds Zella and the colonel left to console each other and Drina and Blair engaged for life.

**Program and Advertising Phrases:** Charming Alice Brady in Excellent Picture Revealing the Inside Workings of an Exclusive Fifth Avenue Hat Shop.

How a Girl in a Swell Hat Shop Won the Man She Loved Although the Workings of Fate Seemed to Be Against Her.

Unsophisticated School Girl Suddenly Thrust Into the Very Centre of New York's Most Fashionable Millinery Shop, Sees Life Differently From What She Pictured It, But Love Finally Triumphs.

Select Star in Story of Hats and Happiness.

**Advertising Angles:** Get all you can from Miss Brady's name. Work on the play angle. Tell that she is seen as the innocent young daughter of a fashionable Fifth avenue milliner who seeks to sacrifice her to further her own ends by marrying her to a fashionable rounder. In the smaller towns tell that this takes a slant at the seamy side of gay New York life and shows one method by which chorus girls augment their incomes.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half column cut of star and one one-column and one two-column cuts of star.

## "The Unknown Quantity"

**Corinne Griffith Center of Human Appeal of Rich Vitagraph Picturization of O. Henry.**

Reviewed by William J. Reilly.

VITAGRAPH has taken that master of the short story, O. Henry, for the source of its latest feature, "The Unknown Quantity," and retained the author's title of his story. The

**Corinne Griffith.**
Humanly appealing in "The Unknown Quantity."

production is rich in picture values. The story through intelligent and sympathetic scenarization and continuity by Gertrude H. Bergen has retained the deep human appeal so characteristic of O. Henry. It has also kept the freshness of incident, language and conclusion in which it is safe to say no one surpasses the author. The part of Peter Kenwitz, philosopher of the slums, portrayed by Frederick Buckley is a big part of the production, and the contribution of the watchmaker to the value of the picture is justly never lost sight of. Through his quaint language O. Henry conveys his great yet portable ideas on human life and endeavor.

Corinne Griffith is not only appealing as the unhappy drudge, but her portrayal of the principal role from start to finish is a revelation of ever shifting light. She has created a new characterization in the part of Mary Boyne whose life was one of the ripples made on the pool of life when the great financier Kinsolving cast his pebble therein. The picture shows fine coordination of author, scenarist, star, support, and director.

**The Cast.**

Mary Boyne.....Corinne Griffith
Dan Kinsolving.....Huntley Gordon
Septimus Kinsolving....Harry Davenport
Thomas Boyne.....Jack Ridgeway
Peter Kenwitz.....Frederick Buckley
Sammy Boyne.....Jack McLean

From the story of the same name by O. Henry.
Scenario by Gertrude H. Bergen.
Directed by Tom Mills.

**The Story.**

Septimus Kinsolving, financier, takes a flier in wheat during a shortage in the crop, corners the flour market, forces up the price of bread and breaks many bakers. This is the start of "The Unknown Quantity." Thomas Boyne's failure weakens his mind. His daughter, Mary, after seeing him placed by the police in an asylum, takes up the work of a common drudge to support herself and her brother. The latter, who has been consorting with criminals, is "planted" with stolen jewelry to assure the freedom of the real thief who had murdered their possessor. The brother is placed on trial for murder. Dan Kinsolving, returning from England, seeks out Peter Kenwitz and learns of these three consequences of his father's financiering. He seeks "the unknown quantity," that which will restore the wronged father, daughter, and son to their proper place and happiness. The manner in which his efforts are thwarted and curiously rewarded are best left to the actual viewing of the picture.

**Program and Advertising Phrases:** Far Reaching Consequences of Corner in Wheat Market Humanly Told in O. Henry Story.

Corinne Griffith Seen as Ripple Caused in Still Pool of Life by Pebble of Great Financier.

Deep, Universal Appeal of O. Henry View of Life Shown in Rich Vitagraph Feature with Corinne Griffith.

To Restore a Father's Mind, Free a Brother of a Murder Charge, Give Back a Sister's Happiness Were the Tasks Before Son of Financier.

Fine Interest in Life and Human Endeavor Shown in Vitagraph Picturization of the Master, O. Henry.

**Advertising Angles:** Play this up as an O. Henry story and give enough of the plot to identify it to those who have read it in type. In your advertising dwell upon the old philosopher who could tell that a thing was impossible and yet who could not foresee the unknown quantity which made possible that impossibility. Make them realize that you have something worth while. Hook up to the success of the earlier O. Henry stories and the skill with which the Vitagraph retained the unique flavor of the author, then add that this is by no means the least of the series.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released April 14.

## "The Amateur Liar"

**A Two-Reel Paramount Comedy With Mr. and Mrs. Sidney Drew.**

Reviewed by Louis Reeves Harrison.

THE story of a husband who foolishly attempted to lie to his wife without time to prepare a good one, "The Amateur Liar" is the latest Paramount-Drew comedy. The hus-

band is late in keeping a lunch engagement, being detained by a lady not particularly high in social favor at the time. In order to dispel any possible suspicions his wife might entertain, he tells of helping out an old pal of his recently involved in business disaster. The pal happens in at the same lunch place exhibiting no signs of sorrow, but to the contrary shows that he is in high spirits. The wife chances to get a word in private with the old pal and is amused to find that her husband has told a lie out of whole cloth. She thereafter leads him on into one falsehood after another, each to explain the other, until he is in a tangle from which there is only one way out, the gordian knot of confession. He owns up and all is forgiven. The story's chief commercial value lies in the popularity of Mr. and Mrs. Drew and their capable utilization of very limited opportunity.

## "Hearts Asleep"

**Bessie Barriscale Gives Intelligent Performance in Attractive Five-Reeler for Exhibitors Mutual.**

Reviewed by Margaret I. MacDonald.

THERE should be no argument as to the box office value of the Exhibitors Mutual five-reeler "Hearts Asleep" in which Bessie Barriscale is featured. The play which has been staged with good effect presents a fascinating tale of a slavey who fell into luck, which never fails to attract lovers of romance and adventure. Bessie Barriscale does exceptionally good work in the earlier moments of the picture. Her portrayal of the little scrub girl, helpless and stolid of expression, carries conviction; and perhaps it is not her fault that the same girl five years later assumes an improbable amount of polish in her new surroundings.

The scenes in the crooks' den are unusually good, and Anna Dodge, Henry Woodward, and in fact all associated in these scenes are deserving of special note. The basic idea of the story intended to exploit the theories of the man who looked on humanity as one big family, is worthy of a wider development. The confining of the thought to the welfare of one individual weakens its force. The dramatic values of the picture are fairly strong; and by means of the crook element it has been possible to inject considerable suspense into the action.

**Cast.**

Nancy.....Bessie Barriscale
Virginia Calvert.....Vola Vale
John Lewis.....Frank Whitson
Randolph Lee.....George Fisher
Gentleman Chi.....Henry Woodward
Andrew Calvert.....Tom Guise
Mother Hawkins.....Anna Dodge

Story by M. B. Havey.
Directed by Howard Hickman.

**The Story.**

In "Hearts Asleep" a little waif who has been picked up in the street by Mother Hawkins, a "fence" for a crook gang, makes her miserable living by doing scrub work for a certain family in whose hearts pride of birth stands uppermost. A friend of the family, John Lewis, whose ideas are progressive and philanthropic, is appealed to by Nancy when Gentleman Chi, a friend of Mother Hawkins, tries to make her a thief. Seeing a chance to try out his favorite theory that good environment and opportunity are more powerful in the development of fine men and women than blooded ancestry, he adopts Nancy, sends her to school, and later presents her to his friends, a full-fledged lady. At a house party to which Gentleman Chi is also invited, Nancy takes the blame for a theft which she knows her chum, a society girl, has committed for love of Gentleman Chi and at his instigation. This brings about the climax of the plot where Lewis's theory makes good, and also the blossoming of a romance between guardian and ward.

**Publicity Points.**

Honesty proved the best policy to the scrub girl who found wealth and happiness waiting for her around the corner.

Blue blood sometimes produces "scrubby" men and women while a scrub woman may be a lady in disguise.

**Program and Advertising Phrases:** Unusual Answer to the Adage That Fine Feathers Make Fine Birds.

Fascinating Tale of a Little Slavey Who Made Good When Fortune Smiled on Her.

Pleasing Story of a Scrub Girl Who Proved Herself a Thoroughbred When the Opportunity Came.

Story of a Wealthy Bachelor's Romance With a Girl of the Underworld.

Seeking to Prove His Pet Theory That Environment Makes the Thoroughbred Wealthy Bachelor Is Ensnared by Cupid.

**Advertising Angles:** Feature the star and link the story up to her, telling that she is a little girl of the underworld who wanted to go straight and who preferred scrubbing to stealing. Use the situation where Nancy faces Gentleman Chi and seeks to expose him without incriminating herself; but seek to get interest in the story because it is played by Miss Barriscale.

**Advertising Aids:** One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

## "Whitewashed Walls"

**William Desmond Featured in Burlesque of Latin American Politics.**

Reviewed by Margaret I. MacDonald.

AS the result of a visit to certain Latin American republics, Ethel and James Dorrance wrote a comedy which is a travesty on tragically amusing happenings which were noted by them. This comedy, "Whitewashed Walls," which was published in one of the Frank A. Munsey publications has been adapted to the screen for the Exhibitors Mutual with William Desmond in the role of the fun-loving American architect and sculptor. The comedy as written by the Dorrances affords many situations richly adapted to burlesque, but it is a question whether this version places sufficient emphasis on the various details of the plot to give the comedy the keen edge that will penetrate the average bump of humor. As the writer sees it, it falls slightly short of that subtlety of interpretation required to put across any attempt at burlesque. William Desmond, Jay Dwiggins, Fritzi Brunette, and Walter Perry are noticeable in the cast for their good work. The Central American atmosphere of the story has been well sustained.

**Cast.**

Lary.....William Desmond
Concha.....Fritzi Brunnette
Rosa.....Carmen Phillips
Mendez.....Jack Richardson
Dinero.....Arthur Mallete
Cascaro.....Frank MacQuarrie
Romero.....Jay Dwiggins
Crisco.....Jack Cosgrave
Guard.....Frank Lanning
Alias Patricio Cassidano....Walter Perry

Story by Ethel and James Dorrance.
Directed by Jesse D. Hampton.

**The Story.**

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American state, a young American sculp- according to the plot of "Whitewashed Walls," is employed by Governor Romero in sculptoring the new Municipal Palace. His failure to show proper respect to the governor and other high dignitaries affords amusing situations, and leads him to strike one of the officials on the head with a decanter. The sweetheart of the official persuades him to pretend death, and a fake funeral is staged, after which he hides himself with the hope that the occurrence may at a later date bring him promotion. When the American is about to be stood up with his back to the whitewashed wall and shot, he reminds the conceited governor that if he is killed he will have no one to finish the sculptoring on the palace. At each attempt to pull off the execution he finds some other reason why he is necessary to the governor's peace of mind.

Finally he persuades the governor to allow him to make a statue of him to be placed in a niche of the palace. In the meantime a friend passes a revolver through the prison window to the American, and at the last attempt to execute him he pulls the revolver and makes the governor step into his place. This ruse proves successful, and he gains the official's consent to his marriage with his pretty niece.

**Program and Advertising Phrases:** Amusing Travesty on Policital Happenings in Realms of Our Latin-American Neighbors.

How the Quick Wit of a Wide-Awake American Saved His Life Again and Again When His Execution Was Threatened.

Amusing Comedy Staged Amid Comic Opera Surroundings, With Heroic American, Pompous Generallissimo and Other Necessary Accessories.

William Desmond The Star of Clever Comedy Adapted From Ethel and James Dorrance's Magazine Story.

With His Back to the Whitewashed Wall, and The Soldiers Ready to Shoot, His Quick Wit Saved the Hero's Life.

**Advertising Angles:** Play up the three leads, but share the space with the story. It gives you all sorts of angles to talk about. Read the press sheet, pull up the smart points and use bits of the full story as the basis for your advertisements. That single page will give you the material for four or five smart advertisements that will make people want to come. Don't overlook the fact that the story ran in Munsey's, but make that a side issue. The story itself is the big selling point. Drive it home.

**Advertising Aids:** Two designs each one and three sheets. One six-sheet. Thumb-nail and one to three column cuts in electro or mats. Press book.

Released in April.

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## "Pettigrew's Girl"

**Paramount Presents Ethel Clayton In A Heart-Warming And Finely Handled Story.**

Reviewed by Louis Reeves Harrison.

MODERN, up-to-date, containing a definite purpose, and set forth clearly and artistically, "Pettigrew's Girl" not only affords talented Ethel Clayton abundant opportunity, but constitutes a valuable addition to the Paramount program. It will please Americans to a certainty, and stir true-hearted people wherever shown. Good for any exhibitor's patronage, whether high or low, because it powerfully appeals to our national sensibilities, and to the finest idealism of national service. Our duty to one another, and to our country for the common good is the motive felt quite as well as seen in a very simple, and direct love story, the romantic attachment of a private without wealth, without kin, without pull of any kind, for a New York stage beauty at the height of her popularity.

Sympathy is strongly enlisted for the common, ordinary soldier doing his part in the general crusade, in simple unaffected American fashion. The handling of the Paramount subject is flawless and the interpretation of Ethel Clayton, Monte Blue and others of the cast is of the highest order, the whole constituting a gem in the field of motion picture production.

**Cast.**

Daisy Heath.....Ethel Clayton
Private William Pettigrew....Monte Blue
Private Jiggers Botley.....James Mason
Hugh Varick.....Charles Gerard
Piggy.....Clara Whipple

Story by Dana Burnet.
Scenario by Will M. Ritchey.
Directed by George Melford.

**The Story.**

In "Pettigrew's Girl" the hero is the most lonesome man in his company. No mail comes for him, but he takes simple pleasure in watching the others, and they show him letters, pictures and presents they receive from home, particularly from their best girls. On his leave of absence in New York he buys the photograph of a stage beauty, Daisy Heath, and he secures the front seat for her performance, nearly queering her act at a time she is trying to hook a young golf-playing millionaire. Pettigrew waits for her at the stage door, obtains a personal indorsement of her photograph and so amuses her that she accepts an invitation to join him in a "sody water." Quite unknown to himself he starts a flame in her heart.

In the course of time she visits his camp to sing for the soldiers and happens upon him at a most unfortunate moment when he is being punished for a fight he has had, though he is too modest to let her know it was for her sake. Deeply touched by the simple sincerity of his devotion, her love growing as her character expands, she discards the young millionaire when Pettigrew goes abroad to do his duty. Thereafter she lives like millions of others in anxious hope that her plain soldier boy will return. He does return. She is in war-workers costume herself when she sees him in the Fifth Avenue parade. She joins him, marches along with him arm in arm, her story forever united to his own.

**Advertising Angles:** Play up the star and work on the story angle. In telling the story be emphatic in your statements that this is not a war story but a story of today, a story of the girl who waited. There is a strong appeal in the angle of the man who wanted a girl and the girl who waited. Play it up attractively, but always with the personal rather than the soldier angle. In telling it tell that it is the story of a musical comedy star who waited for a soldier rather than that it is the story of a soldier who loved an actress. Throw the main angle to the star.


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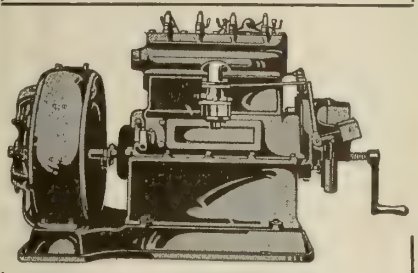

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**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 23.

## "A Regular Fellow"

**Five-Part Triangle Comedy Shows Taylor Holmes in Mad Pursuit of a Beautiful Girl.**

Reviewed by Margaret I. MacDonald.

THE comedy-romance, "A Regular Fellow," in which Triangle presents Taylor Holmes in the role of a woman hater who is converted in the twinkling of an eye into a madly romantic lover, is likely to be a favorite with the laughter loving public. The star's slight inclination to burlesque the role of Dalion Pemberton seems to be a happy thought which helps considerably in putting the comedy across. Christy Cabanne, the director, has not wasted much film in idle exploitation, but has made every inch of it count in comic incident, the hero pursuing the girl of his fancy in the face of obstacles of varying intensity. A cleverly woven plot, in which a crook theme runs parallel with the story proper, merges successfully with the latter as the play approaches its climax.

**Cast.**

Dalion Pemberton.....Taylor Holmes
Virginia Christy.....Millicent Fisher
Lady Westcott.....Edna Phillips Holmes
Count Eugenia.....Frank Leigh
Mrs. Horatio Grimm.....Aileen Manning
Oiler Tom.....Bert Apling
Mrs. Christy.....Lillian Langdon

Story and Photoplay by Daniel Carson Goodman.

Directed by Christy Cabanne.

**The Story.**

A young man who despises women, and takes a great deal of trouble in nursing his hate, suddenly comes face to face with a pretty woman whose beauty and charm cause him to fall head over heels in love with her. The young lady is of the modest, well-bred sort, and hedges successfully each time the young man tries to get acquainted. In desperation he attempts to follow her on the boat bound from Buenos Aires to New York. Finding that he has left home without either pocket book or check book, difficulties, which he bucks with remarkable persistency, pile up continuously. Finally he manages, in spite of his silk-hatted immaculateness, to get into the hold of the ship with the coal. His discovery by the ship's crew ends in his being presented with pail and mop and put to work. He leaves the boat through one of the portholes and lands in jail for his trouble. His escape with a couple of fellow prisoners forces him to push the "buzzer" on the front door of a wealthy mansion. At this point of the story a double conspiracy to rob the house is uncovered It turns out to be the home of the girl he loves, and the hero proves himself a "regular fellow" when he overcomes a superior number in a good stiff fight at the head of the stairway. He is recognized by the girl, and finds he has been "running after the girl that he was running away from." The girl mentioned in his aunt's will as the one he should marry is none other than the girl he has accidentally fallen in love with.

**Program and Advertising Phrases:** With Friend Cupid Leading the Way Through a Coal Bin the Conquering Hero Arrives at the Portals of Happiness.

Woman Hater becomes the Toy of Fate and as Romantic Lover Becomes Veritable Hercules in the Rescue of Girl Who Wins His Love.

Taylor Holmes Stars in Roaring Screen Comedy of Love and Surprises.

Adventure and Sensations Add Ginger to Swift-Moving Comedy.

Sprightly Comedy Has Taylor Holmes As Star in Many Adventures.

**Advertising Angles:** Your chief item of interest is Taylor Holmes. Hammer on the name and sell that plus the story, playing up the fact that he fled to Buenos Aires to escape the girl he was to marry and found her down there. Get after some catchlines such as "Went to South America first class and came back in the coal bunkers." "He thought he was a woman hater until he found the right woman." You can interest them in the play, but seek to gain interest in the play merely because it is the vehicle for the star.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released April 13.

## "Fit to Win"

**Six-Reel Picture Released by Public Health Films Is Frank Revelation of Sexual Immorality and Its Consequences.**

Reviewed by Edward Weitzel.

IS "Fit to Win" fit to be shown is the first question that an exhibitor wants answered about this six-reel picture. It was made originally for use in the army as a warning to the soldiers of the dangers of sexual immorality and shows with absolute frankness the price a man pays for breaking the physical and moral law.

It does not belong in a family theatre to be shown to a mixed audience of men and women.

Under proper conditions its exhibition is bound to benefit the general health of the country. It gives the facts about its subject in a way that cannot be misunderstood. A spade is called a spade.

There is no attempt to disguise any ugly truths under scientific terms. Any false ideas that a young man may have about the seriousness of venereal disease are corrected by showing victims of wrongdoing in different stages of their suffering and explaining the difficulty of effecting a cure.

"Fit to Win" has a well constructed story—the story of five young chaps who enlist and are sent to one of the training camps. Four of them, on "leave" one night, spend a part of the time with immoral women. As a consequence when the company is sent to France, three of the boys are left behind, being physically unfit for duty. Billy Hale,


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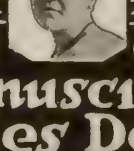

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Specimen on Application

the only one of the five who kept entirely away from temptation, comes back a lieutenant, and the unwilling "slackers" feel keenly the loss of their chance to serve their country and share in the honor bestowed upon the returning soldiers.

Many well intentioned persons will object to "Fit to Win" and will call it a "dirty picture." Its exhibition, under proper conditions, will do more good than harm.

## "Good Gracious Annabelle"

**Paramount Presents Billie Burke in Delightful Characterization.**

Reviewed by Louis Reeves Harrison.

AS Annabelle, the demure and whimsical heroine of "Good Gracious Annabelle," the attractive star of the screen version of the Kummer stage play fits as neatly into the part as she does into the numerous fetching gowns she wears. And trust Billie Burke when it comes to frocks and fashions. Although so much of the humor of the original was in the dialogue, enough witty remarks have been retained in the subtitles to help the picture greatly. The amusing situations are all there and several new ones have been added. There is an air of good breeding about the story and the persons in it, and the Paramount production does this feature full justice. Classed as a society comedy it lives up to its name. The spectator who wants anything approaching red-blooded drama will get but a brief taste in the opening scenes. Events move along smoothly and Billie Burke is so charmingly irresponsible about spending her friend's money and forgetting to mention she has a husband somewhere that most onlookers will be satisfied to take her and the picture at a good entertainment valuation and no questions asked about the probability of things. With Clare Kummer and Billie Burke for billboard value and a fine comedy charmingly presented for the solid attraction, "Good Gracious Annabelle" should be one of Paramount's big cards.

**Cast.**

Annabelle Leigh .....Billie Burke
John Rawson.....Herbert Rawlinson
Harry Murchinson.....Gilbert Douglas
George Wimbledon .....Craufurd Kent
William Gosling .....Frank Losee
Wilbur Jennings .....Leslie Casey
Alfred Weatherby .....Gordon Dana
Ethel Deane .....Delle Duncan
Gwendolyn Morley .....Olga Downs
James Ludgate .....Thomas A. Braidon
Lottie .....Billie Wilson

Story by Clare Kummer.
Directed by George Melford.

**The Story.**

Annabelle lives extravagantly on a quarterly allowance she spends monthly, until she is tricked out of two very important shares of mining stock given to her by a miner who compelled her to marry him and immediately set her free when she cried herself into personal liberty. During a struggle for possession of her stock certificates she takes a violent fancy to a mysterious young millionaire. She tells him she is resorting to all the tricks she plays simply to save her husband, whose interests are threatened. The mysterious millionaire turns out to be that husband, and this time he wins his wife through love.

**Advertising Angles:** Use plenty of paper to advertise Miss Burke personally, and make a liberal lobby display of paper and photographs. Emphasize the fact that this is a highly successful play, done into film. Frame up snappy phrases for your newspaper work such as "She didn't know her husband when she flirted with him." "Hired out as a cook to escape divorce noteriety." Snipe the title before you commence other advertising, and reproduce it on cards. Make it familiar to your patrons before you commence to talk.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 2.

## "The Intrusion of Isabel"

**Five-Reel American-Pathe Subject Features Mary Miles Minter in Splendid Comedy.**

Reviewed by Robert C. McElravy.

THIS five-reel American-Pathe production, entitled "The Intrusion of Isabel," strikes this particular reviewer as being one of the best examples of straight comedy he has seen on the screen. It is not to be confused with the farcical, uproarious sort of concoction so often presented, but belongs in the category of polite comedy, a very different thing and one more difficult to make successful.

The plot conception of the author, Joseph Franklin Poland, is one that Pinero himself might not be ashamed to father, except that it is far more juvenile in character than that of the Pinero plays. It deals with the adventures of an unsophisticated brother and sister, reared in luxury in the South, but thrown upon their own resources in the city. Mary Miles Minter and J. Parks Jones are fine types for these ingenuous babes-in-the metropolis and they are supported by a thoroughly competent and agreeable cast.

The situations developed in this story pique the interest tremendously, yet at the same time reflect an admirable delicacy of feeling. The tone of the comedy is of the very best.

**Cast.**

Isabel Trevor.....Mary Miles Minter
Bert Trevor.....J. Parks Jones
Mammy Johnson.....Luoretia Harris
Jack Craig.....Alan Forrest
Lois Randall.....Margaret Shelby
Henry Whitney.....George Periolat
Marian Whitney.....Mary Land

Directed by Lloyd Ingraham.
Author—Jos. Franklin Poland.

**The Story.**

Isabel and Bert Trevor are left penni-


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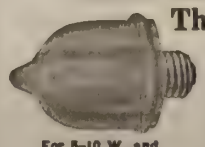
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less at the death of their father, and are forced to sell their old Southern home. They come to New York, with their negro mammy, and Bert, after much difficulty, secures employment as valet to a rich young fellow, named Jack Craig. Bert does not wish to make known his menial occupation and tells his sister he has been taken into partnership by Jack. Later Bert takes some money from Jack and goes to Montana, where he proceeds to make good.

Isabel and Mammy Johnson, after the departure of Bert, go to Jack Craig's home and take the rooms which Bert had said belonged to him in the partnership arrangement. Jack Craig, though astonished, plays the part of a good sport and permits them to remain. His own sister, Mrs. Marian Whitney, comes to visit him and is scandalized at the situation. But she is attracted by Isabel's graceful beauty and determines to introduce her into high society. She also wishes Jack to marry the girl, but the latter is involved with an adventuress and it is not until later that a happy consummation of Mrs. Whitney's desire is achieved. Bert in the meantime returns and pays back his debt to his prospective brother-in-law.

**Program and Advertising Phrases:** Dainty Mary Miles Minter in Lovable Characterization of a Southern Girl in the Metropolis.

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**Advertising Angles:** Mary Miles Minter is your chief selling point. Play up the name as fully as possible, using plenty of pictures to back up the announcements. For the story angle play up Mary's intrusion in which she moves into a bachelor's home in the belief that her brother owned half of the place when in reality he was a valet. Make this point vivid, but keep it clean.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

## "The Tiger's Trail"

### New Astra-Pathe Serial Moves Off with Some Dashing Melodramatic Episodes.

Reviewed by Robert C. McElravy.

THE first two installments of this new Astra-Pathe serial, "The Tiger's Trail," in three and two reels respectively, introduce Ruth Roland as the pretty heroine. She will be remembered as the leading feminine figure in "Hands Up!" a serial which the new one somewhat resembles. In the supporting cast are George Larkin, who also played in the final episodes of "Hands Up!", Mark Strong, George Field, Easter Walters, Harry G. Moody and Frederick L. Kohler.

The plot, which is one filled with melodramatic episodes, rapid horseback riding and the frequent conflicts of cowboys and outlaws, has several leads of special interest. It brings into play a stolen "Tiger" idol, which once belonged to the Tiger Worshippers, who appear in the story. Then there is the mysterious "Pact of Three," which vitally concerns the heroine, since her father was one of the signers. The paper signed in this pact is torn into three parts and the efforts of the heroine and the various men of opposing interest, is to gain possession of all three parts of the paper in order to locate the desired treasure. The situation is one that develops a more or less conventional chain of events, but one that promises to be alive in movement and full of exciting incidents to all concerned.

**Cast.**

Ruth Roland.....Belle Boyd
George Larkin.....Jack Randall
Mark Strong.....Jim Gordon & Randolph Gordon
George Field.....Salonga
Easter Walters.....Hilda
Harry G. Moody.....Tiger Face
Frederick L. Kohler.....Bull Shotwell

Story by Arthur B. Reeve & Chas. A. Logue.
Scenario by Gibson Willets.

**The Story.**

Grim Gordon is in possession of the Tiger Idol, stolen from the Tiger Worshippers on an East Indian Island, which he and Peter Strong and Colonel Boyd visited years before. The two latter men were killed, but Belle Boyd, daughter of Colonel Boyd, is living and has part of the "Pact of Three," which had been torn in three pieces, and contains the location of certain treasure discovered on the expedition.

The scene is laid near some pitchblende mines, owned by Gordon, among the employes being a number of Hindus and Tiger Worshippers. Belle Boyd, who is Gordon's ward, is attacked by a gang of outlaws, under leadership of "Bull" Shotwell, on her arrival from an Eastern school, but her life is saved by Jack Randall, a mining engineer. The latter is employed by Gordon, but assists the heroine in outwitting the evil forces which center about her, in the efforts made to obtain her part of the torn pact. She is thrown into a cage with a live Bengal tiger, by the Tiger Worshippers, and made


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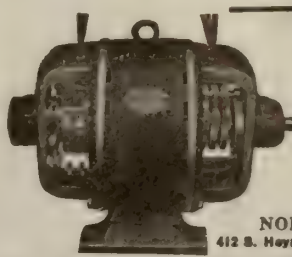

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## "Your Wife and Mine"

**Tyrad Melodrama with Eve Darrington in Leading Role and in Six Reels.**

Reviewed by Hanford C. Judson.

THE best thing that can be said for "Your Wife and Mine," a new Tyrad picture in six reels, is that it is full of sure-fire melodramatic incidents. The production and acting are passable. The picture will appeal almost wholly to middle-class theatregoers. There are some good things in it that have nothing to do with the story, such, for instance, as a sensational dance and an acrobatic troop doing stunts. The backgrounds are in France or northern Italy and the players are Latin and full of hand gesticulations. The well-photographed scenes are full of interest.

The story has the quality we usually associate with serial pictures full of sensations and with no great deal of dramatic continuity between the episodes. Such a picture aims at excitement rather than plausibility to make the action seem convincing.

**The Story.**

The hero and heroine of "Your Wife and Mine" are English aristocrats and are enjoying a protracted honeymoon in southern France. In England we see the man's cousin, who has thought himself the heir to title and estate, discovering that a child has been born to the young pair. He and his sister scheme to get rid of this impediment to their inheritance.

They come on a visit to the honeymooners. The villainess sees the wife talking to her unknown acrobatic brother and persuades the husband that she is not true. The husband, in despair, goes on his yacht and orders the captain to put to sea. The villains have had a time-bomb put in the hold. The baby is stolen. The acrobatic brother hears of the bomb. Wireless warns the husband, and the yacht is brought back. The villainess is captured and forced to tell where the child is hidden. The husband has been stabbed and is in bed. The villain goes to destroy the child and finds the mother there alone. The acrobats are hurrying after him. The child is again stolen, the mothed tied to a bed post and the house set on fire. The acrobats come and the brother climbs to the room, frees the mother, who jumps from the window. The villain leaves the child on the railroad track, but is rescued by the dog just as the train rushes past. The villain commits suicide and the happy ending is near.

## "The Exquisite Thief"

**R. H. Cochrane Presents Priscilla Dean in Strong Six-Reel Universal Subject.**

Reviewed by Robert C. McElravy.

THE Universal production in six reels, entitled "The Exquisite Thief," might without exaggeration be called a "super-crook" story. It certainly excels other recent Universal features of the kind in almost every respect, moving as it does from the sparkle and glitter of high social life to the dark corners of the underworld with a pleasing authority. It even penetrates a pretty woodland section, where the two leading crooks, after threatening each other with guns and questioning each other's loyalty in every possible way, finally decide to forsake the life they have been leading and "go straight."

The love story in this is really a very pretty one and has some touching moments, despite the fact that the whole conception is far removed from real life. The subject as a whole is one of those highly artificial tales that sometimes succeed in gripping the interest with an intensity unlooked for.

Priscilla Dean goes right ahead improving her work in each feature. She is described as "dazzling" in one of the opening subtitles, and her performance in lifting the jewelry of an entire dinner party in the first reel certainly deserves the word. This reel at once marks the subject as an unusually good one. The support is excellent throughout.

**Cast.**

Blue-Jean Billie.....Priscilla Dean
Sergeant Woods.....J. Milton Ross
Shaver Michael.....Sam DeGrosse
Algernon Smyth, "English Harry,"
Thurston Hall
Muriel De Vanderholt.....Jean Calhoun

**The Story.**

Blue-Jean Billie, in "The Exquisite Thief," is a prosperous young woman crook who lives somewhat apart from the denizens of the underworld, and with her pal, Shaver Michael, has pulled off many successful robberies in high society.

Billie gains admission to the Vanderholt dinner, at which the engagement of their daughter is announced to Lord Harry Chesterton. While the dinner is in progress Billie gags and handcuffs a special officer and makes a wholesale robbery of the guests. She flees in an auto, and none succeed in tracing her but Lord Chesterton. Billie makes a prisoner of the latter, but a police raid follows, and she is forced to flee.

Once more Lord Chesterton succeeds in following her and again she makes him prisoner. But she learns to trust him and finally to love him. A special officer and Shaver Michael appear on the scene and this leads to numerous exciting complications, but the end is a happy one for all concerned.

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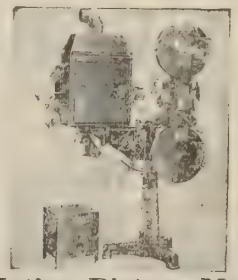

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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## General Film Company, Inc.

**SCRANTONIA FILM COMPANY.**

*(Featuring Charlie Fang.)*

**Parson Pepp (One Reel—Comedy).**
**Fang's Fate and Fortune (One Reel—Comedy).**

**OFFICIAL WAR PICTURES.**

*(Committee on Public Information.)*

**Our Bridge of Ships (Two Reels).**

**AMERICAN RED CROSS.**

*(One-Reel Patriotic Films.)*

**First Aid on the Piave (One Part—Patriotic).**
**Rebuilding Broken Lives (One Part—Patriotic).**
**The Kiddies of No Man's Land (One Part—Patriotic).**
**Victorious Serbia (One Part—Patriotic).**
**A Helping Hand in Sicily (One Part—Patriotic).**
Homeward Bound.
New Faces for Old.
Russia a World Problem.

*Arc Review.*

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

**COSMOFOTOFILM.**

**I Believe (Six Parts—Drama).**

**AMERICAN FEATURE FILM CORP.**

**Hearts of Love (Six Parts—Drama).**

**MAXWELL PRODUCTIONS.**

**The Married Virgin (Six Parts—Drama).**

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

**FEATURES.**

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diana of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

**OUTDOOR SUBJECTS.**

Feb. 23—A Peek of Paris.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF MAR. 2.**

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

**RELEASES FOR THE WEEK OF MAR. 9.**

Carolyn of the Corners (Bessie Love—Drama).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

**RELEASES FOR WEEK OF MAR. 16.**

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

**RELEASES FOR THE WEEK OF MAR. 23.**

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

**RELEASES FOR WEEK OF MARCH 30.**

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**RELEASES FOR WEEK OF APRIL 20.**

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers"—Three Parts—Drama—Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

**AMERICAN FILM COMPANY.**

**(Released by Pathe.)**

**Feb. 2—The Amazing Impostor (Mary Miles Minter).**
**Feb. 16—Molly of the Follies (Margarita Fisher).**
**Mar. 2—Where the West Begins (William Russell).**
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).

**W. W. HODKINSON.**

**(Released Through Pathe.)**

Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*
Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

## Fox Film Corporation

**BIG TIME PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
May 4—The Siren's Song (Theda Bara).
April 20—Wolves of the Night (William Farnum).
May 18—A Fallen Angel (Evelyn Nesbit).

**EXCEL PICTURES.**

Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).

**VICTORY PICTURES.**

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

**MUTT & JEFF ANIMATED CARTOONS.**

Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

**THE GREAT NINE.**

Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris( Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

**PRODUCTIONS EXTRAORDINARY.**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

# List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—Madelon of the Redwoods (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).

**SCREEN CLASSICS, INC., SPECIALS.**

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star).

**NAZIMOVA PRODUCTIONS.**

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

## Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

**TRIANGLE PRODUCTIONS.**

Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).
Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).

## Vitagraph

**VITAGRAPH FEATURES.**

Feb. 17—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).

**VITAGRAPH SPECIALS.**

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).

**LARRY SEMON COMEDIES.**

April 14—"Well, I'll Be —" (Two Parts).

**BIG V COMEDIES.**

Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).

**The Iron Test.**

(*Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.*)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## Universal Film Mfg. Co.

**CENTURY COMEDY.**

**(Two-Reel Comedies.)**

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

**HEARST NEWS.**

(*One-Reel News Weeklies.*)

Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.

**L-KO.**

(*Two-Reel Comedies.*)

Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.

**NESTOR.**

(*One-Reel Comedies.*)

Feb. 10—Mixed Wives (William Franey)—03588.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

**UNIVERSAL SPECIAL ATTRACTION.**

Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)

**NEW SCREEN MAGAZINE.**

Feb. 28—No 2 (Novelty and Topical)—03591.
Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.

**INTERNATIONAL NEWS.**

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.

**UNIVERSAL SPECIAL FEATURE.**

**The Lure of the Circus.**

*Drama—Each Episode in Two Parts—Eddie Polo Featured.*

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

**The Red Glove.**

(*Drama—Each Episode in Two Parts—Marie Walcamp Features.*)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.

**CURRENT EVENTS.**

Feb. 21—No. 8 (Topical)—03604.
Feb. 28—No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.

**STAR COMEDIES.**

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.

**WESTERN AND RAILROAD DRAMAS,**

(*Two Reels Each.*)

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

**Feb. 23**—The Woman on the Index (Pauline Frederick).
**Mar. 9**—The Brand (Rex Beach Production—Seven Parts).
**Mar. 16**—A Man and His Money (Tom Moore).
**Mar. 30**—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

**BENNISON STAR SERIES.**

**Oh, Johnny (Betzwood).**
**Sandy Burke of the U-Bar-U (Betzwood).**
Mar. 23—Speedy Meade (Betzwood).

**GOLDWYN SPECIALS.**

**The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).**
**The Manx Man (Seven Parts—Drama).**
**For the Freedom of the World (Seven Parts—Drama).**
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

**CAPITOL COMEDIES.**
*(Two Reels each)*

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

*"Go Get 'em Potts" Series.*

**Mar. 9—The New Breakfast Food.**
**Mar. 23—The Potum of Swat.**
**Apr. 6—The Midnight Alarm.**

**FORD EDUCATIONAL WEEKLY.**

Feb. 23—Where "The Spirit That Won" Was Born
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**
*(Two Reels Each.)*

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

**PARAMOUNT-ARBUCKLE COMEDIES.**
*(Two Reels Each.)*

**Feb. 16—The Pullman Porter.**
**Mar. 2—Love.**

**DREW COMEDIES.**
*(Two-Reel Comedies.)*

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

**FAMOUS PLAYERS-LASKY CORP.**
*Paramount Features.*

**Mar. 2—Alias Mike Moran (Wallace Reid).**
**Mar. 2—Good Gracious Annabelle (Billie Burke).**
**Mar. 2—Puppy Love (Lila Lee).**
**Mar. 9—The Poor Boob (Bryant Washburn).**
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
April 23—Let's Elope (Marguerite Clark).
April 20—Greased Lightning (Charles Ray).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

*Artcraft Pictures.*

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).

**PARAMOUNT-ARTCRAFT SPECIAL.**

**Feb. 16—False Faces.**

**PARAMOUNT-FLAGG COMEDIES.**
*(Two Reels Each.)*

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

**SUCCESS SERIES (RE-ISSUES.)**

**Feb. 23—Are You a Mason? (John Barrymore).**
**Mar. 2—Temptation (Geraldine Farrar).**
**Mar. 9—Freckles (Jack Pickford).**
**Mar. 16—Rags (Mary Pickford).**
**Mar. 23—Rose of the Rancho (Special).**
**Mar. 30—Sold (Pauline Frederick).**
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

**PARAMOUNT-BURTON HOLMES.**

**Feb. 16—The War Women of England .**
**Feb. 23—London Plays Ball.**
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

**PARAMOUNT-BRAY PICTOGRAPH.**

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

## World Pictures Corp.

**Feb. 24—The Moral Deadline (June Elvidge—Five Parts).**
**Mar. 2—Crook of Dreams (Louise Huff).**
**Mar. 10—The Unveiling Hand (Kitty Gordon).**
**Mar. 17—The Hand Invisible (Montagu Love).**
**Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).**
**Mar. 31—The Love Defender (June Elvidge).**
**April 7—The Little Intruder (Louise Huff).**
**April 14—The Scar (Kitty Gordon).**
**April 21—The Quickening Flame (Montagu Love).**

**KINOGRAMS.**

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**PRIZMA.**

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## Feature Releases

**BLUEBIRD.**

**Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.**
**Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.**
**Feb. 24—The Little White Savage (Carmel Myers)—03608.**
**Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.**

**CAPITAL FILM COMPANY.**
**Indianapolis, Ind.**
*(Two Reels each)*

Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

**CHRISTIE FILM COMPANY.**

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.

**EDUCATIONAL FILMS CORPORATION.**

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

**Bruce Scenics.**

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

**FIRST NATIONAL EXHIBITORS'**

**Shoulder Arms (Charlie Chaplin).**
**Ambassador Gerard's "My Four Years in Germany."**
**Italy's Flaming Front—Official Italian War Pictures.**
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).

**OUTING-CHESTER PICTURES.**

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Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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**Specials.**

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When My Ship Comes In.

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**Life's Greatest Problem (Blackton).**
**Her Mistake (Steger).**
**A Woman's Experience (Bacon-Backer).**
**Suspense (Reicher).**

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## PALISADE FILM LABORATORIES, Inc.

**PALISADE, N. J.** **(Opposite 129th Street, New York)**

# List of Current Film Release Dates

**JEWEL PRODUCTIONS, INC.**

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

**LEONCE PERRET PRODUCTIONS.**

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**Essanay.**

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

**SELECT PICTURES.**

Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

**Specials.**

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

**SELZNICK PICTURES.**

Upstairs and Down (Olive Thomas).

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**Burlingham.**

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**Features.**

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

**UNITED PICTURE THEATRES.**

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

## State Right Releases

**HIRAM ABRAMS.**

1476 Broadway, New York.

Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

**ACME PICTURES CORPORATION.**

The Thriteenth Chair (Yvonne Delva).

**ALPHA PICTURES, INC.**

130 West Forty-sixth Street.

Reclaimed.

**AMERICAN FILM COMPANY, INC.**

6227 Broadway, Chicago.

Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION**

Times Building, New York.

The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.

**AYWON FILM CORPORATION.**

729 Seventh Avenue, N. Y. City.

The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

**THE FILM MARKET, INC.**

403 Times Building, New York.

What Becomes of the Children (Corra Beach).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

**GAUMONT CO.**

Flushing, L. I.

Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

**GENERAL ENTERPRISES, INC.**

Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

**HATCH J. FRANK.**

912 Longacre Building, New York.

Tempest and Sunshine.

**HILLER & WILK, INC.**

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
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**JANS DISTRIBUTING COMPANY.**

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(*Forty Single Reel Tom Mix Westerns.*)

**GRAPHIC FILM CORPORATION.**

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Ashes of Love.
The Echo of Youth.

**VICTOR KREMER.**

105 West 40th Street, New York.

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Denny From Ireland.
The Pen Vulture.
The Snail.

**JAMES KEANE.**

220 West 42d Street, New York.

The Spreading Evil (Seven Parts—Drama).

**OLIVER FILMS, INC.**

308 East 48th Street, New York.

The Carter Case.

*A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.*

**PIONEER FILM CORP.**

130 West 46th St., New York City.

The Still Alarm (Selig Production).
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**J. PARKER READ.**

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**HARRY RAVER.**

1402 Broadway, New York.

The Master Crook.
The Liberator (Serial Starring "Maciste").

**ERNEST SHIPMAN.**

17 West 44th Street, New York City.

The Daughter of The Don (Five Parts—Drama)
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly
The Daughter of the Don (Five Parts—Drama).
The Coast Guard Patrol (by Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

**Al and Frank Jennings.**

Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**

Mother I Need You.

**Edwin Frazee.**

The Haunted House (Mystic Comedy—Two Parts).

**United Film Corporation.**

Crime of the Hour (Seven Parts—Drama).

**HARRY RAPF.**

Palace Theatre Building, New York.

Sins of the Children.

**WILLIAM L. SHERRY SERVICE.**

729 Seventh Avenue, N. Y. City.

**Burlingham.**

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The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**WILLIAM STOERMER ENTERPRISES.**

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The Tidal Wave (Eight Parts—Drama).

**S. L. PICTURES**

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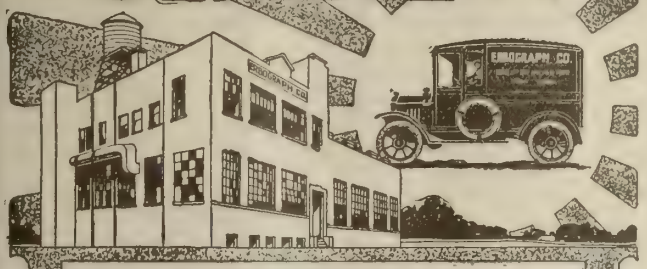


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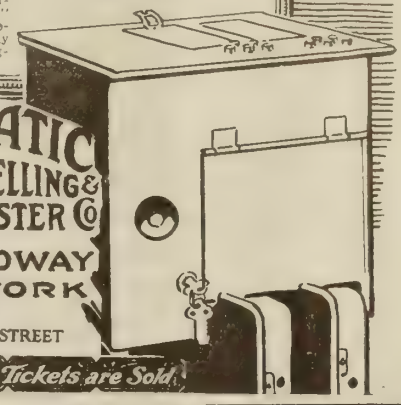

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**Owning and Controlling Every Moving Picture Theatre in the Heart of Phila.**

Simplex

# An Omission
*and*
# A Correction

IN a recent issue of the Motion Picture News—Mr. E. K. Gillett, the editor of the Equipment Department, had an article devoted to the prevailing custom of elaborating in detail the beauties of a new theatre, but neglecting to tell of that most vital equipment—the apparatus used in the projection room—with Mr. Gillett we heartily agreed for he said in part * * * "The installation of an organ costing from $3,000 to $20,000 is made without a thought, or at least the price is considered a natural charge. No serious objection is made to it." * * *

And in making his final point, he says * * * "And yet if it were not for the projecting machine and the wonderful results which it produces—the architect, the organ manufacturer—and all the other equipment manufacturers—would be looking for other fields to sell their wares. **The projector is the heart of every house and the one excuse in the last analysis for its existence."**

IN A MORE RECENT EDITION OF THE NEWS, IN THE SAME DEPARTMENT, WE READ A STRIKING STORY DESCRIBING IN DETAIL WITH WORDS AND PICTURES THE BEAUTIES OF THE MURAL DECORATIONS—THE SPLENDOR OF THE FURNISHINGS AND THE GLORIES OF THE LIGHTING EFFECTS AT TOM MOORE'S NEW RIALTO THEATRE AT WASHINGTON. BUT THE ARTICLE GOES NO FURTHER—NOT A WORD ABOUT THE "HEART OF THE THEATRE"—THE PROJECTION ROOM—BUT ONLY THOSE THINGS WERE FEATURED THAT ARE PLEASING TO THE EYE.

SO NOW WE'RE PAYING FOR THIS SPACE IN ORDER THAT THE READER MAY KNOW THAT TOM MOORE—"AN EXHIBITOR OF NATIONAL PROMINENCE AND ONE OF THE KEENEST JUDGES OF PICTURE VALUES IN AMERICA" AND OPERATING THE STRAND, GARDEN AND PLAZA THEATRES IN THE CAPITOL CITY, HAS USED DURING HIS VAST EXPERIENCE EVERY MAKE OF PROJECTOR AND DECIDED, WHEN THE RIALTO WAS BUILT, THAT NO MATTER HOW LOVELY THE EXTERIOR, HOW BEAUTIFUL THE FURNISHINGS—THE RIALTO WOULD NEVER BE BETTER THAN THE PROJECTION MAINTAINED AND HE INSTALLED THREE SIMPLEX PROJECTORS.

THUS—MR. MOORE HAS NOT ONLY FURNISHED BEAUTY FOR THE EYES OF HIS PATRONS, BUT HAS FURNISHED PROTECTION AS WELL.

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# *The* HEADLINER HOLDS THE SPOTLIGHT

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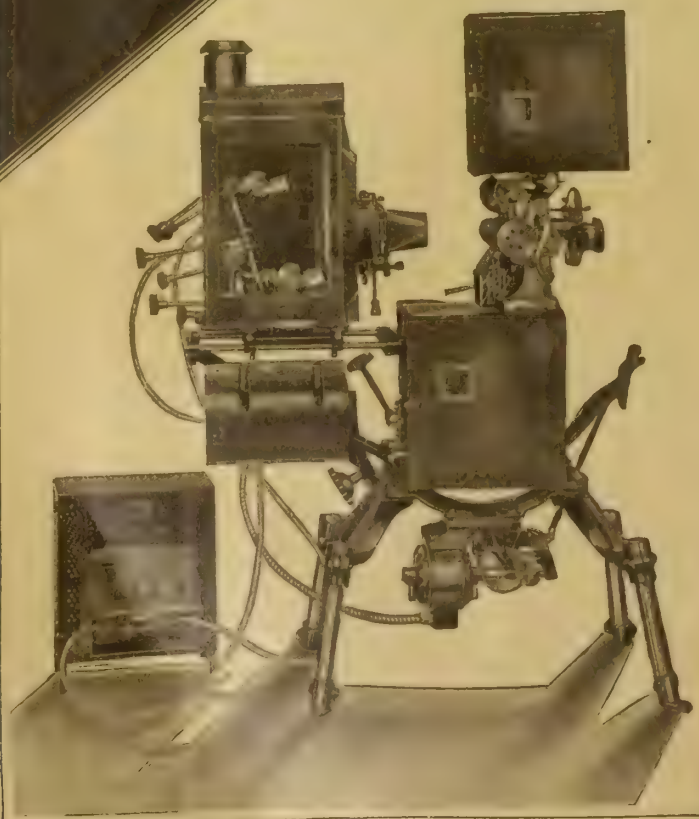

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SELZNICK PICTURES

WATCH NEXT
WEEK'S IMPORTANT
ANNOUNCEMENT
CONCERNING

SELZNICK PICTURES

# CHAPLIN REVIVALS WILL PACK YOUR THEATRE!

**Here are just a few of the biggest circuits and first run houses that are being packed to the doors by the Essanay-Chaplin revivals. "A Night in the Show", "The Bank", "Police" and "Shanghaied". What *they* are doing *you* can do.**

## *LOOK OVER THIS LIST:*

Marcus Loew Circuit (New York)
Jones, Linick & Schaefer (Chicago)
Lubliner & Trinz (Chicago)
Majestic Theatre (Detroit)
Circle Theatre (Indianapolis)
Rex Theatre (Seattle, Wash.)
Shea's Hippodrome (Buffalo)
Eckel Theatre (Syracuse)
New Astor Theatre (Minneapolis)
Dayton Theatre (Dayton, Ohio)
Lyric Theatre (St. Louis)
Colonial Theatre (Columbus, Ohio)
Strand Theatre (Cleveland)
Rialto Theatre (New York)
Ascher Brothers (Chicago)
Stanley Booking Company (Philadelphia)
Strand Amusement Co. (Cincinnati)
Star Theatre (Portland, Ore.)
Fays Theatre (Rochester)
Wonderland Theatre (Kansas City)
Majestic Theatre (St. Paul)
Strand Theatre (Milwaukee)
Strand Theatre (Louisville)
Orpheum Theatre (Cleveland)
Colonial Theatre (Toledo)

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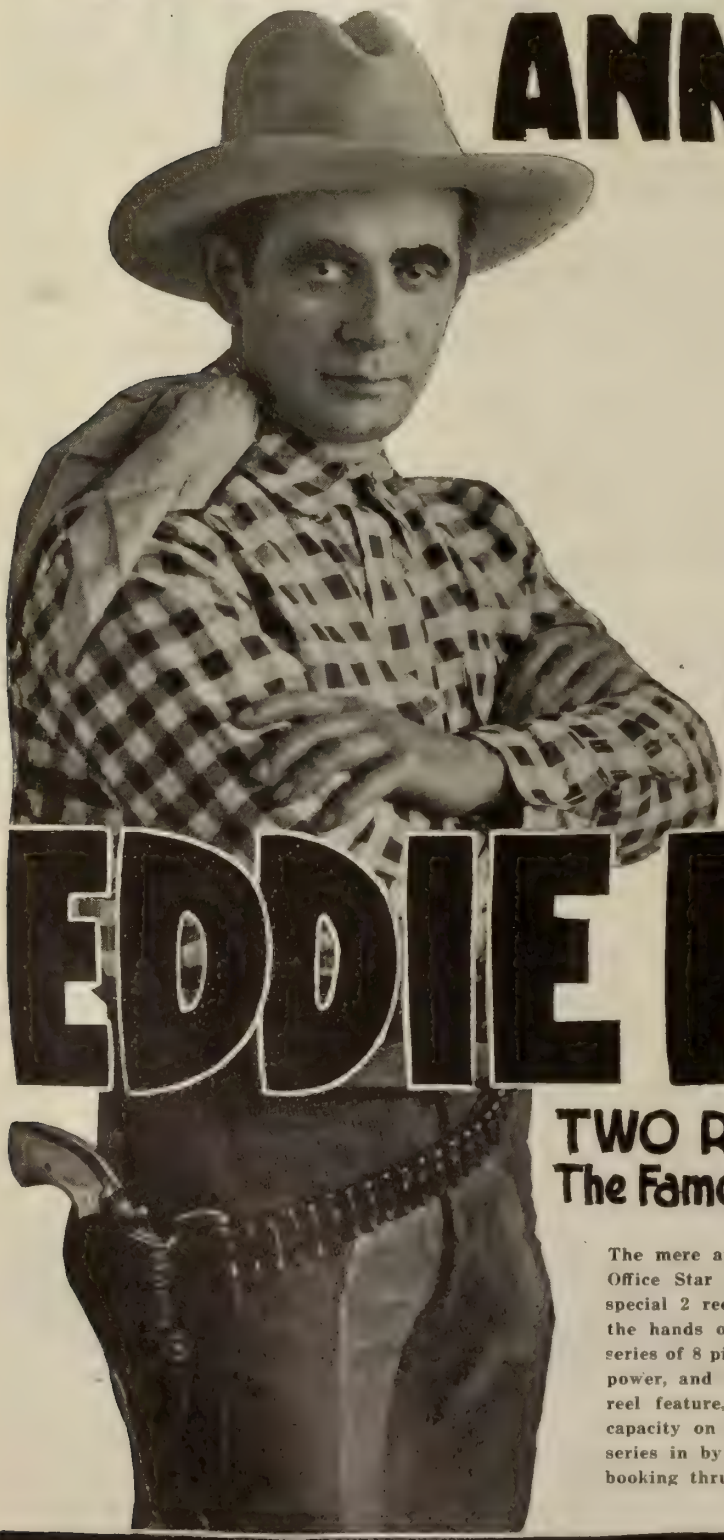
# UNIVERSAL ANNOUNCES



## A Brand New Series of Eight

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## The Famous "CYCLONE SMITH" Stories

**The mere announcement of the great POLO, tremendous Box Office Star of "THE LURE OF THE CIRCUS" in these big special 2 reel Western pictures will be met with applause at the hands of thousands of Exhibitors, the world over. This series of 8 pictures will be SPECIAL—Special in story, direction, power, and will contain as much "meat" for fans as any five reel feature, while the name and fame of POLO will draw capacity on every picture. Get your signed contract for this series in by wire if necessary to secure your territory. Now booking thru all Universal Exchanges.**

# Do you believe your own eyes?

**Do you prefer to use your own judgment rather than place your faith in serial pictures? Do you prefer to know before you book just how big a serial is? Do you want to see what you're paying for and what you're going to advertise to your public? Then go to your nearest Universal Exchange, SEE MARIE WALCAMP in "THE RED GLOVE" and it won't take you ten seconds to book this—**

# Box Office Triumph

**—that guarantees you eighteen weeks of crowded houses. Taken from that great book "THE FIFTH ACE" by Douglas Grant, it brings your house the classiest, most artistic, biggest punch serial the Universal has produced in years. And then the tremendous newspaper advertising campaign on**

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**surpasses anything ever attempted in serial photoplay advertising. Get a copy of the big ad and publicity campaign book. See what's prepared for you. Note the bigness of the whole idea, of putting this winner over for 18 solid weeks. If you've ever played serials, then you're the man that will snatch this serial instantly when you see it on the screen. Now booking thru all Universal Exchanges.**

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In "TWO WOMEN," the matchless screen personality of this daintiest of stars will live long in the memory of all who see this powerful super-production.

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"TWO WOMEN" is a sensational picture, a spectacular picture, an *unusual* picture. But its basic elements—love—hate—jealousy—passion—revenge—have been the basic elements of the greatest successes in the history of showmanship that crowd the theatres and cram the box-office drawer.

*Directed by RALPH INCE*

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# VITAGRAPH

Albert E. Smith. *President*

The Unknown Quantity 115
In that almost bare room a young woman sat sewing at a machine. She nodded to Kenwitz as to a familiar acquaintance. One little stream of sunlight through the dingy window burnished her heavy hair to the color of an ancient Tuscan's
e flashed a rippling smile at Kenwitz a
ustered inquiry.
Kinsolv
r and pathetic beau
came into the
a

The "Mary Boyne" of one of the Immortal

## O. HENRY'S

Most Famous Stories is brought to the Screen by

# CORINNE GRIFFITH

in the Master Production of

# "THE UNKNOWN QUANTITY"

Directed by TOM MILLS

There's Money in It!
"STELLA MARIS" was a clean-up for exhibitors, "Amarilly" was a riot, a gold mine. "M'Liss," "Rebecca of Sunnybrook Farm," "Johanna Enlists"—all the Mary Pickford Artcraft pictures brought big coin into the box-office window.
Now comes another Mary Pickford picture, the first in seven months.
From a famous play by a famous author.
With the same scenarioist, director and production that made all the others big money getters.
Cash in on it! There's money in it! Big money! And it's yours.
By Rida Johnson Young
Scenario by Frances Marion
Directed by William D. Taylor
FAMOUS PLAYERS-LASKY CORPORATION
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An ARTCRAFT Picture.

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Presents

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"SOMETHING
TO DO"

A Paramount Picture

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**"SOMETHING TO DO" is the kind of picture people talk about. Every see-er will be a booster.**

**You can promise them five reels of regular full-joy entertainment with this one.**

**A pep-ful, plot-ful picture. Bryant Washburn in his best part and a fine cast including Ann Little, Adele Farrington, Charles Gerard and Charles Ogle.**

**Get the press book.**

**There's money in it.**

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*Scenario by Will M. Ritchey*
*Directed by Donald Crisp*

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EVERY TWO WEEKS

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# A TESTIMONIAL TO
# SAMUEL L. ROTHAPFEL

THE Rothapfel Unit Programme has already been placed in twenty-four of the leading one-week-stand theatres in the largest Cities of the United States, all for presentation beginning May 25th.

Special representatives will have covered every territory by the end of next week and we can now promise to announce the securing of contracts for more than forty-five opening-week-runs in first class theatres by that time.

By arranging a Rothapfel week to take place in forty-five of America's leading theatres at the same time, backed by a national advertising campaign of gigantic proportions, we are doing things on perhaps the largest scale ever attempted in the history of the theatrical business. The Rothapfel Unit Programme is the first complete performance to be presented in forty-five theatres at the same time.

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*Distributed thru*
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FRANK [illegible] HALL, Presidents

# FRANK G. HALL
## *to the*
# EXHIBITORS OF AMERICA

WHEN Mr. Rothapfel and I,—both being Exhibitors—created the Unit Programme, we were confident that the Exhibitors of America would back our judgment regarding the great value of an entertainment of this character:

The fact that we have booked twenty-four leading theatres in two weeks, and that we will undoubtedly arrange for at least forty-five presentations of the first Unit Programme for a full week's run beginning May 25th, should be conclusive evidence of the popularity of the plan.

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MILWAUKEE—First National Exhibitors' Circuit of the N. W., Fay Building
ST. LOUIS—Grand Central Film Co., Grand and Lucas Avenues.
OMAHA—Sterling Film Corp., 1417 Farnam Street
DENVER—Supreme Photoplay Corp., 1446 Welton Street
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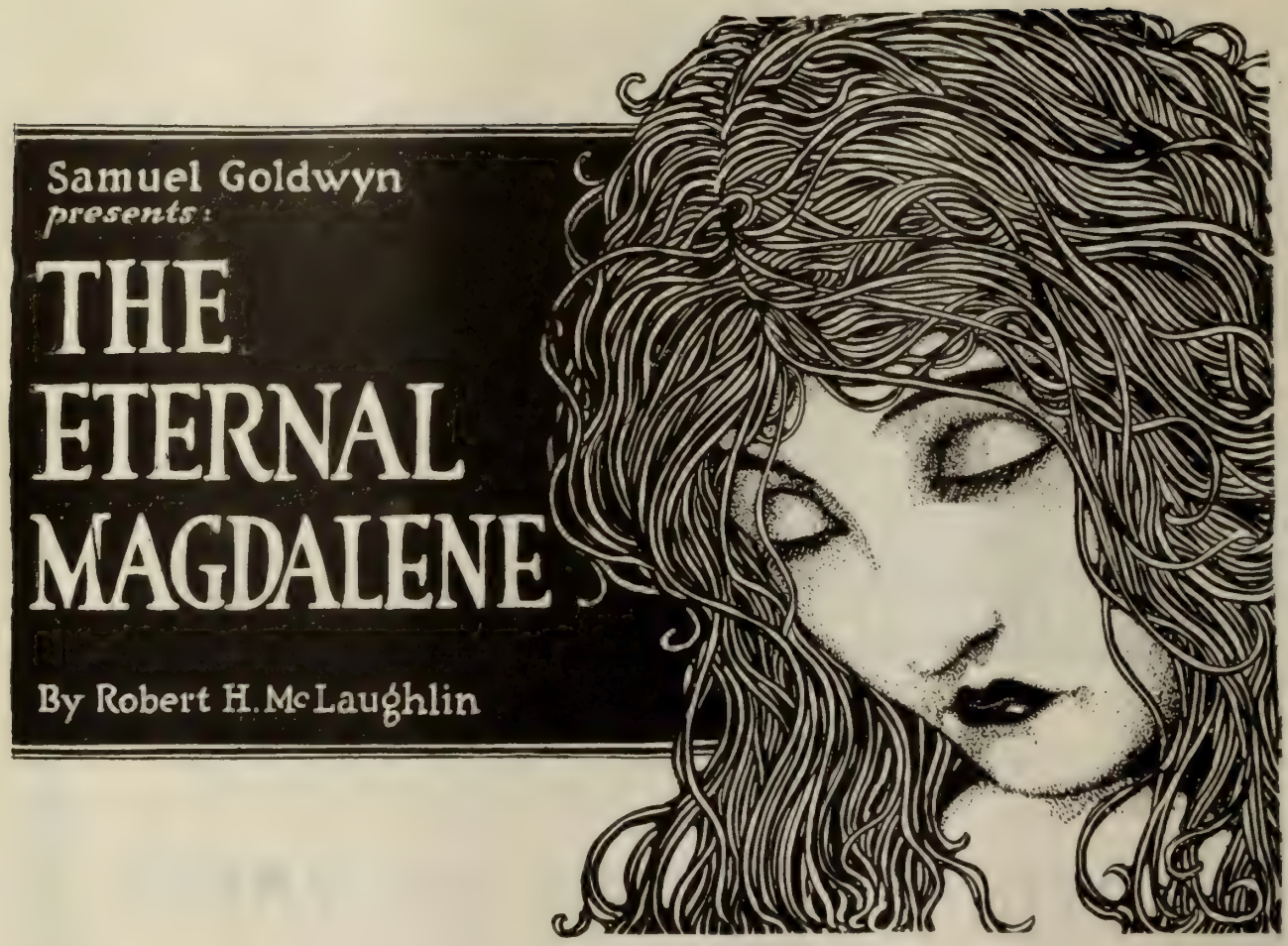


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# SUNDAY BILL PASSED IN NEW YORK

## Both Senate and Assembly Act Favorably on Donohue Act to Permit Picture Exhibitions to Open at 2:00 P. M. in Communities Where Local Government Gives Sanction

**Governor to Hold Hearing.**

Albany, April 9.

AT the request, it is said, of the opposing forces to the Sunday motion picture bill, Governor Alfred E. Smith today announced that he would hold a hearing on the bill which has passed both houses and which now awaits the Governor's action. It is understood that while the Governor is more or less well acquainted with the arguments advanced by both sides both at the public hearing a few weeks ago as well as in the Senate and Assembly, he is desirous of personally hearing both sides of the issue before taking final action.

The hearing will be held in the Executive Chamber next Wednesday afternoon between 3 and 5 o'clock, each side being given an hour. Members of the New York State Exhibitors' League, still in the city, stated this afternoon that while it was still undecided, in all probability the motion picture interests would be represented by not over two speakers, the names of which were not as yet ready to be made public.

On the same day Governor Smith also will hold a public hearing on the Sunday baseball bill, which has also passed both the Senate and Assembly and which awaits the Governor's signature before becoming a law. GRANT.

---

Albany, April 8.

BY a vote of 84 to 58, the Sunday motion picture bill passed the Assembly at 4:30 o'clock this afternoon and was greeted by a burst of applause. No one measure considered before the Assembly in weeks caused greater interest than the vote of today. Party lines were forgotten for the time being as the matter was threshed out on the Assembly floor before a crowd of men and women behind the rail and along the sides of the chamber. Of the two women members of the Assembly, Mrs. Sammis voted against the measure, and Mrs. Lilly in favor. The bill now goes to the governor.

Today's victory really dates back for two or three years and is the outcome of a campaign that was started in the legislature during Governor Whitman's time and which has now apparently come to a successful conclusion. Today's result, signaling as it does a victory for the exhibitors, revealed the accomplishment of an organized effort on the part of the exhibitors from New York to Buffalo. Sidney Cohen, president of the New York State Exhibitors' League, and others who have been actively interested in securing favorable sentiment for the bill in practically every section of the state, were present when the vote was taken.

**Obstructionists Attempt Delay.**

With the Assembly paving its action of today by passing the Sunday baseball bill at midnight by a vote of 80 to 60, word spread throughout the capitol today that there would be a show-down on the movie bill some time during the afternoon. The first attempt to put the measure to the vote brought about an attempt on the part of Assemblyman Slacer to further delay matters through the introduction of amendments which would permit Sunday motion picture shows, but only after the films had been censored by a local body and involving considerable red tape.

No sooner had Assemblyman Slacer made his attempt through adroit means of delaying matters than Assemblyman Donohue, leader of the minority and father of the bill, was on his feet asking Mr. Slacer why he should place obstacles in the action which was demanded on the important measure.

Every member of the Assembly, or practically so, was in his seat when the discussion got under way and as it progressed waxed fast and furious. There was no mincing of matters. A spade was called a spade. Republicans, Democrats and Socialists were heard for or against the bill.

**Every Member in His Seat.**

In his opening remarks, Assemblyman Slacer said that he opposed the bill and that the petitions which had been circulated in its favor and which, sent on to Albany, contained thousands of names, presented but the one side. The speaker said his colleagues should look upon the bill from its moral standpoint, and that as New York was today the leading state of this country, other states would follow the example of today's action on the Assembly floor. Mr. Slacer brought about criticism later when he injected the labor situation into the controversy, stating that labor and its representatives could not consistently favor the bill when it meant seven days a week work.

After Assemblyman Slacer had referred to the moral issue, Assemblyman Fertig broke in and asked:

"How can seeing a moving picture on Sunday affect one's morals adversely?"

**Chauffeurs' and Golf Clubs Cited.**

Assemblyman Slacer's road became a bit thorny as he was interrupted time and time again. Assemblyman Steinberg, pointing across the Assembly chamber, asked Mr. Slacer when he had ever stood up for labor and why should he distinguish between the chauffeur, who, driving the wealthy man to the golf club on Sunday, enjoying the scenery, and the poor man who sees scenery on a screen.

"You do not represent the people of your district if you vote against this measure," said Assemblyman Steinberg to Mr. Slacer. "You are acting in your individual capacity and not as a representative of the tens of thousands who

**Mabel Normand's "The Pest." Some Pest. She's Pestering Madge Kennedy in the Above by Pointing at Her Hat.**
Madge, in the view at the left, is seen in "Leave It to Susan." Sue might sue the Pest, but it's all in Goldwyn pictures.

deem it a right to say for themselves through their common council or municipal governing body whether or not they should have the pleasure and enjoyment of Sunday motion picture shows in their respective communities."

After Assemblyman Davis had spoken for a few minutes against the bill, Assemblyman Fertig was given the floor. He went on to say that action against the bill, to the idea of New Yorkers was narrow minded and bigoted and that Jews, Protestants, Catholics, believers and unbelievers, found recreation in Sunday motion picture shows.

"Times have changed," said Assemblyman Fertig. "There was a time when our forefathers spent their Sundays reading books. Then came magazines and newspapers with pictures. Then came the stereopticon and the slides, and now we have the movies, and I want to say to the men and women of this body that the motion picture of today is one of the greatest elements of education in our civilization."

**Socialist Member Aids Bill.**

Assemblyman Smith was followed by Assemblyman Classen, a Socialist, who spoke for perhaps fifteen or twenty minutes and who undoubtedly made friends for the bill by his remarks.

"The motion picture is not secondary to the press in molding opinion," said Assemblyman Classen. "It occupies today the first position in this respect."

The speaker said that the motion picture was the most perfect weapon against the spread of the Bolsheviki movement. Addressing his remarks to Assemblyman Slacer, he became facetious and said that Mr. Slacer was right in that Sunday motion pictures would perhaps entail work on the part of some, but that there were many in the Assembly, to his belief, who were in favor of six days of rest and one day of work if one was to judge from the empty seats in the chamber during the months of January and February.

The bill in its summing up was handled by Minority Leader Donohue for the Democrats and Majority Leader Adler for the Republicans. At 4:20 the bill went to a vote. Scores of Assemblymen, probably as interested in the outcome as on any bill so far introduced at the present session, closely followed the v ting step by step and as the announcement was made that the measure had been carried by 84 to 58, the chamber broke forth into applause that required Speaker Sweet to use his gavel in restoring order.

**Governor Expected to Sign.**

It is said, and the rumor is apparently a well founded one, that Governor Alfred E. Smith will sign the bill in the near future. The bill is a local option one and permits Sunday motion pictures to open in any community after 2 o'clock providing there is no local ordinance against it, or where there is a local ordinance, it can be changed by a vote of the aldermen or governing body, as representative of the municipality.

In some cities, notably Watertown, there is already a movement apparent on the part of the churches to meet the measure half way should the common council of that city decide to open the movies there. Two or three of the churches have signified their intention of getting motion picture machines and giving pictures free on Sunday evenings.

**Other Bills to the Discard.**

Rev. O. R. Miller, who has strenuously fought the bill from its inception, was not present today, or if he was he kept himself well in the background. In view of the fact that the Legislature will probably adjourn within the next two weeks, there appears little or no likelihood of any attempt on the part of either Mr. Miller or his associates to press the censorship bill. A bill to tax motion pictures on a film footage is likewise dormant, and unless the unexpected happens this bill, like the one demanding censorship for New York State, will die in committee within the next few days. C. L. GRANT.

# JERSEY LISTENS TO SUNDAY ARGUMENT

## W. W. Irwin Heads Delegation Defending Sabbath Shows at Hearing Held in Trenton This Week

THE local option Sunday bill introduced in the New Jersey legislature by Assemblyman Hyland was discussed before the Senate Codes Committee in Trenton on Monday, April 7. Those opposing it were led by the Rev. Dr. F. W. Johnson, of the Lord's Day Alliance of New Jersey, while the advocates of it were headed by Dr. Charles Hespe, president of the Motion Picture Exhibitors' League of New Jersey. Dr. Hespe, after his introductory remarks, called upon W. W. Irwin as the first speaker for the bill.

Mr. Irwin said he spoke as an American citizen and pleaded for the adoption of the bill as rational and national. Motion pictures on Sunday had been furnished by the government to the boys in the trenches, as a wholesome recreation and means of promoting and sustaining the morale of the army; they would serve the same purpose in this period of reconstruction. Motion pictures had served to promote patriotism here and abroad during the war, in which thousands had died for freedom and democracy.

He regretted the motion picture interests were speaking first as he was unable to frame in his imagination any sufficient reason for opposition to Sunday motion pictures. They had done much to bring about prohibition and had always worked in accord with the churches, irrespective of creed. Sunday pictures are a question of recreation, education and necessity. Mr. Irwin quoted from the late Colonel Roosevelt referring to the strenuousness of life and the need of recreation on the Lord's Day.

**Presents Atlantic City Resolutions.**

He then asked the privilege of reading into the records of the hearing the preambles adopted at Atlantic City by the committee on reconstruction at the Chambers of Commerce convention, referring to the great work done during the war by the motion picture industry. In these preambles were mentioned the generous use of screens and the gift of thousands of feet of film, without charge, for showing to the public in the propaganda of liberty loans, Red Cross and every other phase of work carried on by the government.

Senator James Hammond, chairman of the Codes Committee, asked Mr. Irwin if this work was done on Sunday. Mr. Irwin replied: "Yes."

Senator Hammond then asked if the moving picture people intended to continue showing these films free on Sundays. Mr. Irwin said: "Yes, for the forthcoming Victory Loan drive."

Senator Hammond said he inferred that all pictures were to be free of charge on Sunday (with some sarcasm) to carry out a great philanthropic purpose.

In conclusion Mr. Irwin said he was in favor of the bill in its present form. If the few who oppose it are afraid to submit this question to the will of the people, they are possessed by such a spirit of intolerance that they would, had they lived in the bigoted days, participated in the killing of people for witchcraft.

**Mayor of Newark Speaks.**

Mayor Charles P. Gillan of Newark said: "Speaking for Newark I am in favor legalizing Sunday afternoon and evening pictures. Legislators owe an obligation to the great problems of larger cities.

"In Newark we have a large percentage of churchgoers who are tenement dwellers and they face different conditions of living. They go to church in the morning, in the afternoon, not having libraries and other house luxuries and pastimes, they become morbid and restless. They must have some kind of recreation of the right sort.

"What more reasonable and enjoyable than the movies? Healthy citizens must have healthy minds and bodies. The poor can't play golf, they can't support clubs or automobiles and we must give them something proper to take the place of these more expensive enjoyments. The problem of recreation should be seriously considered."

Some one in the audience asked Mayor Gillan if Newark didn't have Sunday movies. Mayor Gillan answered:

"They do."

"Then why do you ask for what you have already got?"

"Because," quickly retorted Mayor Gillan, "some narrow minded person might close us up if this bill is not made a law."

N. P. Allifas, president of the International Machinists Association of Washington, stated that the members of the State Federation of Labor are in favor of free press, free speech and free public gatherings, particularly the Sunday movies. "Sunday pictures and newspapers," said he, "are similar and both are essential. I do not believe in commercializing Sunday.

**On Commercialized Religion.**

"Religion to a certain extent is commercialized. Years ago we had lay preachers, those who worked all week and preached free on Sunday, but today things are greatly improved. We must pay for talent and privileges; we are all willing to pay for them. The consequence is we have educated preachers, better sermons and better churches and we appreciate them and are willing to pay for them.

"Some one has said there should be no charge for Sunday movies. We

might say that street cars should be free for Sunday church goers. If we started out on that presumption we would not get very far on our way. I would be willing to pay an admission to the public parks where they furnish good music and other recreations."

"The mayor of Perth Amboy," said Arthur H. Quinn of the State Federation of Labor, "wishes me to convey his approval of the bill." Personally Mr. Quinn stated that he spoke in favor of the bill and the people he represented.

"I believe Perth Amboy would cast a two-thirds vote in favor of it. I know what it is to be physically exhausted on Sunday after my week of toil, and I have longed for a moving picture show for recreation, but I was unable to find one in God forsaken Camden."

# BAY STATE SUNDAY SHOWS THREATENED

## New Bill in Legislature Goes to a Sub-Committee and League Fears Outcome—Horstman Talks About London

THE committee on mercantile affairs of the Massachusetts legislature has turned over to a sub-committee the drafting of a bill to prevent Sunday pictures in Massachusetts. This is taken as meaning adverse action to the motion picture interests in the matter of Sunday shows.

A meeting to determine the best method for fighting the bill was held by the Exhibitors' League of Massachusetts and Rhode Island at its headquarters on Broadway, Boston. The alarm had subsided somewhat by the time of the meeting and after an informal discussion the members voted a motion of confidence in its committee handling the situation at the State House.

The committee fighting the bill consists of Ernest Horstmann, treasurer of the national league of exhibitors; R. W. Drown of the Olympia Theatre, Cambridge, and Harry Campbell, manager of the New England Fox exchange.

**Horstmann Ate Cheese Sandwiches.**

Mr. Horstmann was called upon to tell some of his experiences on his recent trip to London. He said that England has the worst class of motion picture houses in the world. He said the lowest class of houses in this country are better than the high-priced picture theatres in London.

"I attended a theatre in Piccadilly," he said, "to see a motion picture. It was the five-reeler, "Peggy," featuring Billy Burke. The show started at 4:30 p. m. and the first and second reels came on with but five minutes between them. I might add that I paid 12 cents for a program. When the second act ended I thought the lantern must have gone completely out of commission. The crowd was not excited. Tea was served with cheese sandwiches and everyone had a fine chat for not less than 45 minutes. Then the house was again darkened and the third reel was shown, after which we again were served with cheese sandwiches and I was asked if I would like anything to drink.

When the picture finally ended it was 9:30 p.m. The music was something awful. And for all this they charged a crown, 60 cents admission.

**Paid $2 for Seat in "Nigger Heaven."**

"I then went to see a play that was showing in a London theatre. The ballet was far superior to that seen on our American stage, but again there was that terrible jarring music that would almost drive an American from a theatre. Here I paid $2 for a seat and my ticket entitled me to what we term in this country a seat in 'nigger heaven.'

"Any man who has money to invest and wishes to make it show tremendous returns should go to London and start a motion picture house upon American standards. I am sure he would reap a bonanza."

Mr. Drown asked the speaker if Londoners with their set ways would attend an American motion picture show.

**Open and Closed Exchanges.**

"I am absolutely positive they would," replied Mr. Horstmann.

He said the motion picture exchanges were a degree worse than the theatres themselves. He said the theatres might be termed in American slang to be bad but the exchanges were rotten. "They have as many as five sessions a day," he said. "The exchange opens at 9, closes at 10, opens at 12 and closes at 2, opens at 3 and closes at 4, and finally opens at 5:30 for one hour. Something like a kindergarten in this country."

"The trend of both exchanges and theatres is to use American films which seem very popular with the English people. If someone would show the Londoners a real live motion picture house they would certainly flock to it," said Mr. Horstmann.

## Elizabeth Is Anxious to Have Sunday Referendum

IF House Bill 291, introduced by Assemblyman Hyland of Essex county, becomes a law, Elizabeth, N. J., will probably lead the Jersey cities in a referendum upon the question of Sunday shows. It is evident that the people of the state desire a referendum upon the Sunday question and the legislators will no doubt heed the people's desires.

Mayor Mravlag, of Elizabeth, is a staunch advocate of the Sunday shows. It was upon his permission last month, that a considerable number of the Elizabeth exhibitors opened their places. They are now under indictment for alleged violation of the Sunday law. The mayor is quoted by the Newark Sunday Call as having said at a recent dinner: "I can see no difference in going to a well-conducted movie on Sunday than in going in an auto to a country club and pushing a little ball from one hole to another." So Elizabethans are anxiously waiting for the passage of the Hyland bill to start their referendum.

**Reid Joins News Reviewers.**

Lawrence Reid, formerly with the New York Review, has joined the reviewing staff of the Motion Picture News. Mr. Reid at one time conducted a column of moving picture news on the New York Evening Mail.

## Simone Returns to America a Hero from French Fields

SERGEANT PETER C. E. SIMONE, who was for five years in the Universal Eastern laboratories, leaving there to join the colors, recently returned to America after fifteen months of smashing trench fighting against the Hun. Charles Simone, his father, manager of the George Kleine and General Film exchanges in Albany, is justly proud of the record of his soldier son.

Sergeant Simone is at present at the Fox Hill general hospital on Staten Island with an injured thigh, a wound received while leading a platoon during the offensive at Chateau-Thierry. On July 18 Simone was placed in command of a picked platoon of 68 men. On July 20 he was leading a completely new outfit. At 4 o'clock in the afternoon the American infantry swept over the ridge of a hill after fighting for it like lions all day. Suddenly machine gun fire enfiladed the Yankee line from a farmhouse. The nest of Boche had to be wiped out. Sergeant Simone with a few of his pals rushed the obstacle but when within twenty yards of the house a bullet from one of the clattering machine guns pierced his right groin and shattered his thigh.

**Simone Found Unconscious.**

Reinforcements came to the Germans and the crest of the hill changed hands again and again. Sergeant Simone, although seriously wounded and much trampled upon, tied his leg with his cartridge belt, and covered his face with his steel hat. At midnight he was picked up unconscious and rushed to a first aid station in the American lines. In the base hospital at Bordeaux he fought still another battle for recovery and won.

As corporal of L Company of the 101st Infantry Simone won a big name for successful trench raids and patrols against the Boche. His daring was responsible for a large number of prisoners and the cleaning out of many deadly machine gun nests. It was his fighting zeal and determination to put the Hun on his back that won him a sergeant's chevrons and the command of a platoon in the line.

## Victory Loan Films for Fourth Reserve District

TWO-SCORE of first release films on widely diversified subjects are available for the use of Victory Loan organizations in the Fourth Federal Reserve District. W. E. Lusk, district moving picture chairman, has just announced that these pictures are to be released beginning April 13. Because of the heavy demand it is desirable that bookings be scheduled as early as possible.

H. E. Buxbaum is chairman of the Pittsburgh shipping district and Victory Loan organizations in this area may secure films through him at the Famous Players' in Pittsburgh. None of these films are to be released to professional exhibitors on a commercial basis. They will be shown exclusively under the auspices of Victory Loan committees in churches, schoolhouses, public halls or anywhere a screen may be hung and current procured for a projection machine.

# ALONE HE FIGHTS FOR SUNDAY SHOWS

## R. T. Vallee of Sherbrooke Combats Single-Handed Persistent Opposition to Picture Entertainment

R. T. VALLEE, manager of the Casino Theatre, Sherbrooke, Quebec, is putting up a strenuous fight against those who are opposed to Sunday picture shows. Mr. Vallee is playing a single handed role in his struggle to remain open on Sundays, and he is continuing to do so although he has been called upon to pay a number of rather heavy fines.

The leader of the purist forces is said to be Alderman J. K. Edwards. Mr. Vallee has pointed out, however, that he is not paying the fines, but the people who support the Sunday performances. As a result of the courts cases, Mr. Vallee raised the admission price for the Sunday shows, but the people still continue to patronize these performances heavily.

In a letter to Alderman Edwards, Manager Vallee declared that it was no worse for him to operate his theatre on Sundays than for the exhibitors of Montreal, Hull, Lachine, St. Johns and other places of Quebec to do so. He advised the alderman that there were Sunday shows in many foreign countries.

**Asks Why They Pick on Him.**

Incidentally, Manager Vallee asked why he had been singled out for attention in this respect when other places of amusement in Sherbrooke were unmolested. The local poolrooms, bowling alleys, ice cream parlors, clubs, news stands and other places were wide open all day Sunday, but yet Alderman Edwards was conducting a campaign against the Casino Theatre.

If the fines continued, Mr. Vallee intimated that he would be compelled to make another raise in Sunday admission prices to cover the additional "expense," but that he would not close his theatre until he was shown that the agitation against him was sincere, and that the operation of a theatre on Sunday was a vice. He announced that he would, if necessary, give Sunday shows free of all charge, but he would not close his theatre until the legislature adopts a measure which would make it a legal offence in Quebec for all theatres to give Sunday performances.

## Ohio Film Men Gather to Aid Sunday Picture Bill

EXHIBITORS and exchangemen from all over Ohio gathered in the state capital, Columbus, the week of April 7, to boost for the Sunday movie bill, known as the Banker Bill, to legalize the showing of moving pictures on Sundays by local option elections.

The vote on the bill was scheduled for that week end and the Ohio State Screen League did all in its power to put it over.

The league, organized for this purpose only, will no doubt be made permanent, because of other unfavorable legislation, which politicians and agitators have been attempting to foster in Ohio.

At present it is maintaining headquarters at Rooms 200 and 201, 71 East State Street, Cleveland, with a paid secretary, Gus Miller, in charge.

The officers of the league are H. H. Lustig, president, Cleveland; Fred Desberg, secretary-treasurer, Cleveland; Max Stearn, Columbus; John W. Weinig Cincinnati; J. Bernard Gardnier, Toledo; Harry W. Kress and C. W. Kline, Akron, directors.

**Fail to Put Rorke Bill on Calendar.**

At Harrisburg, Pa., on April 1, by a vote of 130 to 20 an attempt to override the action of the House judiciary special committee and place upon the calendar the Rorke bill, permitting paid movies and musical entertainments on Sunday evenings, was defeated. The bill was reported negatively the previous week. The vote in committee was 18 against the measure and 6 for it.

Representative Rorke started trouble when he moved to place the bill on the calendar. It is said that the sponsor knew his efforts would be unsuccessful, but that he desired to put members of the House on record. Rorke attacked the opponents of the bill as "narrow men from narrow counties."

## New Victory Loan as Thank Offering for Achievement

OFFICIALLY, the forthcoming loan has been designated as the Victory Liberty Loan. The title is comprehensive and brings to mind not only the victory American youths made possible, but the cause for which some seventy thousand of them died. Legally it will be a loan, but our contributions will be in the nature of a thank offering for the victory and for peace.

We suffered comparatively little during the war, less than any of the belligerents except Japan. We have been assured of peace and tranquility for ourselves and our children. Hence we have reason to be thankful.

Self-interest alone would dictate investment in the Victory Notes, but whatever the motive that induces the subscription, subscribers will have the personal satisfaction that they are among the number of their countrymen who are practical, loyal, thankful Americans.

## Cannibals Johnsons Filmed Start Revolt in Malekula

SOME skeptics throughout the country have scoffed at the statement that Martin Johnson and his wife, Osa, had risked their lives in photographing the natives of Malekula in the South Seas, and in obtaining the other pictures which make up "Cannibals of the South Seas," released by Robertson-Cole Company through Exhibitors Mutual.

These persons, who have been few and far between, inasmuch as the character of the pictures are enough to convince the most unbel eving of the dangers which attended the Johnson's expedition, are referred to the New York Tribune of March 29. That issue of one of New York's leading dailies contains a cable despatch from Sydney, Australia, telling of an uprising in Male'ula, where dwells the Big Numbers tribe, the worst cannibals in the world.

Several white traders had been captured by the cannibals, of whom Chief Nagapate, the "handsomest, cruelest savage in the world" is leader, as related by the Johnsons. Two of the traders were put to death while another escaped, and carried the news to the Government seat. Immediately word was communicated to an Australian warship which patrols the New Hebrides, which soon set about to chastise the cannibals.

**Direcor Otto Stops "The Island of Intrigue" for a Moment of Inspiration.**
May Allison, of course, furnishes it, backed up by Jack Mower, her leading man, in her newest Metro.

# FORUM BRINGS HEALTH TO INDUSTRY

## In Melting Pot of Exhibitors' Opinion on First National's Advertising Policy Are Stirred Up Ideas Relative to Other Problems Solution of Which Will Mean Advancement of the Photoplay

THE melting pot of opinion seethes on. The contributions of picture showmen on the question of restricted as opposed to unrestricted advertising as raised by William Sievers' article in the March 22 issue of the Moving Picture World, continue to demonstrate that the exhibitors of the country are a wideawake body of men.

The decision of First National to limit its advertising to five trade publications has brought to the Moving Picture World's melting pot of opinion, a wealth of ideas and problems outside the immediate realm of advertising. The exhibitors are telling their stories and their troubles frankly, and these are running unedited in our columns. Producers, exchange managers, salesmen are all wound up in these exhibitor discussions and each group would do well to consider the opinions of these guardians of the box office register.

In no other business does an understanding of human psychology and an appreciation of the local situation figure more largely than in the business of salesmanship. These letters from exhibitors would refresh many a salesman and exchange manager on the fundamentals of selling.

One thing certain from the discussion by the exhibitors is their absolute interest in the advancement of the screen. The same idea is manifested in the expressions of the producers. Yet the direct road from the luxurious home office to the little window where the dimes and quarters are laid down seems to be untraveled. "Give us consistent values in pictures" is the big plea of the exhibitor, "and we will do the rest. We can put them over."

Which shows that the discussion aroused by First National's decision has brought in healthy ideas on more questions than that of the fittest advertising. The World, therefore, in herewith presenting the final installment of showman opinion, feels satisfied that it has co-operated in a movement bringing health to the industry.

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### By George A. Bleich

**Of the Empress, Queen and Grand, of Owensboro, Ky.**

THE policy of the First National Exhibitors' Circuit with regard to advertising comes like a fresh wind that blows away the fogs and the mists that have hung over the field of the moving picture journals. This miasmatic atmosphere surrounds the mushroomlike growths of trade pournals that spring up for the sake of such an existence as they can eke out (and they are about as healthy as toadstools for the motion picture business). There is also that funguslike growth, the motion picture department, that is added to some publication devoted primarily to some entirely different field of entertainment or amusement.

It may be proof of the good nature and the generous disposition of the motion picture interests that they have permitted this state of things to exist, but it is certainly not a proof of the best business judgment. It is indeed high time that the distributors awaken to the waste and stop this useless expenditure, and I am glad First National is leading the way.

No publication is entitled to advertising unless it has justified its existence by real service in its field. The trade papers that give this service are included in the list selected by the First National. The others are camp followers and should be treated as such.

**Duplication Is Wasteful.**

Among the great lessons the war has taught the American people there is none more important than the lesson of conservation. Anything wasteful is a crime. Duplication of advertising is wasteful to a degree, and the film people have been in this respect the most prodigal wasters of any business in the world.

After you have advertised in the five leading trade journals whose names you mention the field is covered. You could not deliver your message more thoroughly.

**Where He Looks for Facts.**

When I am after information about photoplays I turn to the Moving Picture World, the Motion Picture News and the papers that devote themselves to motion pictures; papers that I know are above any interest save that of zealously and accurately promoting the best interests of motion pictures. I do not turn to papers that have merely tacked on a picture department. When I read the five representative trade papers I have given all the time I can to this duty, and have covered the field. Furthermore, why should I read the same advertisements in a score of papers?

I am sure practically all the exhibitors in the United States feel the same way.

In approving the First National's

**The Parrot on the Left Is a Quiet Old Bird, But He's Slipped Us the Good News.**

That Exhibitors Mutual is releasing "Don't Worry," "Oh! Betty, Behave" and "Peggy's Burglar," Elinor Field's Strand comedies, all pictured in miniature above.

course with regard to advertising I want to congratulate it on having the judgment and decision to take this step in the right direction.

## By Charles A. McElravy

**General Manager, Majestic Amusement Company, Memphis, Tenn.**

CHARLES A. McELRAVY is the general manager for the Majestic Amusement Co., of Memphis, Tenn., of which C. F. Bridges and R. C. Tarlton are the principal stock holders.

Messrs. Bridges and Tarlton were among the pioneer exhibitors in the South, but as their interests became varied and large they needed the services of a capable man as general manager. For this important office they selected Charles A. McElravy. When it is considered that Mr. McElravy has to supervise forces of six different theatres, it does not take a particularly wise man to figure out that he is a busy individual. However, he is not too busy to take an active interest in the progress of the motion picture industry and to express his views on matters pertaining to the trade in general.

Mr. McElravy is president of the Tennessee Exhibitors' League and also holds offices in the Masonic and Shrine lodges of Memphis.

IN the old days, when men were allowed to have many wives, a middle-aged man had one wife who was old and one who was young. Each loved him very much, but desired to see him look like herself. Now the man's hair was turning grey, which the young wife did not like, as it made him look too old. So every night she would comb his hair and pick out the white ones. But the older wife saw her husband turning grey with great pleasure, for she did not like to be mistaken for his mother. So every morning she would arrange his hair and pick out as many of the black ones as she could. The consequence was the man soon found himself entirely bald.

The moral of this little tale, to be found in Aesop's fables, is, "Yield to all and you will soon have nothing to yield."

If Aesop's fables had been penned in 1919, the topic might have been the motion picture advertiser or producer. The situations are identical. Just as the poor husband of the fable had all his hair plucked out by his two wives, each of whom wanted to profit at his expense, so it is with the motion picture producer today.

**Producer Getting Bald as in Aesop.**

The husband in the modern version as I am applying it, is the producer with his annual budget of thousands of dollars for advertising. The wives, far more numerous than the wives of the fable, are the publications allied with the industry. At the present rate at which the superfluous wives of the motion picture trade are plucking the financial hairs from the budget of the producers. It will not be long ere the industry is as bald as the proverbial billiard ball.

But the modern day situation is not a fable by any means. It is a hard, cold, calculating proposition of dollars and cents that today confronts the trade and requires earnest thought, keen discernment and whetted business acumen. It is not a matter nor a time for experimentations nor for unbusinesslike methods.

The mushroom growth of the motion picture magazine, booklet, pamphlet, supplement and what-not, has given rise to a serious situation. It is a matter to be seriously reckoned with in all its various phases, if the industry is not to be smothered to death with little more satisfaction than knowing that it fell an easy prey.

Motion picture publications fill the air, swamp the mails, stifle the exhibitor and harass the jaintor, yet they continue to exist in a more or less haphazard manner, fulfilling a haphazard mission. No industry today is more over-burdened with surplus of publications than the film industry, and these surplus publications represent nothing more or less than a sink hole for the useless waste of perfectly good advertising appropriations, which might well be diverted to a better use.

**No Time to Peruse All.**

To cover a field properly is good business judgment. An advertiser must exercise care, must weigh and balance, if he is to derive the most profitable results from his exploitations. Common sense, in a workaday world where time is limited, points to the fact that no exhibitor has time for more than one or two good publications which cover his field completely and satisfactorily. Such magazines he considers a business necessity. The wide-awake exhibitor has not the time nor the inclination to peruse a half dozen or more magazines much less has he time to ramble through divers pages of sundry advertising devoted to other matters, in search for what he wants to know.

Modern common sense dictates the policy, or one of a similar nature, which has been adopted by The First National Exhibitors' Circuit, an able presentation of which is being carried on in the Moving Picture World. In my opinion, funds disbursed to exploitation in more than five publications, is sheer and prodigal wastage of money. There can be no benefits derived from duplication of advertising and a field cannot be extended by duplication.

**The Waste Basket Is First Aid.**

An exhibitor, I find, limits his search for information pertaining to his business to a few standard magazines, devoted exclusively to his trade. The waste basket is his first aid in taking other superfluous publications off his hands, and it appears to me that the producer who confines his advertising to a few reputable magazines of the trade and drives home his punch in the strongest way possible in these, has the right idea of getting results.

**Charles A. McElravy**

General Manager, Majestic Amusement Company, Memphis, Tennessee.

It is a well known fact that no man can keep a good thing entirely to himself. Imitators will spring up on all sides when the news leaks out that he has a good thing. The remarkable growth of the motion picture industry in the past decade, has brought about just such a situation. Instead of one reputable and standard magazine devoted exclusively to the trade—or even three or four good publications—we find a plethora of small fry, all clamoring for something from the trade.

**Concentration Key to Success.**

Some proceed along legitimate lines, others are not so scrupulous and do not hesitate to employ the more or less to be feared hammer, if things are not coming their way. It is disconcerting that the small producers are easy victims, but the exnortations and threats of the useless publishers fall upon deaf ears when the large producers are involved.

Concentration, as has oft been proved, is the sesame to success. Concentration has given the world its inventions, its skyscrapers, and has given civilization its victory. With this example before it, why then does not the motion picture industry concentrate when the matter of proper exploitation is involved?

**Three Essential Qualifications.**

To every one connected with the trade, it is a self-evident fact that advertising is the sole means of the producer reaching the exhibitor and the exhibitor reaching the patron. Therefore, to cover the field and cover it well, is good business sense. There is no sense in killing the same bird twice.

To me the qualifications essential in a publication to make it productive of results, are: first, its ability to command the time and attention of the exhibitor; second, the assurance that its editorial and news policy is clean and reliable enough to compel respect and instill faith; and third, that its scope and circulation are sufficient to make it a necessity in an exhibitor's business. If these essentials are fulfilled, the field is covered. Only the fit should survive, and I honestly believe I voice the sentiments of every live exhibitor in the business.

## By Jack Kuhn

**Manager Loew's Stillman Theatre, Cleveland.**

I AM fully in accord with Mr. Sievers, of St. Louis, regarding the First National policy making its trade announcements through five representative magazines devoted to the interest of producer and exhibitor.

I myself subscribe to four magazines. Two of these I read very carefully, both advertising announcements and news. The other two I simply glance through.

It is the desire of every up-to-date exhibitor to keep in touch with all that is pertinent to the industry of the business in which he is vitally interested, yet at the same time he cannot devote his entire time to the reading of publications when as a matter of fact it is

simply a duplication of stuff which he has seen in a previous one. There are other duties that an exhibitor must perform which require his time.

## By Joseph Erber

**President Erber Amusement Company, East St. Louis, Ill., and Washington Amusement Company, Belleville, Ill., Operators of a Chain of Motion Picture Theatres.**

TRADE journals whose news columns are censored by the advertising department and publications outside of our industry, but which conduct motion picture pages, will never recover from the straight-from-the-shoulder punch delivered by William Sievers in his article in Moving Picture World, March 22. It was a complete knock-out which sounded the death knell for such publications.

From every viewpoint, the First National Exhibitors Circuit is correct in the policy it has adopted for trade journal advertising. There is nothing that can be added to it. I believe every exhibitor in the United States and Canada—and eventually all of the producing and distributing companies—will endorse the First National's move. It is a strike for additional liberty in our business.

**Going to Take All Five Now.**

And right here let me add one thing. The article by Mr. Sievers has convinced me that I ought to have every one of the "big five" in my office. I must admit that I have not been a subscriber to all of them—have not had time to read more than two. But I am going to get all five—for they are the best reference an exhibitor can possibly have and the only accurate guide in the selection of pictures.

And now—let's start that weeding out!

## By Jay Emanuel

**Ridge Avenue Theatre, Philadelphia.**

DUPLICATION in advertising is one of the extravagant wastes of money that confronts the motion picture industry today and the sooner the elimination of non-productive publications is begun the better it will be for all concerned. The First National's trade journal advertising policy as viewed by Mr. Sievers in last week's issue of Moving Picture World met with my approval in every way. His assertion that two journals seem to be enough for any exhibitor to read, is to my way of thinking, as I only read two each week. The others that find their way to my office either go to the waste paper basket or are taken by some of the employes. With journals that cover the field, East, North, West and South, there is no need of bothering with any others. The five journals that cover this territory should prove more than enough to carry the news to exhibitors.

I have been connected with the motion picture industry for the past sixteen years and am familiar with both the distributing and exhibiting ends of the trade. In all this time I have seen the birth of innumerable trade papers which seemed to be born over night. It has gotten to a point now that every mail brings a bunch of journals which are of no value whatever, yet they all carry large advertisements of the different producers and distributors. I say cut some of them out and relieve us of the trouble of casting them to the waste basket.

## By A. J. Fischer

**Mammoth Theatre, Philadelphia.**

THE restriction of its trade journal advertising by First National Exhibitors' Circuit to the five mediums which are published solely in the interest of the motion picture business is an excellent idea and practical in every way. After reading the views expressed by Mr. Sievers in the March 22 issue of the Moving Picture World I want to say as an exhibitor that they are the opinions of myself and many theatre owners I know.

**Favors Conservative Policy.**

I firmly believe that the First National's policy, which calls for the elimination of all trade journal advertising in any but the five that are known as being wholly in behalf of our business is a conservation policy that should have been adopted long ago. Why should the producers and distributors advertise in every picayune journal in the country when there is no return for their outlay of money? Many of these journals devote only a small amount of space to the motion pictures, but they seem to think that they should get all the cream of the advertising. This is all wrong and should be cut out at once. If these publications desire to hold what few motion picture fans they have they must continue to publish the news of the movie world regardless of the advertising.

**Depends Upon the Favorites.**

I receive many trade journals each week, but I have my favorite two which give me all the information I desire about new features to be released. With a selection of five, which cover the country at large, I feel assured that the First National or any other concern will cover the field thoroughly and reach the real exhibitors.

## By Joseph L. Griffin

**Proprietor of Raphael Theatre, Washington, D. C.**

THROUGH your columns I want to address the following to First National Exhibitors' Circuit: We are deeply interested in your policy for regulating and limiting your trade journal advertising. The country is being flooded with a class of so-called trade magazines, papers and what not that are utterly useless from a publicity standpoint to the great and growing moving picture business. Many of these publications, are without circulation or influence. Their methods of obtaining business are of the blackjacking order.

In your elimination policy we suggest that there be a standardization of the publications to be adopted, and we feel that the proposed elimination will work to that end. There must be a standard of honesty of the future. Promiscuous advertising in publications of small circulation and unscrupulous methods is little less than vicious extravagance.

**Demands Honest Criticism.**

The moving picture theatres have become in most cases public educators. Many of the high-class films are sermons and teach a moral while giving the public a form of entertainment that has grown to be immensely popular. Therefore, the journals that are devoted to the films and the men who make them must be of a high order. Honesty of criticism is demanded.

Concentrate on a few of the really good publications and you can control their honesty and fair play. Scatter your advertising broadcast and you will be putting a heavy deficit in the loss column of your ledger with results that are nil.

**Industry Must Not Be Cheapened.**

The motion picture industry has grown to such splendid proportions that it must be represented in a few high-class trade journals, but it must not be cheapened by promiscuous publicity in uninfluential publications of the fly-up-the-creek" variety. Other great interests have narrowed their advertising to a few representative trade papers and magazines, and the wisdom of their policy has been demonstrated.

The proposed policy of the First National Exhibitors' Circuit is surely a long stride in the right direction. With

Norma Talmadge Executes "Front and Center" Between Two Scenes from Her Coming Select, "The New Moon."

other theatre proprietors we will watch with interest further strides. The tendency of certain unscrupulous publishers to exploit to any length the motion picture industry can be regulated only by careful elimination, we believe.

## By Fred C. Seegart

**Manager of Regent, Milwaukee.**

I AM heartily in favor of the new policy of the First National Exhibitors' Circuit in regard to advertising. The use of five trade journals as the medium for advertising thoroughly covers the field so far as motion picture theatres are concerned. It does not give the public any information about the features, however, and for that reason I have a suggestion to make.

As the general policy of advertising now stands, the cost of it all is ultimately met by the exhibitors. The advertising does not do much good, I admit, but still it helps bring the star before the public notice, and that is what the exhibitor needs. Now if the advertising is cut down I think it only fair that the price of the production should be lowered, or money furnished the exhibitor that he may advertise it locally. After all, the motion picture theatres make the star, so it works both ways. The star is made more valuable to the company through the co-operation of the exhibitors, and the company should be willing to help to some extent.

**Should Help Local Exploitation.**

Some theatres find billboards a profitable way of exploiting a picture, other localities find dodgers, and half sheets better, and the majority of course, find the newspaper advertising pays best. If the star is not brought before the public notice in any other manner, the company should be willing to stand part of the expense locally.

Unfair criticisms in trade journals do not worry me. I don't bite on them any more. I have found entirely too often that my views of a feature and theirs do not agree, and for that reason I take them as they come, and pay no attention to them.

In my opinion, people want the star and the story, and they don't care where they see the ad—but the point is, they must see it some place, and if the company doesn't bring it out, the exhibitor must—and it is up to the company and the exhibitor to co-operate.

I have played a number of First National pictures, after they were played in the downtown theatres.

## By Ray Stinnett

**Manager, Jefferson Theatre, Dallas, Texas.**

VAUDEVILLE theatre managers throughout the United States would be "tickled to death" if the motion picture companies would restrict the advertising and exploitation of their features to five of the leading trade journals.

I am strong for the First National Exhibitors' Circuit trade journal advertising policy. It is what would make music for the managers of houses that have to worry with variety shows as well as the silent drama. I have no doubt but that every theatre manager who has to not only book his own motion pictures, but attend to the million things that might go wrong with a vaudeville show, would feel like having a celebration providing some action was taken which would result in a facilitation of booking—I mean a clearing out of some of the literature which I haven't got time to read and which I think few other managers with their eyes on their shows have time to "monkey" with.

**Only One Chance in the Photoplay.**

We must be careful in deciding upon what motion pictures we book. With the vaudevilie end of our program we've got five chances to hit home. We know good and well that some of those five acts are going to be good enough to create public sentiment for the show. With the picture it's different. It's usually five or six reels long, and if one reel or one scene is displeasing we've got to suffer for it. Accordingly I take great pains in the selection of the special features to be presented at this theatre, and when I say that my greatest worry in the selection of the picture is the unwieldy mass of trade journal advertising that I have to cull to get to what I am looking for I am speaking the gospel.

**The Picture Stands Alone.**

We have another vaudeville and picture house operating in Beaumont. The same thing is true there. The trouble comes when we have to select our picture in looking through a pile of your motion picture trade journals. I'm mighty glad the Moving Picture World has started a discussion on this important proposition. It is high time somebody was taking an interest in it before a goodly number of our theatre managers have to be taken off and away to a home for the silly. It would drive a manager insane to have to contend with all the near trade journals in addition to keeping peace among the various vaudeville acts on his bill and seeing that his heating apparatus is all right in winter and his cooling machine is all right in the summer time.

**Pitchers and Pictures.**
Picturesque Pitcher Mathewson, of the Giants, and Picture Tracy Mathewson, of Kinograms, at Gainesville, Fla.

**Saving from Top to Bottom.**

But one of the most vital features of the First National's trade journal advertising policy is that it promises to be a saving for the company advertising the pictures and consequently a saving for the exhibitors. From this I would conclude that the price of a picture show for the public will not increase, but is likely to decrease. This, I think, is an important feature and probably the most laudable angle to the proposition. Aside from this it is sound business policy to curtail extravagance whenever possible, and I don't believe a man can be found who will be foolish enough to ratify a policy of apropriating advertising any and everywhere it can be placed. This, in my opinion, is a ridiculous folly.

I am confident that vaudeville theatre managers would not feel the least bit hurt if motion picture exhibitors objected to advertising and exploitation of motion picture releases in publications which catered more to the variety stage and circuses and carnivals. I never book a special feature from any journal except one of the recognized motion picture trade publications.

**Favors the Specialist.**

Like all other vaudeville theatre managers, when I want to book a motion picture I read the ads in a motion picture trade journal, just as when I want to buy a pair of shoes I go to a shoe store and not to a department store. Why? Because the shoe store specializes in shoes. The department store specializes in having everything that can be worn without reference to any special quality of anything. And this is true with all due respect to the wonderful convenience and use to which department stores are put.

I read all the theatre magazines regarding the legitimate stage. I wouldn't and couldn't keep up with the times if I didn't. But a collection of miscellaneous theatre items is the last thing in the world I'm looking for when I am trying to book my feature picture for a week's run. What I want then is a publication that I know is dependable, that I can rely on to the extreme and one in which the news items and editorial comments are unbiased and that I may read and may rest assured is absolutely true. That's what a manager looks for when he wants to read a trade journal. And I don't need five motion picture trade journals. I read only two of them and I don't know of anybody who reads any more except the various magazines' proofreaders.

**Only Proofreaders Surpass Him.**

When I want to book a picture I haven't time to look through five of the trade journals. My job won't stand for that much time to be wasted. I've got to be hitting the ball every minute. I imagine, however, that there are lots of exhibitors who have time to read five trade journals and for them this number would probably be all right. Five, it must be understood, is a great relief from the auspicious number that now finds its way to my office. It must be fifty-five or it looks like that many. It would be a good idea to show some of the slower exhibitors just how much good time can be saved

by restricting the ads to only five of the magazines. And think how much printer's ink and white paper would be conserved. Is conservation still patriotic?

An abundance of worthless and so-called advertising has fastened itself on the motion picture interests of the country and it must go if the motion picture industry is to continue to grow and prosper.

## By S. A. Hayman

**Manager, Lyda Theatre, Grand Island, Neb.**

ELIMINATION of duplicate advertising, as proposed by the First National Exhibitors' Circuit, looks to me like a sane and sound move. They ought to be able to save considerable money by cutting out advertising in magazines which rarely reach the attention of an exhibitor, and I have a suggestion which I make further along in the letter, how the money could be put to a much better use than in this indiscriminate advertising.

Are five trade journals enough to carry advertising for a big distributor like the First National? Indeed, they are enough and more, too, so far as I am able to judge. Perhaps I glance over five trade journals in a week. Never any more than that. I don't take time to read articles on picture services which I do not handle, but I do read anything I find concerning distributors whose pictures are shown at my theatre.

**Exhibitor the One to Reach.**

Then what is the use of those distributors advertising in magazines issued for the laity or for followers of the "legit," if they wish to reach me? I am presuming that my personal opinion is the only one I can give which will interest you and so I speak of myself so boldly. I never see any but a certain few trade journals. I did take Billboard, but quit it, because it didn't benefit me. The only magazines of interest to me are those devoted exclusively to the motion picture industry as laid out for the exhibitor.

Now about the idea I suggested in the first part of the letter. If the First National would eliminate advertising in all but five trade journals, and put the money thus saved into newspaper advertising, they would do the exhibitor much more good. For instance, take my case. If a portion of the money saved by the First National were put into newspaper ads in my territory when one of their features was coming to this city it would help me far more than by putting the same money into a magazine ad.

## By A. T. Sparrow

**Proprietor Empire Theatre, Washington, D. C.**

IN some ways the policy of the First National Exhibitors Circuit is right, but I think a concern of its wealth and growing power should give the square deal to all publications which devote space to the moving picture industry, or to one which is recognized as the leader.

Exhibitors, many of them, buy their favorite magazine at the news stands. Only two of the five journals in which the First National has chosen to place their ads are on sale in Washington, whereas the magazines described as having a moving picture section in the back are sold by all stands of any size.

**Advertise in All Trade Journals.**

An ad in one of the publications of the variety just mentioned does not only reach the exhibitors but many of the most ardent "movie fans" also. This prepares a soft bed for the showman; the write up is good, for the amateur when the film is run at his house, if critics give it much publicity in the form of what they call "inside dope."

If it is not decided to advertise in all I would suggest that the advertisements be limited to one of the movie trade journals—the recognized best. This would fully eliminate wasted advertising. If this idea was adopted by the First National and several other large companies other trade publications with the exception of probably one or two would soon become obscure.

## By C. Edgar Momand

**Manager of Garden Theatre, Flint, Mich.**

AS an exhibitor of motion pictures and interested to an exhibitor's extent in all of the product of the industry, I would go on record right now as advocating most rigorously a policy of conservation with regard to advertising on the part of First National and all other distributing agencies, as it is set forth in your issue of March 22.

As an exhibitor of motion pictures I receive a great deal of stuff through the mails that is never read, and the advertising pages of the trade papers are seldom perused. I do not have the time or inclination to read all that matter. I consult the reading pages and the departments of the trade paper which most vitally concern my business. I keep abreast (I think I do) of the best productions, and those I am most liable to present to my public.

But the multiplicity of advertising I never see.

**Wants Distinctive Productions.**

First of all, the exhibitors want productions that are in themselves distinctive. He does not have to be sold that kind of production. It will sell itself, on its merit. But he must also have every aid from the releasing company in order that he may offer his ware to the public and elicit their ready response with their dimes that he may heed the call of the exchange for its bit.

In the long run the exhibitor pays for all the wasted postage, duplicated and useless advertising of the producer as well as the exchange. It all serves to make the exhibitor's overhead just that much more. The exhibitor must get it all from the public. And sometimes it's a hard row to hoe. What the exhibitor needs most is 100 per cent. pictures and then some good, whole-hearted co-operation and advertising aids in the way of good cuts and mats to help him support the producer.

Feel the pulse of the exhibitors and I think you will be able to diagnose to the heart-beat just which publications will best serve their interests, and you will likewise have a better understanding of just the requisites necessary to give Mr. Exhibitor better co-operation in marketing motion pictures.

## By D. Morris

**Franklin Theatre, Philadelphia.**

IN selecting five of the most influential motion picture trade journals in which to place their advertising I think the First National has hit upon an idea that should meet with the approval of exhibitors all over the country. Why should we be bothered with an avalanche of trade journals in every mail, when possibly two would be a sufficiency to tell us everything we want to know concerning releases and other news pertaining to the picture.

Five trade journals of reputation will surely cover the field thoroughly. Two is enough for me, and any others that come to me are cast aside without a glance. It seems to be a useless waste of money to place advertisements in all these publications just because they devote a little space to motion pictures. Exhibitors and other interested in motion pictures read the journal that devotes its entire space to the industry.

The exhibitor and people who go to see the movies should be the gainer by such an enforced policy, in that better pictures and other benefits would be the ultimate result.

**Wonder Why Everybody's So Glum?**

Oh, it's because Director General Charles Giblyn, Olive Thomas, and President Myron Selznick, of Selznick Pictures, are leaving California for New York

# TO FORM NEW NATIONAL ORGANIZATION

## Motion Picture Exhibitors of America, Inc., Name of New Body—Will Be Made Up of State Leagues

A NUMBER of representative exhibitors met at the Hotel Astor, New York, on April 3, 4, and 5 to discuss the organization of a national association of exhibitors in handling the national affairs of their branch of the industry. Peter J. Schaefer, elected president of the National Motion Picture Exhibitors' League of America at Boston last August, presided at this executive session.

The main point accomplished was the abandonment of both the Exhibitors' League of America and the American Exhibitors' Association, the outcome of the split at the Chicago convention of 1917. It was decided to form an entirely new exhibitors body to be known as the Motion Picture Exhibitors of America, Inc.

**Association To Be Independent.**

This amalgamation is to be independent of all national and local city leagues. It will be made up exclusively of state exhibitor leagues. The executive committee of the M. P. E. A. is to meet periodically, or annually, each state having one representative, or substitute, if the principal is unable to attend, to discuss national affairs.

The new organization will recognize no national conventions or promiscuous gatherings or expositions of the industry, only as they individually feel disposed. This decision automatically eliminates the proposed St. Louis Exposition Convention.

**Number of Delegates Uncertain.**

The only point which has not been clearly settled and unanimously agreed upon is the number of delegates each state will have at the annual executive meeting—whether it would not be unfair to have only one from New York and Illinois to represent a much larger number of exhibitors than there are in Maryland and Arizona. It is the opinion of some exhibitors that representation should be upon the same basis as Congressional and Senatorial representation.

Many other matters were brought up but the above are the principal ones.

**Appoint Temporary Officers.**

Temporary officers were appointed until the convening of the members at a general meeting to be called June 17, at St. Louis.

The temporary officers are Peter J. Schaefer, president; Marcus Loew, vice-president; Frank Rembush, secretary, and Ernest Horstmann, treasurer.

Among those present were: Peter J. Schaefer, Chicago; W. H. Linton, Utica; J. M. Mosher, Buffalo; L. F. Blumenthal, Jersey City; Alfred Black, Rockland, Me.; Ernest Horstmann, Boston; Daniel Chamberlain, Minneapolis; Frank J. Rembush, Indianapolis; William Fait, Jr., Utica; Dr. Charles Hespe, New Jersey; J. Chittenberger, Indianapolis, and Hector M. E. Pasemzoglu, St. Louis.

**Yokel Made Vice-President of Briggs.**

Alex Yokel has been elected vice-president and secretary of Briggs Pictures, Inc. This company is manufacturing one reel comedies based on the cartoons of Briggs appearing in the New York Tribune and 125 leading American newspapers. Mr. Yokel will also act as general manager of the company.

Headquarters have been opened at 30 East Forty-second street and production is going on at the Thanhouser studios in New Rochelle. The first comedy released by this company, "A S'prise Party 'n Ever'thing," is finishing a successful week at the Strand Theatre. Managing Director Plunkett of this big Broadway house has arranged to show one of these comedies every other week for the next year.

## Chaplin Brings Joy to Little French War Hero

CHARLIE CHAPLIN brought about a beautiful contrast of human emotion at his studio recently, when his contagious smile of good cheer caused the reluctant return of joy to the heart of Marcel Dupuis. Marcel is the fourteen-year-old French lad who went into action at Chateau Thierry and Pont-a-Mousson. His mother passed on in 1911 and his father fell in the battle of Verdun. As for earthly ties, grim fate made of the one-time carefree chap a bit of dodging driftwood, caught in the current of hungry hearts.

The authorities placed him in an orphan asylum where restlessness and discontent soon mastered him. One day he ran away and finally reached the front line trenches where he attached himself to the 79th French Infantry. Many stories are told of "the handy boy around the front line dressing stations," whose particular job was crawling around among the wounded giving them rum. While giving cheer and stimulant to his stricken comrades he was twice wounded.

As the ranks of his countrymen grew thin and scattered, the little man was separated from them and later attached himself to an American unit, the 143d Field Artillery. The Americans came home on the transport Matsonia with the 144th Field Artillery in which Captain Peter B. Kyne commanded Battery A. The soldiers of the 143d smuggled Marcel aboard the transport and he turned up two days later at sea, which was Christmas Day. Quoting Mr. Kyne:

"Knowing the boy would become a vagabond if returned to France, I just naturally grabbed him and brought him to California on our troop train, and his name is now Marcel Dupuis-Kyne."

It was a mighty good sight to see Mr. Chaplin and Marcel romping over the studio grounds. The wistful little fellow of sad memories was once again the happy boy.

"Father," said Marcel, whose English is quite good, "you have been so nice to me all the time, but when you bring me to play with Charlie Chaplin—oh!—I think you are wonderful."

**The Stow-Stole-Away.**

Marcel Dupuis-Kyne, to whose face Chaplin brings a smile, stole away from France, stowed away, and then stole away into the heart of Peter B. Kyne, seen on the right.

## Margaret Marsh Has Lead in "The Eternal Magdalene"

FEW players of the stage or screen have had a more interesting or a more colorful career than Margaret Marsh, who has the leading feminine role in "The Eternal Magdalene," Goldwyn's modern drama of compassion, released April 20.

By a remarkable coincidence it was Robert H. McLaughlin, author of "The Eternal Magdalene," who had much to do with her first appearance before a motion picture camera. Delighted with her performances in the stock company, Mr. McLaughlin passed the word of his "find" to his friend, D. W. Griffith, and not long after Miss Marsh was delighting picture audiences as much as she had theatregoers on the speaking stage. Through her influence a year later, her sister, Mae Marsh, the Goldwyn star, made her debut with the same organization.

When Goldwyn arranged to picturize Mr. McLaughlin's successful play, the author came from Cleveland to assist in selecting a cast for the screen version, just as he had aided Selwyn & Co., who produced "The Eternal Magdalene" for the stage. His chance meeting with Miss Marsh at the Goldwyn studios settled the question of who was to portray the role of Elizabeth Bradshaw, around whom the plot centers.

**Finnegan Joins Goldwyn's Scenario Staff.**

Frank X. Finnegan is the newest addition to the Goldwyn scenario staff and is responsible for the script of Pauline Frederick's present production. Mr. Finnegan, widely known as a writer of short stories for several years, abandoned New York for Hollywood three seasons ago and until recently was with Lasky.

# HODKINSON CUTS OUT THE PROGRAM

## Announces That, Beginning Immediately, All Past and Future Productions Will Be Marketed Independently of Each Other—Getting Ready for Prosperity Drive

BIDDING farewell to the program and star series system of picture selling, the W. W. Hodkinson Corporation has this week given telegraphic instruction to its representatives in the thirty Pathe branch offices of America that, effective at once, all productions past and future that are marketed through the Hodkinson organization are to be offered and sold to exhibitors singly on their individual values and merits. This step marks a revolutionary change in picture merchandizing.

**Thomas Production Opens Ball.**

Not only does the new Hodkinson order to its representatives apply to thirty or more productions in their hands during the past twelve months, but it has emphasized application to the first of the big new productions to be marketed through Hodkinson men beginning April 20. The first production to be so offered is Harry Raver's picturization of Augustus Thomas' stage success, "As a Man Thinks," starring Leah Baird and directed by George Irving. A few weeks later the first of the Zane Grey Pictures, Inc., productions, "Desert Gold," picturized from Zane Grey's drama by T. Hayes Hunter under the executive direction of Benjamin B. Hampton, will be offered on a similar sales basis.

Old timers as well as the newer generations in the picture industry will rub their eyes to see W. W. Hodkinson, who was the father of the program system, so radically depart from methods which he devised and brought into being. And they likewise will wonder at his seeming daring in beginning a series of releases in mid-April of a size and calibre that have always been held up for fall-time release.

**Preparing for the Big Push.**

But while adopting a new sales method the Hodkinson forces have decided to stage two sensations simultaneously. They foresee that the coming spring and summer are to be the most prosperous that exhibitors have ever known. Their reports from exhibitors in every section of the country indicate record-breaking patronage and an era of money spending by the public of every state in the Union.

Unquestionably this condition has been stimulated by the demobilization of a million and three-quarters American troops, with the promise of an equal number to come back from France in installments from now until October. These demobilized troops are being restored to American industrial payrolls at prevailing wage standards as against the limited pay that the men received as soldiers and sailors.

Therefore, the Hodkinson organization feels that this is the time to provide the exhibitor the biggest possible productions and to offer them under a sales policy that permits the buyer to purchase just what he wants without having to take on other productions and stars that he does not want at the moment.

**May Be Forerunner of Others.**

For months there has been a strong undercurrent in producing and distributing circles to indicate that the larger organizations contemplated some radical change in selling methods for the season that customarily begins in September. This move by W. W. Hodkinson with an assured product for the twelve months ahead, ranging from twenty-four to in excess of thirty productions of assured value, may be taken as a fair forecast of some of the changes that are to come.

No equivocations or double meanings are hidden in the Hodkinson instructions to representatives, it is announced. An exhibitor can buy four pictures or all the pictures of a star if he wants them; he can buy all the Hodkinson product if he wants it; he can buy one picture of each star if he desires. But he can buy any one production without signing up for more than that one; or any combination of units that he desires.

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**"Humanity" Film Finishes Big Run.**

The appeal of "The Heart of Humanity" to the public has been no more clearly demonstrated than in Minneapolis where the Jewel production recently completed a record breaking six weeks' run at the Shubert Theatre. That the picture has become one of the most talked about ever shown in the Mill City is evident by the amount of comment regarding it, in the Minneapolis newspapers.

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## New Taxing Schedule Proposed for Louisville

IF it isn't one thing it's another, but the moving picture theatres are always let in for taxation whenever there is a deficit of any sort. Louisville on July 1 will lose about $600,000 in liquor revenue, so the City Fathers have kindly donated a license tax ordinance, now before the City Council, which will license all manufacturers, jobbers, retailers and professional men. The theatrical world especially is singled out.

Under the proposed ordinance all film exchanges will donate $100 a month to the city's treasury. Theatres seating 500 or less will donate $250 a year; theatres seating from 500 to $100, $300 a year, and those seating over 1,000 will pay $350 annually. Ticket brokers will pay $50 annually. There is so much to the ordinance that there may be a few other clauses that will affect the industry, although these are the principal ones.

Several hearings on the proposed tax ordinance have been held and retail merchants, manufacturers and jobbers are making a hard fight. However, protest appears to be futile and indications are that the ordinance will go into the city records adopted in about its present form.

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**Director Hogan Seriously Ill.**

James Hogan, formerly connected with the Douglas Fairbanks producing staff and who assisted in the staging of many Artcraft successes, is seriously ill at the Post Graduate Hospital in New York. Mr. Hogan has many friends in the motion picture industry who will be sorry to hear of his condition and who no doubt, will be eager to send a message of good cheer to "Jimmy."

**Bessie Love in Vitagraph's "A Yankee Princess" Has a Dressy Time in Living Up to Her Title.**
Contrary to American principles she is looking down on a dear sister in the scene on the left.

# Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

### Circus Press-Men Have Right Ideas.

THERE will be little room for argument on the assertion that the motion picture is just as great a factor as the circus in centering human interest; that the appeal of press agentry may be made as direct or as seductive when applied to either class of amusement. But it would seem, glancing at the papers of this city, that the press agents of the Ringling-Barnum Combined Shows are setting a few examples for the screen publicist to follow. For instance:

The open season for old men to ring door bells and ask for children—the loan of a boy or girl as an alibi;

The clown who has saved his money, owns real estate and bonds, has his wife as his stenographer and requires a special trunk to hold his writing machine, desk, pigeon-holes and a small safe with combination;

Feeding the giraffe is now allowed because no one can get anything up to his mouth and if they should get there nobody knows what he likes to eat.

Just a few of the many stories that are planted daily by Jay Rial and his corps of publicists. With all the host of circus stars not one dead gold-fish yarn; no lost jewels; no proposals from Swiss Counts—none of the hackneyed assaults on space are turned out from the busy typewriters at Madison Square Garden.

To be sure there is system with it all. Each man is responsible for a certain number of the local dailies. Another takes care of the class papers. Still another sees about the suburban press—but they are all turning out stories that are intended solely to sell tickets.

Tickets are sold to human beings. The freaks are in the side-show.

Human interest stories sell tickets to human beings. The freaks are admitted free.

This should admit "us."

—W. S. S.—

Breaking her fall from grace:
Betty Shannon, the girl press agent, used to be a school teacher in Minnesota.

—W S S—

### The Case Goes to the Jury.

Marion Davies has a strong company for her next picture. I can prove it, for when it sleeted and, etc., ad lib, recently, a little old last year's Ford was in the way of the company car on the road leaving over the hills and far away to the Paragon Studios.

Zowie—the company got out and moved the Ford and continued to their day's work.

Therefore Marion Davies, for her next starring production, has a strong company and I have proved it.

—Rose Shulsinger.

### What the Bible Has to Say About Our Moving Pictures.

IN territories where showmen are fighting the parsons it might be well to get out the family bible and hoist 'em by their own petard. We know nothing further than what Life says; we did not personally hunt them out—these passages of scripture—as reproduced below:

"Gather the people together, men, and women, and children."—Deuteronomy, 31:12.
"Sit in darkness."—Isaiah, 42:7
"Lift up your eyes."—Isaiah, 40:26.
"Be silent in darkness."—Samuel, 2:9.
"The stars appeared."—Nehemiah, 4:21.
"All pleasant pictures!"—Isaiah, 2:16.
"A time to weep and a time to laugh."
"The shadows of the evening are stretched out."—Jeremiah, 6:4.
"The sound of the grinding is low."—Ecclesiastes, 12:4.
"Clap your hands, all ye people!"—Psalms, 47:1.—Life.

—W. S. S.—

"Arthur Hammerstein's Somebody's Sweetheart" is a Broadway electric sign. Oh, very well!

—W S S—

### Concerning a Few Fine Fellows.

From Saturday to Monday, April 5-7, Mark Vance transferred himself from Variety to the Dramatic Mirror. Until his resignation Mark had been for many years a tireless news-gatherer and reviewer on Sime Silverman's staff and the Mirror gets a faithful and efficient helper.

Charley Condon has been definitely located. He is in Boston serving in hospital as a member of the well known U. S. Army's medical force—and can't get away from it. Sister Mabel Condon is in New York, exercising her charm and influence to the end that Charley may be released from service to take his place in a life of civic usefulness.

"Barney" Bernard, who has been directing "Industrials" for Universal has transferred his skillful manipulations to the organization Edward B. McManus is building up for the production of educational industrials.

C. Alfred Carpen, of Universal's forces, is celebrating the arrival of his first-born after a new fashion. He is neither passing out cigars nor buying drinks, but is keeping to himself the foment of his great happiness. It's a boy. 9½ lb.

—W. S. S.—

Senate Passes Buck Bill.—Tradepaper Headline.

'Nother case of passing the buck.

—W S S—

Harry Knapp, dramatic editor of the Philadelphia Inquirer, is one highbrow critic of the stage who will hereafter pay some attention to the movies. He was lately appointed chairman of the Pennsylvania board of censors.

—W S S—

We predict that the "Original Florodora Sextette" will shrink to many less than six in comparison with the "Original Sennett Bathing Girls" before Sol Lesser gets through booking "Yankee Doodle in Berlin" throughout the U. S and Canada.

—W S S—

Nat Bregstein declares that the kiddies in the South, question the door-man before they buy their tickets. If he is showing "any laughin', fighting' or shootin'" in they go and are happy. Low-neck society dramas have no appeal for them.

### Publicity Writer Hits the Pipe And Oil Is Well Down the Line

SOMEWHERE out in the wilds of Movieville, Cal., Gale Henry recently found the pot of gold at the end of the rainbow—and lost it again. It happened in this wise:

Miss Henry was engaged in making a rural comedy. In one scene she is supposed to wield a pickaxe. Her director chose a likely spot and under his watchful eye she raised the implement over her head and sank it deep into the ground. As she pulled it out to repeat the performance a stream of oil shot up twenty feet into the air.

"Gosh amighty!" shrieked the comedienne, "I've found a gusher!"

"Gusher hell," howled Director Bruno J. Becker; "you've hit a pipe line."

Post mortem: Damages, $214.55.

—W S S—

Breaking his fall from grace:
Harry Earl, director of publicity for "Birth of a Race," once upon a time managed the Masonic Temple Roof Garden in Chicago.

—W S S

### Class and Caste in Our Set.

F. H. Richardson, editor of the projection department of a picture trade journal, in an open letter in behalf of program mention for projectionists, quotes an operator as saying:

"I intend to quit and locate in some other profession where effort to excel will be appreciated and I will not be placed on the level with the ushers and scrub women."

As a result of this paragraph three scrub women quit the Rialto last week.

—Terry Ramsaye.

—W S S—

### Getting Used to Sunday Movies.

"I'll get them babies" was a sub-title in "Virtuous Men" shown Sunday night. It was one of the spontaneous laughs of the evening. The girl who did a "walking cooch" also registered a quick hit.

—W S S—

### Eulogizing a Screen Classic.

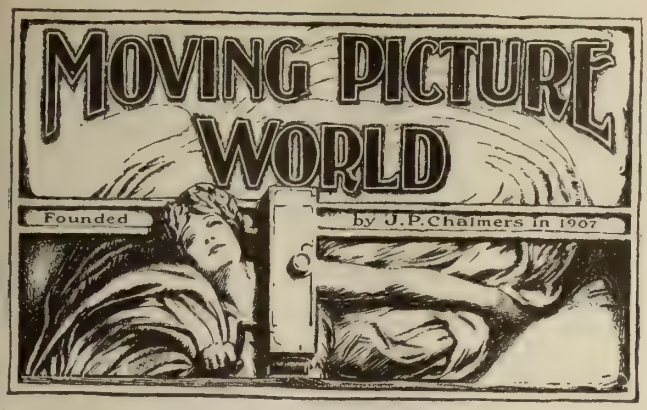
*I have but to shut my eyes, cutting ties that bound me,*
*And there suddenly will rise a forest, all around me,*
*With monkeys, lions and coiling snakes, foliage thick and palm trees;*
*A lovely jungle harbor after voyage over calm seas.*

*There I hear a cry of "Tantor" from a child of Nature;*
*Strong of limb, a lordly ape-man and a giant in stature,*
*Writhes in pain upon the ground, hangs to life so slenderly;*
*Through the trees a huge beast enters, lifts the wounded tenderly.*

*Like a helpless babe he lets it through the forest bear him*
*On its mighty trunk, safe-guarding that no branches tear him.*
*Many movie plays I've witnessed, spectacles have thrilled me;*
*But none have before with such admiration filled me.*

*Music, statues, works of scripture, all of history's pages;*
*These to us are things immortal, gone down through the ages;*
*So this, too, shall be a classic, something that the gods have sent*
*To the earth, and caught by Tarzan, riding on the elephant.*

—CLARITA LEAV.




Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
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The office of the company is the address of the officers.

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, April 19, 1919

## New York State Sets the Pace

AT last a majority of the legislators of one state have summoned sufficient gumption to vote in accordance with the wishes of the larger part of their respective constituencies. Those who oppose local option on the question of Sunday pictures do not want the majority of the citizens of any given community to have a say in the matter. If they were willing to let the majority rule they would not oppose a local option measure. Legislators have been controlled by the representatives of a minority when it came to the Sunday question, not to mention any others.

The victory of the Sunday opening forces in New York State, when they won in the Assembly by a vote of 84 to 58, is one of the most notable in the history of the industry. It is an achievement of which those responsible for it may be proud. That the action will be held up for the consideration of members of legislatures everywhere is certain. That it will have influence on their votes also is beyond question.

Now then what state will be No. 2?

## The Picture Showman Has His "Say"

WE declared last week that we would present in this issue the final installment of a lengthy and, we believe, fruitful discussion of the matter of trade-paper advertising which has been maintained by picture showmen throughout the country. That is to say, we had expected this to be the last word; but "last words" are not always what they are intended to be; and there will be at least one more installment printed in our pages on what we believe is a vital issue.

The truth is we are strong for "good copy"—if it serves a helpful purpose. Well written publicity is not always good publicity from the viewpoint of a trade paper. But when we get copy such as we have been printing from the men who subscribe to trade papers and support the motion picture industry we call it not only "good copy," but immensely valuable.

*Behold! the Green-Eyed Monster!*

Picture showmen of the first-run class and the little fellows who can only afford to pay for runs that sometimes tragically approach the last run have contributed to the discussion. The "big fellows" in the marketing end of the industry have been furnished with some excellent reading—if they have permitted pride and jealousy to let them read with an open mind. There is the haunting suspicion that some of the producers will read—if they read at all—with eyes blinded by self-imposed bias. They will, perchance, think that because the name of a certain distributing organization is mentioned that what these showmen say is not worthy of consideration.

*There are seven days in a showman's week.*

But the fact must not be overlooked that in a vast majority of cases the men who discuss trade-paper advertising have other things to say — and say them — that should give pause to the mental workings of moving picture producers and distributors. Then, too, they play pictures the week 'round, and on some of these days the pictures that these showmen play may be *your* pictures. Certain it is that never before in the history of motion pictures have so many showmen, spread from end to end of this great country, contributed opinions to be printed on any given topic in any one publication. Surely their opinions deserve consideration and respect. As we said before, the distributor and producer is like the Congressman who is "hearing from the folks back home."

## Heavy Building in Southern Illinois

SOUTHERN ILLINOIS is keeping pace with the rest of the country in the number of theatres it is building. The activities of that section as chronicled by our Chicago correspondent make good reading. Botto & Myers, in Cairo, are building a house seating 1,800 and costing $175,000. That is not all. There will be an orchestra of fourteen pieces, which is going some for Cairo.

In the 7,000-town of Murphysboro Jean Daegle is building the New Liberty, seating 1,600 and costing $125,000. A. W. Barth, in Carbondale, which has a population of 4,000, is investing $60,000 in a house that will seat 1,200. In East St. Louis Joe Erbers has had drawn plans for a house seating 1,800. In Mount Vernon, with a population of 8,000, H. H. Hicks will spend $50,000 on the New Plaza, seating 1,000.

In Herrin, a town of 7,000 population, the Marlow

Brothers conduct the New Marlow, seating 2,500, and built at a cost of $150,000. Read what the Marlows did when they contracted with Mme. Schumann Heink and charged $3 a seat.

### Oldtime Melodrama on the Screen

IT has been freely admitted by the men who were interested in the once prosperous popular-price circuits of the speaking stage that the moving picture has killed old-time melodrama; but it still survives on the screen, and it is quite as rough and ready and unlike anything in real life as it ever was. Only recently a picture was shown in a projection room that is a grandson of the western dramas that were played in the best theatres of this country fifty years ago. The family resemblance is perfect. There is the same wizard of a hero, who disguises himself so cleverly with a wig and a few marks on his face that he is able to walk right up to the villains and learn all their plans without the least danger of being suspected. However, like its prototype, the picture has vigor of theme and action, and the spectator gets plenty of fights for his money.

### Hodkinson Goes to Open Booking

AMONG the significant announcements of the week is that of the W. W. Hodkinson Corporation that in future all productions now on its books and all that may be placed there will be issued independently of each other, that an exhibitor desiring a big subject may have it without being under any sort of obligation also to contract for one of lesser drawing power.

The action is in accord with the spirit of the times. The "special" is growing in power, and the frequency of its appearance is correspondingly increasing. The special means greater care in production, from the ground up. It means the exercise of discrimination in the selection of the story at the start. It means the elimination of the script which the responsible officials of a company cannot quite "see," but on which in an emergency they would be compelled to take a chance.

It stands to reason that the production which must travel absolutely on its own merits and unsupported by any of its better equipped neighbors will require larger initial consideration than the one which goes out supported in front and behind by huskier brothers.

Exploitation "in seriatim," as the parliamentarians say, is bound to be more expensive on the cost side than it is when done "in toto." But the process also is bound to make for greater selective care in the beginning, as we have pointed out, and for larger efficiency through all the many phases of production, which ought to insure, provided an equal amount of selling skill is contributed to the operation, a net profit away beyond the figures produced under the group booking system.

And on top of that we have the bigger and the better picture.

### Confirmation by Other Producers

CONVERSATION with several producers during the week brings confirmation of the statement that the action of the Hodkinson company is in accord with the spirit of the times. One executive of a large company said there was no doubt open booking was coming sooner or later. His own concern was now considering what its plans for the fall would be. Asked as to just what particular category of exhibitors open booking most would affect he replied that naturally it would be those who were clamoring for larger pictures and who had houses sufficiently ample to justify the payment of increased rental. As to the exhibitor in the smaller towns, he continued, there always would be new productions available for these as well as the larger pictures after they had been through the routine of the first and second runs.

Another manufacturer—it was R. H. Cochrane, of the Universal—said that his company had for a long time been working under the scheme which had just been adopted by Hodkinson. He said if an exhibitor wanted to book a Dorothy Phillips subject he could get it for a price—a "reasonable" price, accurately to quote Mr. Cochrane—but if an exhibitor cared to book eight of these productions he would get them at a reduced price by reason of the lessened selling cost.

The names of three other companies readily occur to mind where the reduction or abolition of program pictures is under discussion.

### P. A. Powers, Iconoclast!

SHADES of the Native Sons of the Golden West! There will be warm discussions in the particular regions where they most do congregate when to their enlarged understanding is borne in what P. A. Powers, the frank official of the Universal, has to say as to the relative merits in a picture-making way of Los Angeles and New York. P. A. declares he cannot comprehend why producers are leaving the East and going to the former city to make their productions. He points out that 75 per cent. of the pictures made on the coast are photographed under artificial lights. He adds, when asked as to the matter of sunshine, that Los Angeles has no such monopoly on that commodity as to warrant producers hauling bag and baggage out there to make pictures.

Mr. Powers points out that all that is kept in New York in the way of a force is the executive office payroll; that all the money is sent west. He says more income tax was paid by picture men and women in Los Angeles than by the combined theatrical interests in any other town in the country. He says the west coast locations are limited, and have been worked over again and again. The players, too, are all New Yorkers. On another page the World prints a photograph of Lambs gathering at the Lasky studio, which seems to confirm this latter statement. In conclusion Mr. Powers insists New York and its vicinity are the places where pictures should be taken; that the East should be the center of production as well as of the head of the business in a financial way.

And so the controversy runs. "How happy would I be with either were 'tother dear charmer away."

### State Rights Market Prosperous

THAT the state rights or independent market is in excellent condition and that producers distributing through this channel are looking forward to even greater prosperity is indicated by developments of the past few weeks. Not only has there been a steady expansion of the ranks of the buyers and a corresponding increase in sales of territory, but the number of high-class film men who have adopted this method of marketing their productions continues to grow. Some of the most successful of recent attractions, from a box-office standpoint, are being distributed on a territorial basis. A glance at the sales negotiated during the current week appearing in the "Among Independent Producers'" department of this issue furnishes an excellent barometer of conditions in this field.

# ATTENTION OF EDITOR LESLIE MASON

## A Few Short Comments on His Reply to Our Reply Concerning His "The Public vs. the Critics" Article

THIS article is addressed to Editor Mason, of the Exhibitors' Trade Review, but the writer is of the opinion that it is of considerable importance to the exhibitors and the productors of motion pictures. It is a reply to the "retort courteous" made by Editor Mason to the animadversion of his article, "The Public vs. the Critics," which appeared in the "Sidelights and Reflections" department of this publication.

As the last sentence may be accused of having something of a literary flavor, a vice which no self-respecting trade paper should abide, a plain statement of the original point of difference is as follows: Editor Mason does not believe that the public cares anything about plot construction. Neither do we believe it. But when he says that the exhibitor needs to know nothing about the subject we are more than willing to start an argument. To save space and the reader's patience our side of the case will be presented in the form of short comments.

* * *

We do not pretend to know what portion of the exhibitors want to master all the details of showmanship, but we are positive their number must make a respectable showing, and the Moving Picture World, in accordance with its policy of helping every branch of the industry in every way within its power, will continue to pay some attention in its reviews to dramatic construction. It may also help the producer by so doing.

Plays fail on the spoken stage for want of showmanship, and moving pictures fail on the screen for the same reason.

When Editor Mason says that plays have succeeded that defied the rules of art he tells the truth; but no successful play ever defied the rules of showmanship.

The critics of the New York dailies roasted the morality plays, "Everywoman" and "Experience," for being trite, obvious and beneath the notice of anyone with a claim to a cultivated intellect; but the showmanship of their producers told them that there was a large public for such a grade of plays. "Everywoman" made a fortune and "Experience" made several of them, breaking records all over the country. The art status of these plays was nil, but their dramatic construction was perfect. Plays have succeeded that have defied some of the rules of construction, through the strength of their themes. They would have been better plays had they conformed to all the rules, which are the rules of showmanship.

* * *

The exhibitor must learn all about his business if he wants better plays. He, as well as the producer, must understand that there is no use hoping for better stories than those that have been written. The only thing to hope for and work for is a better technique; a more skillful method of constructing the old situations and old plots, which can be made to seem new by proper handling.

The stage has been learning continually during the centuries of its existence—and one of the things it has learned is how to make money out of the show business.

Stage producers understand that the public never tires of certain plots and characters, but that everything depends, so far as the play itself is concerned, on its construction.

When David Belasco put on "Daddies" and Winchell Smith produced "Lightin'" they knew that, in spite of the half concealed sneers of the critics, they have box-office successes. The public had always loved just such plays and always will. Being two wise men these managers specialize in them.

* * *

For over two years this trade paper has been pointing out that there are two forms of screen fiction: the photoplay and the photo novel. Both have a distinctive form of construction. One is drama in the technical sense; the other is told in narrative form.

The exhibitor does not care which form a moving picture follows, so long as he does business with it. But he does know the value of variety in his programs and he will be benefited when the two forms are clearly defined and properly used by the producers.

The exhibitor may be so busy trying to master all the details connected with the running of his theatre and the advertising of his program that he does not think it worth while to read anything concerning the construction of the pictures he has booked. But it is another angle of the show business and no man ever knew too much about the details of his business which helped to swell his account at the bank.

* * *

One paragraph of Editor Mason's contains this curious confession: "We don't believe in efficiency in art. Neither does the public either believe in, or want, efficiency in its entertainment."

This is more quibbling with a word. The dictionary defines efficiency as "acting, or having power to act, effectually." If an entertainment doesn't entertain, it isn't acting effectually and the public will get up and walk out on it and serve it jolly well right.

EDWARD WEITZEL.

**Ernest Ouimet Pays a Flying Visit to the Flying-A Studios.**

## Ernest Ouimet of Montreal Visits "Flying A" Studios

LAST week the American Film Company, Inc., had the pleasure of entertaining at its Santa Barbara studios one of the most prominent of Canada's exchangemen, Ernest Ouimet, of Montreal, who was accompanied by Mrs. Ouimet and his sister-in-law, Mrs. Thibideau.

Mr. Ouimet was enthusiastic about the growing quality of the plays bearing the "Flying A" trademark, and warmly congratulated the stars, Mary Miles Minter, Margarita Fisher and William Russell, on their work. The better-picture movement, he said, is gaining in force with every passing month, and with their co-operation he is finding it possible to measure up to the standards which the fans are setting up.

Mr. Ouimet is shown at the extreme left in the photo and his wife stands beside him. The others are General Manager R. R. Nehls, Mrs. Thibideau and A. L. Thompson, manager of the American studios.

**Passes Resolution Thanking Universal.**

The following resolution was passed by the campaign committee on Sunday opening at its meeting Saturday, March 29, and forwarded to R. H. Cochrane, vice president of the Universal Film Manufacturing Company, New York:

"Resolved, that in lieu of the excellent co-operation given this committee by the Universal Film Exchanges, Inc., in the assignment of one John McAleer, who acted as executive secretary during the campaign for Sunday opening in Pennsylvania, and furthermore in consideration of his diligent and untiring efforts to make the movement a success, the committee wishes herewith to incorporate in this resolution their appreciation to the Universal Film Exchanges, Inc."

# PRAISES WORK OF FILM MEN IN THE WAR

## Lieut. Tate Back at Lasky Studios After a Year in Service—Reads the World on the Battlefield

THAT men from the various branches of the motion picture industry distinguished themselves in whatever field of war activity they were sent to is the testimony of Lieutenant Cullen B. Tate, of the Lasky Hollywood studio, who returned a short time ago from the front, after a year of active service in the Camouflage Corps. It is interesting to note that Alfred J. Chalmers, of the Moving Picture World, served in the same outfit with Lieutenant Tate, the Fortieth Engineers.

Lieutenant Tate found a place at the Lasky studio just as soon as he returned—and a better place than the original. The lieutenant, formerly one of Cecil B. De Mille's assistant directors, having risen to this position from a post in the property department, now is to be made a full-fledged assistant director.

Altough he was under fire many times, and went through many hairbreadth experiences, Tate came out without a scratch. He spent nine months at the actual front, with only eight days' vacation.

There were in Tate's company seventy-five men from the studios around Hollywood.

**Proud to Be with the Industry.**

"They were a great bunch, and I was proud to be identified with the industry after seeing how the men from it worked in the war," said Mr. Tate. "As a body there's a lot of glory due to the picture people. They were recruited from all branches—property men, scene painters, cameramen, stagehands, actors and directors. And they all worked together for the good of the service. No man in the industry need be ashamed of their work.

"I had one unusual experience, meeting a man I knew in the studio in a shell hole. I didn't even know he was in the army. That was Larry Peyton, who was killed about a month after I saw him. With several of the men I was working right near a shell hole, which was under a light fire. Suddenly I heard a voice that I recognized. I crawled over to the hole and there I saw Larry. He gave a shriek of joy when he saw me, and in spite of the shells jumped out of the hole and threw his arms around me. We had a great talk about life in the Lasky studio. I never saw him again after that day."

Mr. Peyton, who was one of the first Lasky men to enlist, was one of the rising young actors of the company. One of his best parts was in "Joan the Woman," where he played the brother of the heroine.

**Gets a Copy of the World.**

"One day I saw an M. P. reading a magazine," said Tate. "I went up closer and saw that it was the Moving Picture World. I asked him for it, and he gave it to me when he had finished. I read that magazine from cover to cover, including all the ads, and it all sounded great. Then I took it to the other picture boys in the outfit, and they devoured it, too. I kept it for about six months, carrying it everywhere with me, and I never got tired reading it. It was the most welcome thing I saw in France."

Mr. Tate had many other interesting adventures which he will narrate under pressure. He was in most of the big campaigns—he went through Cantigny, Soissons, Fismes, and Meuse-Argonne, as well as entering Germany with the Army of Occupation. He was at the Argonne when the armistice was signed.

## Didn't Get Pathe Film and Asks $1,000 Damages

PHILIP Miller, who conducts the Republic Theatre at Annapolis, Md., has brought suit against Pathe, Inc., in the Supreme Court of the District of Columbia to recover damages of $1,000 alleged to have been sustained by him on January 1, 1919, through the failure of the exchange to deliver to him the Pathe feature, "Infatuation."

Cullen B. Tate.

Miller tells the court that on New Year's Day it is the custom to release from duty the 2,000 cadets and other officials and persons connected with the Naval Academy. It was in an effort to secure the patronage of as many of these people as possible that Miller booked the feature. He says that he entered into contract with the company on December 28, 1918, delivery to be made "in full, ample and sufficient time so as to permit the film to be exhibited by the plaintiff in his theatre."

**Fix Rental Price at $45**

The rental price fixed was $45 and Miller says he advertised the production by posters and other advertising matter. He declared that after making the contract and as the time for the delivery of the film to him drew near, he made repeated requests and demands on the exchange that the film be delivered, and reminded the defendant of the necessity of delivering the film in ample time to be exhibited on New Year's Day. He further states that on each occasion he was assured that delivery would be made in time to permit him to exhibit the feature, and that despite the fact he offered to send a special messenger to Washington to secure the print on December 31, he being told that would not be necessary, he did not receive it. Miller's attorney is H. Winship Wheatley.

**To Play Up Blackton Film in London.**

L. C. Wheeler, exchange manager, associated with Bech Van Siclen & Co., who recently purchased from Blackton Productions, Inc., all foreign rights for "A House Divided," announces that this picture will be given one of the most elaborate presentations in London ever accorded a photoplay.

Mr. Wheeler, who is directing the foreign distribution of the picture plans to present it in one of the largest and most up-to-date cinema theatres in London. The fact that the subject is virtually an all-English production, made in America, will be an exploitation card for it in England and in other territory acquired by Bech Van Siclen & Company.

**Leland Visits New York.**

S. B. Leland, of Montpelier, Vt., the northern New England distributor for Simplex projectors, spent a week in New York City and included in his itinerary a visit to the Simplex factory.

He reports that in Portland, Me., the Empire, Strand, Keith's, Casco and Elm theatres all use Simplex machines. He reports also that some new developments may be expected in regard to his Portland office, which will be used as a supply base for the state of Maine, leaving him the other to tend to the wants of the exhibitors in New Hampshire and Vermont.

**Britain Lets Films Come In.**

The War Trade Board has announced for the information of film exporters in the United States that the British Government has so changed its import regulations as to permit of the importation into Great Britain of cinematograph films under general license. In making this announcement, the War Trade Board calls attention to the fact that it is not in a position to speak authoritatively on foreign import restrictions, but merely transmits this information for the convenience of those exporters on its mailing list.

**Prisoners See "Humanity" Film.**

Through the courtesy of President Laemmle and Manager Oldknow of the Atlanta, Ga., exchange, "The Heart of Humanity," Allen Holubar's super-drama was recently shown to inmates of the Government penitentiary at Atlanta with special musical accompaniment by the Tudor Theatre orchestra.

**Special Press Man for Arbuckle.**

Keene Thompson, well known in motion picture and magazine circles, has been engaged by the Famous Players-Lasky Corporation as special publicity representative to "Fatty" Arbuckle.

# RUBBERNECKING IN FILMLAND

## Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

### By Giebler

IF Hamlet were alive and lived in Hollywood I would go over to his bungalow and say: "Ham, old dear, come with me, and I will show you that 'there be players' who can act without advice from you. Players who can 'tear passion to tatters' without 'o'erstepping the modesty of nature,' players who 'acquire' and 'beget,' as you say they must, in the 'very torrent tempest of their passion' a temperance that gives it smoothness; players who can 'hold the mirror up to nature,' 'show fear her own feature,' horror, anguish, despair, their image and semblance of form in a reflection as true as that given out by any French plate, guaranteed silver back, hand beveled looking glass in the world."

**No Need for Hamlet's Instructions.**

Then I would take the melancholy Dane by the hand and lead him over to the Sunset studios and persuade D. W. Griffith and Lillian Gish to re-enact a scene that I saw made there last week.

The action of the scene was supposed to happen in a closet, and the set was just a corner of roughly plastered boards.

Miss Gish came forward, shook her long hair over her shoulders and stood up in the corner.

Griffith began talking in a low voice.

"You are in the closet now," he said. "You have locked the door. Burroughs, your father, is outside. He is trying to get in. He has a whip in his hand—he is going to strike you—he is going to kill you with the whip! Are you ready?"

There was no preparation, no dialogue, no words leading up to the action that might have allowed the girl to get into the spirit of the part she was about to play—no "atmosphere" of any kind.

There was no man with a whip beside Miss Gish. No one but Griffith, the cameraman, and myself were in that part of the studio at the time.

**Lillian Gish**
Who would need no instructions from Hamlet.

"I am ready," said Miss Gish.

Griffith nodded to the cameraman.

The girl stepped closer to the wall and began crying, a sort of whimpering sound.

**Out-Acting the Actor.**

"Clever stuff," I said to myself. "Sounds like the real thing."

She pressed her body closer to the wall—hugged it, threw her arms up high above her head, dug her fingers into the plaster. A trickle of dust fell from beneath her nails. She screamed, a high-pitched, terrifying sound, a cry of fear and anguish. Then she turned and faced the camera.

It was the real thing.

Lillian Gish was there, not ten feet away from the camera, but her mind was somewhere else—somewhere in a dark closet. Tears were streaming from her eyes; her face twitched and worked in fear.

"He's just outside," whispered Griffith. "He's going to break the door in. He's going to kill you."

The girl screamed again, not loudly, but loud enough to give me the shivers. Then she began speaking—uttering words that were so choked with sobs that they were almost unintelligible—words of mortal dread.

"Don't, don't, don't!" she pleaded. "I didn't do anything wrong. Don't kill me, I'm your child, your little girl. O-o-oh! Don't!"

"He is in the room now," said Griffith.

She turned to the wall again, tried to climb its smooth surface. Then she faced around again, fending, pushing something away with her hands.

**Had Been "Killed" a Week Before.**

It must be remembered that there was no one trying to get into the closet. There was no closet, in fact, just a corner made by placing boards together and covering them with plaster, and Donald Crisp, who plays Battling Burroughs, the girl's father, was down somewhere in the Gulf of California on a hunting trip with Rex Beach, having the time of his life dodging cannibals and raising a stand of russet whiskers. In fact, Donald had "killed" Miss Gish the week before. This action was preliminary to the killing.

"Don't! Don't! Please!" she was whimpering now. "The police will come," she threatened, "the cops will get you! They'll hang you. Please! Please! I'm only a little kid. I didn't do anything wrong! Oh! Oh! O-o-o-h!"

**Screen Can't Show Agony in Voice.**

What a pity it is that Griffith does not write an emotional play, with words, for Lillian Gish. I know I am not doing justice to her acting; I cannot tell about it so that anyone will see it or feel it as I did, and by the same token no screen will ever show it.

The screen will show the action, the contorted, fear-stricken face and eyes of the girl, but it will not show the agony in her voice.

I have always considered myself somewhat hard boiled, and not easily affected by simulated emotions, but this got me. I sat there with my eyes popping out till they could have been snared with a grape vine, and I verily believed that if Donald Crisp or any other actor had been there threatening the girl I would have seized a leg of the camera and gone to her rescue.

I have heard it said that Lillian Gish's art is all Griffith; that no other director could get the same results with her; that she is a puppet in his hands. But that is not true.

**Real Dramatic Ability.**

Possibly she owes much to Griffith's precepts, training and vision, but the girl is really a great actress.

There is a scene in "Hearts of the World" where Lillian Gish, crazed over the loss of her lover, walks down a road clothed in her wedding finery, with hands outstretched, and her face a medley of emotions that is finer than anything the greatest Ophelia has ever done. No puppet could do that. No puppet could do what I saw her do in the closet scene.

I talked to Griffith about Miss Gish.

"How does she do it?" I asked.

"It's dramatic ability," he answered, "the divine afflatus. Some actresses have it and others do not, and never will have it. Lillian Gish has it, that's all. She is very fortunate.

**Didn't See "Audience."**

After the scene was over, Miss Gish sat down, exhausted; and I learned that in spite of the fact that she had looked directly at me all the time she

**Dorothy Gish**
As she feels after seventeen hours of work.

was acting, and had seemed to accuse me of wanting to murder her, she had not been aware of my presence before this moment. I had taken my position near the camera, while she had her face turned to the wall the first time.

"I did not see you," she said, "my eyes were full of tears." And then she added naively, "If I had known I was working before an audience, I would have tried harder."

Tried harder, indeed.

The play that will have the scene made by Miss Gish was suggested to Mr. Griffith by one of Burke's "Limehouse Nights" stories.

Battling Burroughs, played by Donald Crisp, who mixes acting with his work of directing Bryant Washburn at the Lasky studio, is the father of the girl. Kid McCoy has a part in the picture, and there is a Chinaman in the plot. The production will probably be called "The Chink and the Child."

I passed from tragedy to comedy by stepping over to another studio where Dorothy Gish was making one of her cut-up comedies. I didn't talk much to Dorothy. I just encouraged her to talk, and I listened and remembered.

**Dorothy in the "Tragedy" of Love.**

"This play?" she said, in answer to my question. "It's called 'Skinflint Jones.' It's a tragedy—not as tragic as the one my sister Lillian is making, but a tragedy just the same, because there are so many sweethearts in it. Richard Barthelmess, Porter Strong, Ralph Graves and Edward Piel—that's Mr. Piel over there, and I don't think he likes his part because——"

Mr. Piel was simulating a stout sweetheart, and the day was warm.

"Because of the bay window makeup?" I suggested.

She laughed.

"And most actors like fat parts, don't they?"

"How do you like being your own manager?" I asked.

"Fine!" said Dorothy. "I feel so responsible. We've been trying an experiment, trying to save time by working overtime. We've just finished a 17-hour stretch of work."

"That's too much," I said.

"It is too much. It makes me feel like this."

And the conversation was interrupted at this point while we got a picture of how Dorothy feels after working 17 hours at a stretch. Then the conversation was resumed by Dorothy, who told me about an enterprising firm sending her and her sister a lot of cigarettes.

**Ohio and London Vie.**

"I suppose you would call them enterprising," she said, "but they are misguided. Neither of us has ever smoked a cigarette except in a play where we had to. They make us sick. Maybe it's because we are old-fashioned, and maybe it's because we are from Ohio."

"Don't girls in Ohio smoke?" I asked.

"They didn't when we lived there," she answered. "But the girls in London do. Oh, my word! Yes! They tell a story over there about two girls going in a tube train where there was a young man all alone. One of the girls got out her cigarette case and took one and passed it on to her friend, then she turned to the young man with, 'Pardon, but do you mind if we smoke?'"

"Aren't things getting reversed, though?"

# "HEROIC DEEDS SERIES" STIRS DEEPLY

## Victory Loan Pictures Show Americans What Soldiers Did and Make Us Anxious to Do the Part Left for Us

IT was surely a big idea that of putting on film for Americans to see a few of the stirringly heroic incidents of America's fight for world freedom. Nothing is so likely to make a man want to dig down for his cash as seeing to what extent the soldier gave in order to do his part. We have read of machine gun nests and felt no doubt that they were nasty things to go up against. In these Liberty Loan films the whole thing is vividly shown and we realize that we didn't truly know before how much we are in debt, how much there remains of our obligation till this Victory Loan is carried over the barbed wire that one cause or another may have put in the way of our giving freely.

**Pictures Are Short.**

The pictures made under the able direction of Wilton A. Barrett, review secretary of the National Board of Review, are short and have no padding. We are taken along with the advancing platoons. The Hun barrage is kicking up a lot of ground ahead of us. On the German side we see here and there a machine gun safely hidden among a lot of debris or popping out from under what looks like a pile of hay. There is no use going on while those things are in the way; there wouldn't be a single man left, so some one has to get around behind and clear them out and some one goes.

Four incidences of this kind as pictured on film were shown to the trade press this week and they include the deeds of Thomas C. Niebour of Sugar City, Iowa., of Harold A. Furlong of Detroit, of Samuel Woodruff of Fort Thomas, and of Hunter J. Wickersham of Denver. This last episode, in which we see Lieutenant Wickersham give his life in making it possible for his men to advance, is especially effective and worth seeing. It has a more poignant emotional quality as showing the officer's self-forgetful care of his orderly, more painfully wounded than himself, while the two are alone in a shell pit close up to the hidden machine guns and, later, the tears of the orderly when he comes on his commander's body after the heroic work has been done.

**"Knocking Knockers."**

In the short bit of film contributed by Douglas Fairbanks, the star takes the role of Democracy with a new job on his hands, that of putting the Victory Loan over. He warns disloyalty and other nefarious characters who want to hinder that they will be treated just as Prussianism was dealt with, and by way of illustration we see him get hold of that person in a spike helmet and "treat him rough," so rough that after it is over they call out the fire department and wash him into the sewer. He then sails into the obstructors and they feel sick when he is done.

**"A Call for Liberty."**

Julian Eltinge has done a good bit for the Loan. In a short film we see him as Liberty sending an aviator to encourage the men waiting on the other side and homesick, now the war is ended. The aviator, also taken by Eltinge, brings a message that the Victory Loan is going over and better and that they will soon be back among their friends at home.

## Boy Scouts Will Back Boys' Life Productions

WILLIAM G. McADOO, of the United Artists' Association (Chaplin-Pickford-Fairbanks-Griffith) has accepted the chairmanship of a new Citizens' National Committee to increase the membership of the Boy Scouts of America.

Coincident with this comes the announcement that the Boy Scouts of America will sponsor a series of motion pictures. Their entire membership of 500,000 boys, 16,520 individual troops in the United States, is to co-operate with exhibitors showing the pictures in exploitation and advertising.

The pictures are to be made by Boys' Life Productions, of which A. D. V. Storey is president. This company is the authorized producer of motion pictures for the Boy Scouts of America. Jack Cohn, former editor of Universal News Weeklies and Screen Magazine, is production manager.

Boys' Life Production films will not be scout propaganda, but a series of regular dramatic and comedy features and serials with juvenile stars and casts. They will be made with the editorial supervision of the division of publications of the Boy Scouts.

"Boys' Life Screen Review" is the title of the first offering, a weekly topical educational magazine of interest to everybody. The Juvenile Photoplay Distributors, Inc., with offices in the Godfrey building, New York, are now offering it to the states rights field.

**Christie Star Guest at Aerial Circus.**

Dorothy De Vore, Christie star, was the guest of Lieutenants J. C. Rahn and Harry Ashe, at the aerial circus at the Arcadia Balloon School recently. Another guest, Lieutenant Henry Farre, celebrated French aviator and artist, who has been showing his paintings in Southern California for the benefit of the families of 300 dead French aviators, was photographed in a Christie picture which shows the thrilling stunts of the air. The picture will be shown in the news weeklies. The cameraman caught an extraordinary stunt in which an aeroplane attacks an observing balloon from which one of the men is doing a parachute drop.

**Sills Returns to Goldwyn.**

Milton Sills returns to Goldwyn pictures as leading man for Pauline Frederick in an emotional drama of today, this being his first work at the Culver City studios since he supported Geraldine Farrar in three productions made in the East. Others playing with the star are Harry S. Northrup, Emmett King, Beverly Travers and Ernest Pasque.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## RAISED DOUGH FOR FUTURE DOUGHNUTS

### Los Angeles Enjoyed Movie Day of Salvation Army Week When Screen Players Did Bit to Help Cause

THE week of April 1 was Salvation Army week in Los Angeles and Wednesday of that week was Newspaper day and also Movie day. Nearly all the stars of the film colony laid off studio work on that day and went down on Broadway to help raise the "dough" for future doughnuts.

Mary Pickford, as usual on such occasions, started off the celebration at the head of a parade down Broadway to the Times building. Then, donning a regular Salvation Army bonnet, she began to sell papers, and her cash box began to grow heavy and full. The two soldiers who acted as Mary's guard kept their eyes on it and felt important.

Charlie Murray, who had been advertised to make a dive from a tall building, appeared on the roof and prepared to make the plunge, then suddenly righted himself and flung a lifelike dummy into the net below that was held by several of his fellow comedians. The crowd cheered with relief and laughter at Charlie's trick, and when he came down to the street he sold his share of papers in record time and at record prices.

Charles Ray had his stand in front of Grauman's Theatre, and sold a paper to Sid Grauman for $100, and ever so many papers for lesser prices.

Douglas Fairbanks and his cowboys entertained the crowd by lassoing prospective buyers of papers and the cash box at that stand bulged out on all sides.

William Desmond and Texas Guinan were stationed at the Alexandria Hotel and sold war trophies as well as papers. A copy of the Los Angeles Times, autographed by Captain Eddie Rickenbacker, American ace, brought $200 at auction.

The Sunshine Comedy girls occupied a booth to themselves. Eleanor Field and Ethel Lynn from Christie's worked together. Lois Wilson and Mary MacLaren, and Carmel Myers and Grace Mossman were other pairs who accomplished great results. Bebe Daniels was a hard worker, and Al Ray and Gene Pallette yelled "Wuxtra, wuxtra," down Broadway after the manner of the most successful news vender.

## Entire Vitagraph Plant Will Move to Los Angeles

ALBERT E. SMITH, president of Vitagraph, who has lately come from New York to spend several months in planning and overseeing the expansion of the western studio of his organization, has made some important announcements concerning the future of his company.

According to Mr. Smith, Vitagraph is to move its entire plant west before next winter, bringing to Hollywood four additional stars and certain members of their companies, and their directors. These stars are Alice Joyce, Corinne Griffith, Gladys Leslie and Harry Morey.

At present Vitagraph has in its Hollywood studios as stars Bessie Love, Antonio Moreno, Carol Holloway and Earle Williams, besides two companies headed by Larry Semon, and Montgomery and Rock, who produce comedies. Negotiations are being conducted with several other stars on the west coast.

The western Vitagraph studio, on an eleven-acre tract in Hollywood, is to be enlarged by the erection of several new dark stages, with additional laboratories and dressing rooms.

Among books and plays recently acquired by the company to put into film form are "The Great Ruby," and "The Sporting Duchess."

## Kathlyn Williams Will Organize Own Company

Kathlyn Williams, former Selig star, and recently seen in leading roles in Cecil De Mille productions, has announced her intention of forming a company and producing pictures according to ideas of her own. Miss Williams has been offered the capital and although it may be several months before she begins making pictures, plans are already under way for a studio and a producing organization. Miss Williams has ambitions of producing a few famous plays of other days, but will also turn out pictures with modern themes and of modern times.

## Location Directors Form Responsible Organization

THE first step in the formation of a national association of location directors of the motion picture producing companies was made last week at a meeting held in the Los Angeles Athletic Club and attended by representatives of Famous Players-Lasky, Goldwyn, Universal and Brunton studios.

The idea was originated by Dayton

**Considering the Force of the Scene at the Left, the Appeal to the Crowd at the Right, and the Title, "False Evidence"—** Together with the fact that Viola Dana is the star, Metro should have a strong picture in this production.

Reynolds, location director of the Lasky studio, a pioneer in location work. The securing of good locations has been hampered by the fact that irresponsible producers have at times damaged grounds loaned to them by owners, and later refused reparation. Owners often refuse the use of their property for that reason.

The association, which will be representative of all the important producing companies, will undertake to be responsible for any change made by any of its members, and will protect the property owner against the irresponsible and the dishonest producer. All charges of damages against producing companies will be investigated by the association and due reparation to the property owners who have suffered through use by picture companies will be made.

R. C. Moore, of Goldwyn was elected president of the association, and Dayton Reynolds, secretary and treasurer.

**Fight Film Employment Bureau.**

The Motion Picture Players Union, organized last December and affiliated with the American Federation of Labor, has filed charges against the Motion Picture Service Bureau, a booking organization which furnishes actors and extras to the various studios. The Actors Union claims that the service bureau collects an unjust commission from many of the players.

One of the charges states that players who have been employed direct by studios were sent to the service bureau for their pay, where from 7 to 10 per cent. of the amount was deducted.

The case was heard before Deputy Labor Commissioner H. A. Cable, and copies of the testimony will be forwarded to Labor Commissioner John P. McLaughlin at the state capitol in Sacramento for further action.

**Frank Currier Married.**

Frank Currier, character actor at Metro, and Miss Mabel Olms, an English dancer who came from New York recently, were married upon Miss Olms' arrival in Los Angeles. When members of the Metro company discovered that Mr. Currier had taken a bride, they planned a surprise for him. One day recently, while he was waiting to go on in a scene with Nazimova in "The Brat," he was invited to come into a church set, where nearly all the players at the studio had gathered and were sitting in the pews. Bert Lytell made a little speech, then presented the bridegroom with an eighty-five-piece set of silver, on behalf of the officers and members of the Metro organization.

**Francis Ford Buys Catalina House.**

Francis Ford, star and director of serials, while at Catalina last week, bought a home on the island, where he will spend his week-ends, and where he will take a number of scenes for his new serial, the opening episode of which takes place off the coast of Mexico. Ford will purchase a motor launch, which will be used to convey the players and his guests to and from Catalina Island.

**"Sunnyside" Ready.**

"Sunnyside," the new Chaplin comedy which has just been completed, and the print of which will be taken to New York by Sid Chaplin, will be given a first showing to the board of directors of the First National Exhibitors in New York the latter part of April.

**Hayakawas Entertain Songbird.**

Mr. and Mrs. Sessue Hayakawa gave a reception at their home in Hollywood for Mme. Tamaki Miura, a noted grand opera singer, during her visit in Los Angeles to fulfill her engagement to sing "Madame Butterfly" and "The Geisha" at the Mason Opera House. The guests at the reception included practically every prominent film player and director of the film colony, besides many prominent society people.

**Stedman Applies for Divorce.**

Marshall Stedman, former actor, and for eight years a director of motion pictures in Los Angeles studios, has filed a suit for divorce from his wife, Myrtle Stedman, stage and film star, on the grounds of desertion. Mr. Stedman is now connected with the Egan School of Music and Drama and he claims that the whole trouble between himself and his wife is that she prefers to live in New York, while he likes Los Angeles best. Mrs. Stedman is playing in pictures in New York and the 17-year old son of the couple is playing with Lila Lee's company. The Stedmans were married in Chicago in 1900. Mrs. Stedman was Miss Myrtle Lincoln.

**Is Operator Number 1313.**

Douglas Fairbanks, who has a projection machine in his home in Beverly Hills, which he uses to examine his own productions and show them and others to his guests, discovered that he had no license to operate a moving picture projection machine and he forthwith made application for one. Doug is now Operator No. 1313.

**Metro President in West.**

Richard A. Rowland, president of the Metro Pictures Corporation, arrived in Los Angeles last week to confer with the producing heads of the western Metro plant on productions for the coming spring and summer. During his stay Mr. Rowland plans to entertain the representatives of newspapers and trade papers of Los Angeles at a luncheon.

**New Rex Beach Cast Selected.**

The cast selected by Reginald Barker for the new Rex Beach novel to be produced at Goldwyn is headed by Clara Horton and Cullen Landis, as the youthful lovers of the play, and includes Sydney Ainsworth, Walter McNamara, Ernest Spencer, Colin Kenny, Wilton Taylor, Billie Bennett, Hal Cooley, Bert Sprotte and Louie Cheung.

**Makes Another Propaganda Film.**

Douglas Fairbanks received a request by wire last week from Rear Admiral T. J. Cowie at Washington to prepare 200 feet of Liberty Loan propaganda film for use in the navy and at naval stations. The admiral stated that an outline of the scenario, prepared in the navy department, would be sent to Fairbanks. Work on the film will be rushed at the Fairbanks studio, and the film sent to Washington in record time. One film, "Knocking Knockers," for general use in the coming campaign, has already been produced by Fairbanks and sent to Washington.

**Curwood Company in Canada.**

News from Calgary, Canada, states that Ernest Shipman has organized the James Oliver Curwood Photoplay Company, and that Curwood will soon be in Calgary to supervise the production of his stories. Nell Shipman will star in the productions.

**Asher After "Big Four" Franchise.**

E. M. Asher, manager of the First National Exhibitors exchanges of northern California and manager of the Tivoli Theatre, of San Francisco, is visiting Los Angeles, and admits that he is after a franchise with the United Artists for the exclusive control of their pictures for the Turner and Dahnken circuit of California.

**Farnum's Tonsils Removed.**

William Farnum, who has been suffering each winter with tonsilitis, came to a sudden decision last week to have his tonsils removed. The operation was performed at the Clara Barton Hospital and Farnum is reported as recovering in fine shape.

**Berst Returns East.**

J. A. Berst, head of the United Picture Theatres, left last week for New York, after spending several weeks overseeing productions being made in the West Coast studios for his company.

**Wales Now "Big Four" Treasurer.**

Wellington Wales, business manager for Mary Pickford, has been appointed treasurer for the United Artists Corporation, according to an announcement made by the association. Mr. Wales will be sent to the Eastern offices of the company in a short time.

**To Study Theatrical Business Here.**

J. Marshall Sanderson, manager of the China Theatres, Limited, arrived last week from Tien Tsin, China, to study the business methods of American theatre managers. Mr. Sanderson plans to inject American ideas into his oriental theatres. He will visit New York and Chicago and other large Eastern cities before returning to China.

**Marie Walcamp in Accident.**

During the filming of a scene for a new Universal serial Marie Walcamp was seriously injured last week. By a fall from a fire escape she sustained a sprained ankle and a number of cuts and bruises. Tom Lingham, who plays the part of the villain, was pursuing her out on the fire escape. In the action he was to fall down the fire escape and enable her to foil him, but in his fall he jostled her off the little landing and she fell to the ground. Only the quick action of J. P. MacGowan, who braced himself to break her fall, saved Miss Walcamp from more serious injuries.

**Recurrence of Old Trouble.**

Alma Rubens has again been in a hospital because of a recurrence of the trouble for which she was operated on last fall. Miss Rubens had just begun on a new picture, for which the sets are still standing at Brunton, when she was taken ill.

**Loos and Emerson in Los Angeles.**

Anita Loos and John Emerson came to Los Angeles last week for a stay of only a short time in order to confer with Jesse L. Lasky and the heads of the producing forces at Lasky's on matters concerning photoplays to be written and produced by the pair of film experts.

**Baby Marie Osborne in Vaudeville.**

Baby Marie Osborne is under contract to play over the Ackerman and

Harris vaudeville circuit as a special attraction, with a salary of $100 a day.

**Keeping Cases on Ben Grimm.**

Ben Grimm, formerly connected with the Moving Picture World in New York, stayed over a few days in Los Angeles on his way back to the east after serving with the United States Aero forces in the Pacific Islands. (P. S. Ben arrived in New York April 10).

## Studio Shots

MARY PICKFORD has promised to preside at a "shower" which will be given at the Los Angeles Orphanage on April 24. The donations will consist of anything to eat and wear.

Lewis S. Stone's second production by his own company will be "The Lincoln Highwayman," by Paul Dickey.

Harry S. Northrup is "villanously" supporting Pauline Frederick in a new Goldwyn picture.

Agnes C. Johnson, who wrote the scenario for Mary Pickford's film version of "Daddy Long-Legs," is now a member of the Ince scenario staff.

Clyde Fillmore is playing the opposite lead to Madlaine Traverse in her new Fox feature, "The High Flame."

Mr. and Mrs. William Conklin entertained a number of friends at a buffet supper dance one evening last week.

Milton Sills has returned to Goldwyn to be leading man for Pauline Frederick.

T. H. Gibson-Gowland has been engaged by Universal to play a leading role in "The Pinnacle," being directed by Eric von Stroheim.

Dustin Farnum has asked permission from J. A. Berst, of the United Picture Theatres, to become a member of the trans-oceanic dirigible flying expedition which is to leave Norfolk, Va., within the next few weeks.

One reason for Hale Hamilton's recent trip East was to market a play that he has written in collaboration with Luther A. Reed.

A deal is on between Vitagraph and Hartley Manners, author of "Peg o' My Heart," for the film rights to the play for a Bessie Love feature.

Lillian Gish has returned to work in Griffith films after a short vacation.

Manuel R. Ojeda, who supports H. B. Warner in "The Man Who Turned White," intends to go to Mexico City to produce pictures after he finishes his present work and his study of picture production in the Los Angeles studios.

Ivan St. Johns has resigned as assistant publicity director at Universal City to take charge of a local news and publicity bureau.

Bert Bracken, directing Henry Walthall, at the National studios, left hurriedly for San Francisco with his company last week upon hearing that a certain government vessel would be in port on a certain day.

Princess Della Patra, niece of the khedive of Egypt, will make her screen debut in support of Earle Williams in his new Vitagraph feature.

Mrs. S. Lasky, mother of Jesse L. Lasky, whose home is in San Francisco, is visiting her son at his home in Hollywood.

Henry Frye Woodward, Lasky actor and citizen of Hollywood, is being urged by friends in and out of the movies to become a candidate for city councilman.

William D. Taylor, film director, who joined the British army more than a year ago, expects to be back in Los Angeles some time in May.

Al Santell, former director at Universal City, is back on the lot in charge of the Neal Burns one-reel comedies.

Frank X. Finnegan, until recently with the Lasky organization, is the newest addition to the Goldwyn scenario staff.

Earle Williams has been laid up with bronchitis for the past few days.

Hugh Fay, of Brentwood Films, has purchased an air-wagon and claims that flying has it all over motoring for a truly thrilling sport. Fay has a record to date of sixty hours aloft.

Charlotte Cameron, noted English writer and world traveler, who has been lecturing in America for the Red Cross, was a visitor at the Chaplin studio last week.

Enid Bennett and her director-husband, Fred Niblo, are moving into a cosy new home near Culver City this week.

When Peggy Hyland was arrested one day last week in Santa Monica for speeding, she willingly gave her name to the speed cop, but she positively refused to put her age down on the little dotted line.

Anne Luther has been engaged by Pathe to co-star in a serial with Charles Hutchison.

Owen Moore is so proud of his new car that he forgot to shut off his mufflers while going through Venice the other day and, as a result, had to appear in a police court and pay a fine.

H. B. Warner is planning to take a bungalow at Santa Monica for the summer for himself, Mrs. Warner and the baby.

Ruby de Remer has gone to Colorado to appear in a divorce suit against her husband, Allan Thurman de Remer. Non-support is the charge.

Mrs. Charlotte Pickford leaves for New York this week on business connected with the United Artists' Corporation.

Stewart Edward White will soon come from Burlingame on business in connection with the filming of his stories in a Los Angeles studio.

Cliff Smith is putting the finishing touches to the first of a series of two-reel pictures in which Texas Guinan is featured as a "gun woman."

Lewis Cody has been engaged to star in pictures, produced by Louis Gasnier at the Astra plant in Glendale.

Harold Goodwin, boy actor, is supporting Charles Ray in his new Ince production.

Mrs. Elizabeth Talmadge, mother of Norma and Constance, has returned from a visit to Norma in New York. Constance Talmadge will go to New York for a short stay upon completion of her current production for Select.

J. P. MacGowan, director of serials at Universal City, is organizing a pool team among U City's actors and directors. Mac learned the game in Australia.

Ruth Roland was granted a divorce from her husband, Lionel T. Kent, last week.

Winifred Westover has taken a new bungalow in Hollywood, where she is occupying her spare time in painting and decorating in preparation for the coming summer.

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**Salesman Enjoys Perfect Week.**

Charles F. Schwerin, special representative for Samuel L. Rothapfel and Independent Sales Corporation in the marketing of the Rothapfel Unit Program, returned this week from a trip through the South in the interest of the Program. After visiting Pittsburgh, Columbus, Dayton, Cincinnati, Nashville, Knoxville, Chattanooga, Birmingham and Montgomery, Mr. Schwerin returns to New York with a hundred per cent. sales record on the trip, having placed bookings in every city visited. The trip was made in seven days.

## Filled House by Ads That Recalled a Local Incident

IN presenting the photoplay, "A Woman's Experience," last week Guy Heffron of the Colonial Theatre, Seattle, connected the advertising by implication with the Ruth Garrison murder case, which has been the chief subject of conversation and of newspaper publicity for the last month or more. On the back of heralds he had the following curiosity-exciting sentences printed:

"Every woman could tell—something. Do you read the daily papers? Nearly every day someone's pitiful story is exposed in the press. Some are sorry for, some condemn. See Mary Boland in "A Woman's Experience." Judge for yourself. Starting Sunday."

These were distributed among the people leaving the theatre for a week in advance of the showing of "A Woman's Experience."

The window cards suggested the Garrison murder case more directly. The Garrison girl used poison to kill her victim, the wife of the man she loved. Mr. Heffron pictured on his window card a bottle of poison with a circle drawn around it, labeled, "The Other Woman." From this two red lines led to the opposite corners of a triangle, one of which was labeled, "The Husband," the other, "The Wife." The newspaper ad was also very unusual.

The result was a big business during the entire run of the picture.

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## Inland West Coast Secures Koerpel for New Activity

THE real surprise of the week to Film Row, Seattle, was J. A. Koerpel, local manager of World Film Corporation, severing his connection with that company to join the Inland West Coast Company, which, it is rumored, is a subsidiary of one of the large export companies here.

When interviewed Mr. Koerpel stated that he will organize a film department for handling shipments of film to Japan, China, and India, also to the West Coast and inland of South America, but that, instead of going to Buenos Ayres to make his headquarters, as he had planned some time ago, he will remain in this country, and in all probability have his headquarters either in Seattle or San Francisco.

Mr. Koerpel's tribute to Ricord Gradwell, president and general manager of the World Film Corporation, was inspiring. In the eight years that Mr. Koerpel has been a branch manager he has been with just two concerns, his first connections being with the General Film Company.

Film Row does not want to lose Koerpel, who was instrumental in organizing the Northwest Film Board of Trade. He has the heartiest and best wishes from exhibitors and exchange men.

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**Vitagraph Films on Presidential Ship.**

When President Wilson returns from France, he will find relaxation from his labors abroad in the picture entertainment provided aboard the "George Washington." A number of Vitagraph releases have been booked for use on the return trip of the steamer.

# ON THE SCREEN IN MANY CITIES

(Features Booked for Week of April 14.)

WE have been favored with bookings by several theatre managers that came to hand too late to be incorporated in the list. We must have bookings here in New York by Wednesday previous to the date of listing in this department. Theatres that play full weeks or one split (two attractions weekly) are invited to forward their bookings.

If we may be favored with advance dates we will keep the list for our private eye, releasing only one week at a time. This will insure bookings being listed and will facilitate the work at this end of the line. If we can generally interest theatre managers in this feature of our paper we believe it will become a valuable and interesting department of our service to the trade and to picture showmen. There is no charge for listing.

Attractions listed below are for week starting April 13 or 14, according to date of opening.

**Providence.**

Modern (Sol Braunig).—Frank Keenan, in The Bells (Pathe); Madge Kennedy in Perfect Lady (Goldwyn).

**Indianapolis.**

Circle (S. Barrett McCormick).—Mary Pickford, in Captain Kidd, Jr. (Artcraft); Mable Normand in Sis Hopkins (Goldwyn).

**Seattle.**

Strand (Jensen & von Herberg).—Billy Burke, in Good Gracious Annabel (Paramount); Vivian Martin, in Little Comrade (Paramount).

**Winnipeg.**

Gaiety (H. N. Jernberg).—Marguerite Clark, in Three Men and a Girl.

Province (H. N. Jernberg).—Billie Burke, in Good Gracious Annabelle (Paramount).

Bijou (H. N. Jernberg).—Nazimova, in Eye for Eye (Metro); Tom Moore, in A Man and His Money (Goldwyn).

**Minneapolis.**

Garrick (J. K. Johnson).—Mary Pickford, in Captain Kidd, Jr. (Artcraft).

**Boston.**

Beacon (Jacob Lourie).—Mary Pickford, in Captain Kidd, Jr. (Artcraft); Bryant Washburn, in Something to Do (Paramount).

Modern (Jacob Lourie).—Plays same attractions day and date as Beacon.

**Detroit.**

Majestic (Geo. E. Guise).—The Better Ole (World).

Broadway Strand (Phil Gleichman).—Dorothy Phillips, in The Heart of Humanity; three weeks' run ends April 19.

Washington (John H. Kunsky, Pres.)—The Cavell Case with Julia Arthur (Select).

Adams (John H. Kunsky, Pres.).—Alice Brady in Marie, Ltd. (Select); Mr. and Mrs. Sidney Drew in Once a Mason (Paramount).

Liberty (John H. Kunsky, Pres.).—Nazimova in Out of the Fog (Metro); Theda Bara in The Light (Fox).

**Dallas.**

Old Mill (Wm. Saale).—The Birth of a Nation (return engagement).

**Milwaukee.**

Alhambra (George Fischer).—Dorothy Dalton, in Extravagance (Paramount).

**Philadelphia.**

Stanley (Arthur Forbes).—Norma Talmadge, in The Probation Wife (Select).

Victoria (Martin Wolf).—George Walsh, in Never Say Quit (Fox).

Arcadia (R. Donjaen).—John Barrymore, in Test of Honor (Paramount).

Palace (Jay Mastbaum).—Mae Marsh, in Spotlight Sadie (Goldwyn); Tom Moore in A Man and His Money (Goldwyn).

Strand (Herbert Effinger).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft); Dorothy Dalton, in Extravagance (Paramount).

Regent (Mrs. R. Marteo).—Dorothy Gish, in Peppy Polly (Paramount).

Locust (Jean Felt).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft); Fred Stone, in Under the Top (Artcraft).

**New York City.**

Rivoli (Hugo Riesenfeld).—Ethel Clayton in Pettigrew's Girl (Paramount).

Rialto (Hugo Riesenfeld).—Tom Moore in A Man and His Money (Goldwyn).

Strand (Joseph L. Plunkett).—Wallace Reed in The Roaring Road (Paramount).

Eighty-first Street.—Mollie King in Suspense (Ind. Sales Corp.); Fred Stone in Johnny, Get Your Gun (Artcraft).

Fox's Audubon (Ben Jackson).—Madeline Traverse in The Love That Dares (Fox); Gladys Brockwell in Pitfalls of a Big City (Fox).

Fox's Academy of Music (Lionel Edel).—Gladys Brockwell in Pitfalls of a Big City (Fox); Wallace Reid in Alias Mike Moran (Artcraft); Charlie Chaplin and Marie Dressler in Tillie's Punctured Romance (Metro); Sessue Hayakawa in The Courageous Coward (Mutual).

Fox's Bay Ridge (William Waldron).—Dorothy Dalton in Hard Boiled (Artcraft); Gladys Brockwell in Pitfalls of a Big City (Fox).

Fox's Bedford (Harry W. Moore).—Tom Mix in Fighting for Gold (Fox); All Star in The Turn of the Road (Mutual).

Fox's Comedy (David Schaefer).—Henry B. Walthall in The False Faces (Artcraft); Tom Mix in Fighting for Gold (Fox).

Fox's Crotona (Phillip Levy).—Gladys Brockwell in Pitfalls of a Big City (Fox); Tom Mix in Fighting for Gold (Fox).

Fox's City (Sam Fried).—Peggy Hyland in The Rebellious Bride (Fox); Lila Lee in Puppy Love (Artcraft).

Fox's Folly (Harry Lipkowitz).—Gladys Brockwell in Pitfalls of a Big City (Fox); Tom Mix in Fighting for Gold (Fox).

Fox's Jamaica (John Spagba).—Charles Ray in The Girl Dodger (Artcraft); Henry B. Walthall in The False Faces (Artcraft).

Fox's Ridgewood (Frank B. St. John).—Rex Beach in The Brand (Goldwyn); All Star in The Turn of the Road (Mutual).

Fox's Star (Arthur E. Smith).—Gladys Brockwell in Pitfalls of a Big City (Fox); Tom Mix in Fighting for Gold (Fox).

Fox's Terminal (F. Schaefer).—Gladys Brockwell in Pitfalls of a Big City (Fox); Mildred Harris in When a Girl Loves (Jewel).

## Looks Into Issuing Old Films Under New Names

DISTRIBUTION of old films under new titles, without advising the exhibitor and public that they are not new productions, is under fire by the Federal Trade Commission, which has had brought to its attention several cases where films made some time ago by well-known stars and exhibited throughout the country have been reissued under new titles with advertising which would lead the uninitiated to believe them to be new pictures.

The Lasso Flms Company, of New York, a co-partnership of Jacob Weinberg and Joseph M. Goldstein, producers and distributors of motion picture films, have agreed to a Federal Trade Commission order to cease and desist from changing the titles and names of old films already displayed to the public and substituting new names and titles, unless it is clearly and unmistakably shown to exhibitors and the motion picture theatre going public that the films so renamed and retitled are old films being reissued.

## Flanders & Ganz Join in New Educational Project

IF experience counts for anything Mortimer Flanders and William J. Ganz should have no trouble in winning a big success in the establishment of an educational and industrial film business under the partnership title of Flanders & Ganz. Their names are well known especially in the hazardous occupation of news film photography, and it is their purpose to give conscientious attention to contracts intrusted to their care. The location chosen as their headquarters is 507 Fifth avenue, New York.

Mortimer M. Flanders hails from Montreal and has had seven years experience in the news and industrial end of the business. One of his latest photographic feats was the taking (single-handed) of 23,000 feet of negative at a fire. Also he has to his credit other industrial film as well as thousands of feet of news negative.

The first successful aeroplane pictures of New York City were taken by Mortimer M. Flanders in company with Aviator Lawrence A. Sperry. The testing of Government torpedoes is numbered among his more dangerous photographic feats. In the making of the production, "The Yanks Are Coming," he made twenty-two flights, and in the launching of the Handley Page aeroplane Langley at Elizabeth, N. J., he was the only official photographer who made the flight.

The other half of the firm, William J. Ganz, is also a news and educational photographer of wide experience. Some of the last Roosevelt pictures were taken by him.

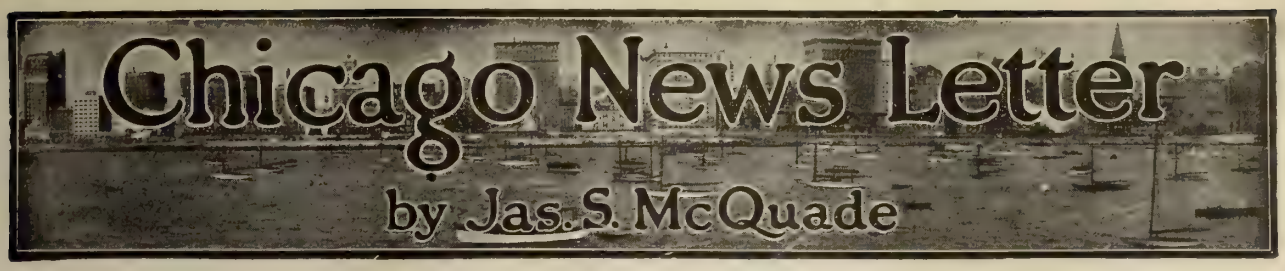
**Award for Lillian Gish Photograph.**

A photograph of Lillian Gish, of the Griffith players, appearing in Artcraft pictures, won first prize in the annual exhibition of photography in the Royal Salon in London. The work was a study of Miss Gish in her character of "The Girl" in Mr. Griffith's classic of the war, "Hearts of the World." Hendrik Sardov of the Hoover studios in Hollywood, Cal., is the artist who captured the coveted honors. It is his sixth winning, the same award having been given last year to his photograph of Mrs. Gish with her two famous daughters, Lillian and Dorothy. The photograph of Miss Gish was in platinum finish.

**Jimmie Proved He Was an Actor.**

James Harrison, who before the war was a Christie juvenile, dropped in from France, where he was with the 55th Ammunition Train, A.E.F. Jimmie will no doubt soon appear in another Christie picture. While in France Jimmie told some of the boys around the barracks at Mons that he was an actor. They didn't believe him until Jimmie led the gang into Paris one Saturday night and showed them a Christie comedy.

*Theatres for sale; theatres for rent and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.*




# SOUTHERN ILLINOIS BUILDS HEAVILY

## Many Costly Structures Designed and Under Way to Take Care of Increasing Patronage

I HAVE just learned from a reliable authority, who speaks from a personal knowledge of an acquaintance with the present prevailing conditions in Southern Illinois, that remarkable activity is being shown in the building of modern moving picture theatres in that section; moreover, that the demand by the people in this section for higher class moving picture entertainment is correspondingly evident.

Among the towns recently visited by my advisor, were Cairo, Murphysboro, Carbondale, Centralia, Mount Vernon, East St. Louis, Herrin and West Frankfort.

In Cairo he found that a fine, modern picture theatre, the Cairo, was being constructed by Botto & Myers, the leaders in the exhibiting business there. This house will soon be finished and will give ample accomodation to 1,800. persons. When completed it will represent an investment of about $175,000. Feature pictures of the best kind will be used, as well as the usual accompanying types of pictures which form a high class program. An orchestra of fourteen pieces, with a competent leader, will furnish the accompanying music. Just what the admission will be at the new house has not been learned.

**Business Booming in Cairo.**

There are five other houses in Cairo—the Kimmel, seating 600; the Gem, seating 600; the Bijou, seating 250, and two outlying houses which cater solely to colored persons. As high as 20 cents is charged in the first three houses, according to the program offered. Business in Cairo is booming.

In Murphysboro, a town of 7,000, there are three picture theatres—the Liberty, American and the Star, seating respectively 800 and 300. Jean Daegle, present owner of the Liberty, purchased that house when it was a lemon. That was about three years ago, but he has proved so successful as a manager that he is now constructing the New Liberty, which will seat 1,600 people, at a cost of $125,000. It will be finished in September, and First National Attractions and other high class productions will be offered. Business is very good at the three houses now running.

**Barth Will Seat 1,200.**

In Carbondale, which has a population of 4,000, A. W. Barth, who is now running the Yale, is building a new house that will seat 1,200. This house will be called the Barth, and when finished will represent an investment of $60,000. Mr. Barth is a progressive exhibitor, and before beginning work on his new house had the city authorities condemn an alley adjoining the site, so that he could have free exits on both sides of the structure. He has already contracted for all the First National product for his new house. Business is satisfactory at the Yale, which seats about 650 persons.

In Centralia, with a population of 14,000, G. W. Pittenger recently sold the Opera House, which played road attractions, to a local organization which is now remodeling the building for an up-to-date picture theatre that will seat 1,000. Its new name will be the Grand, and it will be finished about the middle of May. The work of remodeling is being carried on while the house is giveng its daily shows, as it is being done in sections. When the work began the house was closed for five days, but since then patrons have been offered their customary shows. The programs include makes of Fox, First National, Vitagraph and Goldwyn. The prices of admissions vary according to the features used.

**1,800-Seat House for East St. Louis.**

East St. Louis has only one picture house, the Majestic, at the present time. The house is run by H. G. Redmond to good business, and seats 600. The Erbers, a vaudeville house seating 1,200, which includes feature pictures on its programs, has been so successful that the owner, Joe Erbers, has had plans drawn for building an exclusive picture theatre that will seat 1,800. The site has been purchased and work on the structure will soon begin. so that it will be ready for opening in September, this year. Mr. Erbers has already contracted exclusively for the product of the First National and Fox for his new house, which has not yet been named. He has announced that he will follow, as closely as possible, the policy of the Strand Theatre, New York, in his presentation of pictures. He believes that by offering high class programs in the most modern way, he will be able to keep the picture lovers in East St. Louis from going across the bridge to the big city, to see pictures there.

**New Plaza Will Cost $50,000.**

In Mount Vernon, with its population of 8,000, H. H. Hicks, who owns the Plaza, a small house seating 300, will soon begin work on the New Plaza, which will cost $50,000 and seat 1,000 people. Mr. Hicks expects everything will be in readiness to open his new house in October. Other picture theatres in Mount Vernon are the Majestic, managed by O. L. Levick and seating 450, which is showing to fine business, and the Gem, seating 300 and owned by A. J. Vandergrif, who reports big business. The admissions at the Mount Vernon houses vary according to the programs, and run from 10 to 50 cents.

Herrin, a town of 7,000 population, is in the coal mining district, and there miners are the main support of the New Marlow, owned by the Marlow Brothers, seating 2,500 and erected at a cost of $150,000. These miners represent various nationalities, including Italians, Croatians, Slovaks, etc. They are great lovers of pictures and music and of fine places of entertainment. The New Marlow, a thoroughly modern picture temple, pleases them immensely. Last February, in response to the wishes of thousands of these miners, the Marlow Brothers, guaranteed $3,000 to Mme. Schumann Heink, the well known soprano, for two concerts at the New Marlow, on February 1 and 2, and, in addition, a percentage of the gross receipts over a certain figure.

**Get $3 a Seat for Singer.**

In order to meet the demands of the occasion, the Marlow Brothers charged $3 a seat for each concert. Did they lose? No. The receipts were $7,500!

The Marlow Brothers are showing to fine business with pictures of the Fox, First National, Metro and World brands. They also run big special productions when the occasion offers.

West Frankfort has a steady population of 2,000 people, but varies according to the activity of the adjoining coal mines. Sometimes, when work is booming, the population goes up as high as 15,000. There are three new picture theatres here, two of which are completed and running, and one in course of construction. The two now running are the Opera House and the Liberty, and the Plaza will open May 15. The houses seat, in the order named, 1,200, 800 and 750.

**Gardiner Gets as High as $2.**

H. W. Gardiner is manager of the Opera House and books big special pictures only, such as "Hearts of the World," "The Heart of Humanity," etc. A Wurlitzer orchestrion furnishes the music. The admissions at this house run as high as $2 a seat!

At the Liberty, which opened March 15, Manager James Arnette offers First National, Fox, Goldwyn, Vitagraph and Metro makes at 10 and 15 cents. An orchestra of three pieces furnishes the music.

As soon as the present high prices for construction material go down, new picture theatres will be built in the following Illinois towns: Marion, La Salle, Springfield, Divernion and Effingham. The Springfield house will be a new departure for that city in point of the modernity and costliness of the structure, while the quality of the presentations will nearly equal the best in the

big cities. Reference will be made to this in some future letter.

## Robbins Presides Over Fox Sales Conference

THE managers of the Fox Film Corporation in the Middle West and Southwest met last week in conference in the Chicago offices of that organization. Herman Robbins, assistant general manager, presided and outlined minor departures from the sales methods and production policies, which were recently adopted at headquarters in New York.

Mr. Robbins is now making one of his periodical tours throughout the country.

The following branch managers were present: C. W. Eckhardt, Chicago; Louis J. Levin, Minneapolis; C. E. Penrod, Indianapolis; J. E. Keane, St. Louis; Lester Sturm, Cincinnati; Sidney Meyer, Omaha; and E. H. Wachter, district manager in southwestern territory.

**Miss Theby and Mr. Sherry Meet.**

An interesting incident occurred at American's Santa Barbara studios recently. In Mary Miles Minter's current production, "Yvonne from Paris," Rosemary Theby and J. Barney Sherry, who are in the cast, met for the first time since they deserted the dramatic stage for pictures. They played in stock together for quite a time, and then Mr. Sherry resigned to join a moving picture company. Soon afterward Miss Theby followed his example. They have never met since, though each had been following the success of the other in their new field, until Director Emmett J. Flynn introduced Mr. Sherry to Miss Theby as one of his co-workers in the production mentioned.

A number of scenes in "Yvonne from Paris" are being filmed in San Francisco.

**Army Training Creates Efficiency.**

Gilbert Lubin, recently honorably discharged as first class sergeant from the 323d aviation squadron, which spent four months in London and was prevented from going to France by the armistice, has been appointed head of the shipping department in Select's Chicago office. Mr. Lubin served nine months in the aviation training camp at Ridgefield, Waco, Texas, before being sent abroad.

He has had ripe experience in the film business as shipping clerk. Before he was called to the army he had spent two and a half years with Mutual and four and a half years with Triangle, as head of their shipping departments here. He is a young man of sterling worth, and his army experience, if anything, has contributed to his efficiency. Manager Aiken, of Select's Chicago office, shows a preference for experienced film men who have had army training, as he believes it has made them more strict and careful.

**Joe Bloom, Live Goldwyn Salesman.**

Goldwyn's St. Louis office has a live wire traveling salesman in Joe Bloom, who makes southern Illinois his stamping ground. Mr. Bloom never fails to advise exhibitors in advance when he intends paying them a visit, and he invites them to write him, care of the St. Louis office, when they want him to make a call.

Mr Bloom booms the Goldwyn star series and he himself has earned among exhibitors the title of "The Goldwyn Special." He is always promptly on the spot when he is needed and makes it a rule never to disappoint a customer.

**Paramount Comedian Visits Chicago.**

Ben Turpin, widely known by his risible work in Paramount comedies, stopped over for a day in Chicago last week to renew old friendships and to add to the long list. Mr. Turpin was born in Chicago and also reared here, so that he was on the move every moment of his stay. Many Chicago exhibitors, who know him only by his work for Paramount, were glad to meet him in the flesh, while a host of old friends greeted him wherever he went. He left for Paramount's Los Angeles studios, Thursday, April 3.

## Nielson Sees Big Runs in Illinois for "Mickey"

THE general manager of the Mickey Film Corporation of Illinois, F. O. Nielson, returned last week from a business trip of three days, through central Illinois, in the interests of that company. He told the writer that he secured $3,000 worth of bookings for "Mickey" in that time.

Mr. Nielson learned on his trip that there are still a few exhibitors who have not yet heard of "Mickey," but that the big majority are familiar with Mabel Normand's fine comedy work in it from reading and hearsay. They are also aware of its excellent box-office value.

On May 1, the Mickey Film Corporation will close its books to Chicago bookings, and no bookings for this city will be accepted until next season. From May 1 the organization will devote its entire time and energy to the exploitation of "Mickey" throughout the state, from the Chicago office in the Consumers Building, 220 South State street.

Mr. Nielson says that the outlook of the picture business for the coming season, in every town visited, spells nothing but a big bright future. All indications point to bigger and better business, and exhibitors are looking forward, with eager expectancy, to see finer and greater productions.

## Louis Mayer Talks About Anita Stewart's Pictures

LOUIS B. MAYER, president of Anita Stewart Productions, Inc., was seen for a few minutes at the Blackstone Hotel, Wednesday, April 2, just before boarding the Twentieth Century for New York. He came on to Chicago specially to view "Mary Regan," the third picture in which Anita Stewart appears for the organization bearing her name, the positives for which have been made by the Rothacker Film Manufacturing Company.

Mr. Mayer is a man of few words when it comes to discussing his pictures, that is, for publication; but he showed both elation and great earnestness when he told me in a semi-confidential way, that "Mary Regan" will prove to be not one of the best, but the best film that has been made in the past two years and that it shows, undoubtedly, the best work of Miss Stewart's career before the camera. Messrs. Weiss and Seery, co-managers of the Chicago office of the First National Exhibitors' Circuit, were also present and have told me that they were impressed in the same way.

"Mary Regan" was turned into the editing and pruning room at the Rothacker plant in eight reels, but Mr. Mayer expects to be able to reduce it to six, or thereabout. Lois Weber directed the production. It will be released in about four or five weeks.

Marshal Neilan is at present directing Miss Stewart in "Her Kingdom of Dreams" and "In Old Kentucky." In a sense these two features are being produced contemporaneously, as Director Neilan has another director engaged in selecting the locations for scenes and in building streets, cabins, etc., for "In Old Kentucky," while the other production is under way.

Mr. Mayer named to the writer, but not for publication, the list of players who support Miss Stewart in the two features now under way, and it can be truly said they form an aggregation of unusual talent and celebrity.

Mr. Mayer has just purchased the photoplay rights of Harold McGrath's "The Yellow Typhoon," which recently concluded its run in the Saturday Evening Post.

**Geo. Beban Has Busy Week in Chicago.**

George Beban spent a busy time in Chicago last week. He appeared twice daily at the Ziegfeld, where his latest feature, "Hearts of Men," had a week's successful run. In addition, he addressed the Hamilton Club, the Woman's Press Association, the Chicago Censor Board and a number of other organizations. His activities were liberally chronicled in the dailies of the city.

## Merger of Picture Houses in Chillicothe Pending

ACCORDING to reliable authority, a merger of the four picture theatres in Chillicothe, Ohio, was in the process of formation and that with this combine all semblance of competition would end. Film service in Chillicothe is almost controlled by Charles Smith, owner of the Star and Queen theatres there. This makes it somewhat difficult for the New Sherman in that city to get service. The Sherman was built recently and is a product of the war prosperity that Chillicothe enjoyed. There is one other film house there, known as the Royal. This house is managed by Myers Brothers, who also control the Majestic, the only legitimate house in town playing vaudeville. The combine would place the Chillicothe Picture Theatre Company, headed by S. S. Wirtley and who controls the Sherman, in possession of the entire field. For some time past there have been attempts at a consolidation, but thus far none of these has been productive of results.

There has been no announcement as yet as to who will manage the new combination.

**H. C. Christie Working with Rothapfel.**

Howard Chandler Christie, the noted artist, and Samuel L. Rothapfel will blend their artistry in a satirical comedy titled, "The Face on the Drug Store Floor." This number will be one of the eight features of the first Rothapfel Unit Program, now under production under the personal supervision of Mr. Rothapfel.

# FINDS BUSINESS GOOD IN SOUTHLAND

## Moving Picture World Representative Visiting Cities in Dixie Reports Business in Fine Shape with Picture Showmen Right Down the Line

WE present another installment of the report Nat Bregstein is sending from the various towns he visits on his tour of the South in the interest of Moving Picture World. Bregstein has passed through the Atlantic Coast states and is now working in towns on the Gulf side of the country, soliciting subscriptions and putting our paper in closer touch with the picture showmen in cities of various sizes. This report ends with his visit to Atlanta, from there he headed toward the Southwest, where he is now active.

**Here Is Bregstein's Report.**

Charlotte, N. C., is a lively town. Here they have The Craver Amusement Enterprises, F. Alton Abbott, the manager of the Broadway Theatre, seating 500, admission 10 and 20 cents. Auditorium seats 3,000. Admission prices vary here; runs road shows. Things look bright for Charlotte in the amusement end, Mr. Abbott says.

The Ideal Theatre, seating 400, admission price 5 and 10 cents, is run by A. B. Cheatham. The other house belonging to the same firm is the Ottawa, seating 400, admission 10 and 20 cents. Otto Hoss is the proprietor of these two theatres. The other theatres are the Strand, seating 700, admission 10 and 20 cents; manager, F. H. Harris; using Pathe, Mutual and Metro. L. M. Holmes, manager of the Edisonia Theatre, which seats 300, charges an admission of 10 cents.

**Enterprise in Savannah.**

Savannah supports the following theatres: Arcadia, seating 757, admission 11 and 17 cents; Star, colored house, seating 1,016; admission, 6 and 11 cents. A. Guckenheimer, the president and general manager of Hearts of the World Corporation of the Southeast, owns these two theatres. Mr. Guckenheimer says "Hearts of the World" has two companies on the road at present. Mr. Wolf, the other exhibitor in town, controls the Odem, seating 800, which he will shortly remodel to a seating capacity of 1,100, admission 11 and 17 cents; and the Folly, seating 400, admission 6 and 17 cents. The owners of the theatres in Savannah are pooled when it comes to buying productions. Colonial Theatre, under the management of Mr. Wolf, which was closed recently, will open very soon. New organs will be installed in all the movie houses in Savannah.

**The Report on Augusta.**

Augusta is another town I visited. Here they have the Princess, seating 290, with admission price of 10 and 15 cents; the Rialto, 700, admission 10 and 20 cents. Both of these houses belong to the Lynch Enterprises. Service at the Rialto is Paramount; at the Princess, everything. Mr. Hearn, who has been here since September 7, has been connected with the Lynch Enterprises for seven years. The population of Augusta is about 60,000, and movie theatres in town draw a patronage from Somerville, Ga.

Greenland Theatre is another house, seating 640, admission price 10 cents, and is one of the oldest theatres in town. Uses Mutual, Pathe and Vitagraph. Business is very good.

**Atlanta Busiest of Cities.**

Atlanta is a mighty busy town these days. There are twenty exchanges here, also about a dozen theatres, all downtown; no suburban houses at all. Among the independent exchanges is that of R. M. Savini, who has been here four years. He nandles "Woman," Gaumont Weeklies and serials. Another independent exchange is the Film Clearing House, Carl De Seay, manager. This office opened two months ago and has "Wanted for Murder" going big.

Had a chat with T. O. Tuttle, manager of the Select Branch. Among the changes in the office force S. W. Grow, formerly with Vitagraph and Paramount, just released from the service, is now back at his old job. B. J. Wolfson, former salesman, also recently discharged, resumes his old position as salesman. Clara Kimball Young in "The Road in the Dark," played to a good business at the Criterion in Atlanta, says Mr. Tuttle. "This week's business breaks all records for this office," is the manager's statement.

At the Vitagraph office, George R. Allison, the manager, here about two years, reports big serial business. He says the Pheil Theatre, seating 900, just opened recently, went big with "Common Cause."

**Atlanta Exchanges Busy.**

At the Goldwyn office I had a chat with Joe Marentette, manager. Everything is going big at this office.

Tracy R. Barham, manager for Fox Exchange, reports large business on "Hell Roaring Reform" and "Salome." Three new salesmen are at this office: H. Simpson, formerly of Vitagraph; Charles A. Weatherly, formerly of World; Paul Phillips, formerly of Goldwyn. George Hoffman is setting the pace at this office.

A. C. Bromberg is vice-president and general manager of the Southeastern Pictures Corporation. This concern handles "To-day," "Mad Lover," etc. New salesman, W. L. Schmidt, formerly of Paramount.

**South Takes to "Better 'Ole."**

Called on Mr. Willbanks and P. A. Engler, of the E. & H. Film Company. These boys handle Billy West comedies and several other productions. Mr. Engler will shortly open the Frolic Theatre in Birmingham, a 600-seater, and will run straight pictures. He says this theatre will be backed by Birmingham capital.

G. F. Weaver, manager of World Pic-

**The Freshness of the Woods and the Morning Comes with Exhibitors Mutual "Diane of the Green Van," Starring Alma Rubens.**

tures, says Kinograms Weekly is holding its own; also "The Better 'Ole" is going big.

At the Mutual office Manager Davis reports big business on the Cannibal pictures. J. P. Corbett, manager of Triangle office, reports good business on Talmadge reissues. At the Universal office "The Heart of Humanity" is reported going big in Atlanta.

**Atlanta Theatres Prosperous.**

At the Paramount office things looked busy. I called on J. C. Brown, manager Southern Theatre Equipment Company, which also has offices in Dallas. This company, organized in 1916, has Power agency for eleven Southern states.

Among the theatres in town are the Forsyth Theatre, in charge of Hugh L. Cardoza, Manager for the Wells Enterprises in Atlanta. The Forsyth, seating 1,500, admission 20 cents, was formerly a vaudeville house, but is now straight pictures, using Paramount and specials. Rialto, originally the Piedmont, seats 1,200, straight pictures, admission 20 cents. Both of these houses are up-to-date in every respect. Business is good in both houses, says Mr. Cardoza. W. P. Patterson, Manager, The Criterion, seating 1,000, admission 10 and 20 cents, uses Select and open booking, and has had this theatre three years; only orchestra in town with ten pieces; soon going to get an Austin organ, costing $15,000, and also will shortly improve the foyer of the theatre.

George E. Schmidt is at the Alamo No. 2 Theatre, seating 500. He says this house recently played to big business with Gaby Deslys "Infatuation." This theatre is situated between two terminals, and gets a transient business.

The Vaudett Theatre, seating 700, has an admission of 11 cents. Strand Theatre, seating 650, admission 20 cents; John Evins, Manager, says he uses Goldwyn, Fox and Standard, and doing a good business.

**Uses "Flivver" for Country Route.**

While strolling through the exchanges in Atlanta I ran into Mr. Towell, of Tuscaloosa, Ala., who has the Diamond Theatres, seating 500, admission 15 and 25 cents, and the Belvedere, seating 500, admission 10 and 20 cents. His town has 20,000 population Another out-of-town exhibitor I met was R. H. Hightower, owner and manager of the Crystal Theatre, Dublin, Ga., a town of 8,000. The Crystal seats 500, admission 11 and 17 cents, uses Select, Paramount and Fox. Mr. Hightower told me he has a man that uses a Ford to post 3,000 sheets all around the vicinity of about twenty miles. Plans have been drawn for a new house in Dublin to seat 1,400. Posting by automobile is "going some."

# WHAT IS "GREATEST THING IN LIFE"?

## Exhibitor Ludy Bosten Asked Muscatine Philosophers and Tradesmen to Answer—All Wanted to See Picture

LUDY BOSTEN, of the A-Muse-U Theatre, Muscatine, Ia., cleaned up on Griffith's Artcraft production, "The Greatest Thing in Life."

He got his local paper to co-operate with him. Then he announced a contest at the same time that he ran his usual advertisement asking Muscatiners "What is the greatest thing in life?"

The outcome proved finally that almost everybody in Muscatine had opinions on the subject and almost everybody in Muscatine jumped at the chance to express them. Local interest rose to a high pitch and three well-known citizens were chosen to act as judges: the secretary of the local Y. M. C. A., the secretary of the Association of Commerce, and a retired newspaper man.

The enthusiasm aroused led the paper to realize that it was overlooking something, and accordingly after the contest was over, it printed an editorial commenting on the interest displayed and inaugurating a series of weekly essay contests on topics of local or national importance. "Our Schools," and "The League of Nations" indicate the nature of the new series.

So much for the literary side. Now for the straight business angle.

Mr. Bosten arranged with various merchants and the paper that his ad for the showing of "The Greatest Thing in Life" was surrounded by ads telling what the merchants thought was "The Greatest Thing in Life." A dentist advertised "Clean teeth"; a butcher, "good health depending upon fresh meat," etc. A good "tie-up" for the tradesmen, and a better one for Mr. Bosten.

The result was that everybody in Muscatine and environs was all het up about "The Greatest Thing in Life." The film told them to everybody's satisfaction, including Mr. Boston's, when he figured up the receipts.

**With Their Backs to It.**

Oscar A. Price, newly appointed president of the "United Artists" corporation, while in Los Angeles, is entertained at the Charlie Chaplin studios. The camera has caught them in the accompanying picture, while their heads are together on the formulation of further Big Four plans.

Price faces the camera, while the backs are those of Fairbanks, Pickford, Chaplin and Griffith.

**Listen, My Children, and You Shall Hear ——**

And Thereupon Oscar A. Price, President of United Artists, Pictured a Tale of Pictures Which the Four with the Backs (Fairbanks, Miss Pickford, Chaplin and Griffith) Much Appreciated.

## Non-Inflammable Film Law Under Discussion in Boston

THE Pathoscope Company, manufacturers of non-inflammable film and the Pathoscope machine, protested against a bill presented to the Massachusetts Legislature seeking to make lawful the use of certain sizes and perforations of film. The main provision is that the law relating to the use of films shall not apply to apparatus which cannot use standard theatrical films and is operated with only cellulose acetate films and with only an inclosed incandescent light.

The Liberty Mutual Insurance Company, one of the parties in favor of the bill was represented by John W. Cronin, as counsel. The other petitioner was Francis H. Lincoln, of Worcester, Messrs. Cronin and Lincoln claim that the films they want to use are not the usual commercial films, but are such as are used in churches, etc. They said that the opposition came from the Pathoscope company, which has a monopoly and wants to keep it.

Former Senator Claude L. Allen, of Melrose, counsel for the Pathoscope Company, put his opposition to the bill on the ground of the danger from fire which would result if the petition were granted to apparatus with as little safeguard against fire as he charged existed in the case of the apparatus to be favored by the proposed bill.

**Directors Association to Meet.**

The next meeting of the Motion Picture Directors' Association will be held at the Lodge rooms on Tuesday, April 15, at 8:30 p. m.

George B. Seitz has been appointed a member of the Board of Trustees.

*No need to be without the Moving Picture World. If your newsdealer will not supply regularly, send* $3 *for annual subscription and save* $4.80 *on the deal.*

# EAST SHOULD BE PRODUCING CENTER

## P. A. Powers Declares That Artificial Lighting Has Robbed California Sunshine of Its Cinch

IT is evident that P. A. Powers never intends to run for any office at the disposal of the men and women who vote in Los Angeles. Be it furthermore surmised that he has no hope of ever being elected to any office in the whole state of California. For "P. A." has declared himself. "P. A." is an Eastern coast defender who represents what the real original coast defender stands for along the Pacific's shores.

To a representative of Moving Picture World, Mr. Powers, the other day, said: "I can't understand why producers are leaving the East and going to Los Angeles to make their productions."

"It's the sunshine, methinks," said the interviewer.

Had there been a knot-hole the size of a rain barrel handy the World man would have rejoicingly dropped through it when Mr. Powers turned his gaze upon this fount of ignorance.

"Over seventy-five per cent. of pictures now made are photographed under artificial lights," said Mr. Powers.

"But the sunshine——" A sentence here was cut right in the middle of a gulp.

"Nobody has any outdoor stage in operation. Nobody depends entirely upon sunlight for three-fourths of the pictures," continued Mr. Powers. "If a picture is taken out-of-doors lights are also used, in most instances. Los Angeles has no such corner on sunshine as to warrant producers to haul bag and baggage out there to make pictures."

**Paul Gulick—First Aid.**

At this point Mr. Powers called in Paul Gulick; probably to have some one who might add at least a modicum of intelligence to the situation. It was Paul, we believe, who remarked that D. W. Griffith was coming East to make his future productions. And it was Paul's presence of mind that suggested the thought that Famous Players-Lasky had but lately rented Universal's Fort Lee studio in which to make productions.

"And they're going to build a studio in Long Island City," said the World man, thus encouraged to use the brains in one side of his head.

**Says the East Is Slow.**

"New York and the East are slow," said Mr. Powers. "Slow" might suggest the speed of a Ford in comparison to a Rolls-Royce to a fast worker like P. A. Powers. Here we have all been saturated with the idea that New York was, to say the least, a bit hasty—but "P. A." with his Rolls-Royce nature seemed to gauge the action as though he were passing a Ford, and hitting on all four.

"Here's all this money going to Los Angeles. We send it from New York," declared Mr. Powers, "and all we keep here is for the executive office pay-roll. We get it together here and send it to Los Angeles to be paid out. We keep the bungalow business good, while here in New York you can get a kitchenette and two rooms for as little as $1,200 a year."

As an Eastern coast defender Mr. Powers was just getting warmed up.

"Look at the income tax that was collected from the motion picture industry in Los Angeles," said Mr. Powers, while Paul Gulick and the World man took a mental look. "More money was paid the Government by picture people—actors, directors, employes and producers themselves—than was paid by the combined theatrical interest in any other town in the country.

**Favors Eastern "Locations."**

"Then, too, there is the matter of locations. The East has every variety of location the picture producer might desire. On the West Coast locations are limited and they have all been worked over time and again." The World man makes no claim to actually reproducing the very words Mr. Powers used—for "P. A." is not only a fast thinker, but a quick talker.

But the digest of what he said is here: With lights being used in seventy-five per cent. of the pictures now made, New York and vicinity represents the spot where pictures should be made.

"The players are all New Yorkers," continued Mr. Powers. "They have home ties here and every time they get an engagement they must break a lease or sub-let at a loss. The executives live in New York and must travel back and forth between here and the Coast to transact business. New York should be the center of picture production as well as the head of the business in a financial way."

When we had joined Paul Gulick in passing out, being careful to not slam the door, the World man ventured to say:

"This California sunshine seems to be largely moonshine, doesn't it?"

With which Paul agreed. HILL.

**Norma Talmadge on Location at Saranac Lake.**

Stuart Holmes is piercing a throbbing heart of snow. The players are garbed for Miss Talmadge's Russian picture, "The New Moon," from the pen of H. H. Van Loan. Pipe Marc MacDermott behind the whiskers!

**Irene Castle Leaves for Florida.**

Irene Castle, with her director, Charles Maigne, and a large number of players engaged to support her in Famous Players-Lasky production, "The Firing Line," has gone to Miami, Fla., to start work on the film.

Heading the cast, in the two most prominent male roles, are Robert V. Steele and David Powell, and among the others are J. H. Gilmore, Frank Losee, Rudolph de Cordova, Charles Craig, Philip S. Rice, Robert Schable, Shaw Lovett, Isabel West, May Kitson, Janne Warrington, Anna Cornwall and Gladys Coburn. Robert Schnable also goes in the capacity of assistant to Director Maigne, while his cameraman is Al. Liguori.

The scenario which is one of the best known novels from the gifted pen of Robert W. Chambers, is the work of Clara Beranger.

**Woman Promotes Moving Pictures.**

The feature entitled "When a Woman Strikes," released through the Film Clearing House, Inc., was sponsored by Mrs. Nancibelle W. Grant, who is president of the British American Finance Co., and there will be other features produced by the same corporation. Rosemary Theby, Ben Wilson, Neva Gerber and Murdock Mac Quarrie are prominent players in "When a Woman Strikes," a melodramatic feature. Mrs. Grant not only organized the British American Finance Co., getting the money together, but as president has charge of the corporation's activities, which are large and varied.

**Pathe Will Reside at Forest Hills.**

A private house at Forest Hills, L. I., has been leased to serve as the home of Charles Pathe, head of the house that bears his name, during his residence in the United States. Mr. Pathe sailed from France on April 6 and arrived in New York April 15 for an indefinite stay.

Mr. Pathe's temporary home will be an eight-room house. One of the important features will be a thoroughly equipped office from which he will be enabled to guide his big organization, both the American and the European sections.

*Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.*

# DIRECTOR MILLER BECOMES PRODUCER

## Signed by Frank Hall to Produce Special Features To Be Released by Independent Sales Corporation

CHARLES MILLER, who first came into prominence as a director with the Ince forces during the Fine Arts days, and who since that time has given to the screen some of its best dramatic features, has been signed by Frank G. Hall, president of Independent Sales Corporation, to produce a series of special productions under the corporate name, Charles Miller Productions, Inc. Mr. Miller is president and Mr. Hall is vice-president and general manager as well as one of the directors of the corporation.

Work will be started next week on the first of this series of Miller productions, at the Bacon-Backer studio, which has been engaged by Mr. Hall for the Miller company. The Miller productions will be distributed by Independent Sales Corporation, through its Film Clearing House exchanges. Mr. Miller plans to produce six specials during the current year.

Since the days when five-reel productions were the exception and not the rule, Mr. Miller has held the megaphone over moving picture productions, and during the time intervening he has been in the studio, rising with the rapid strides taken by the silent art and gaining increased experience. "The Ghost of Yesterday," one of the most popular and finished picture in which Norma Talmadge has ever appeared, was his work. His ability to bring out the simplicity and comely character of star and story was convincingly shown in his production of "The Sawdust Ring," starring Bessie Love. His production of "The Flame of the Yukon," featuring Dorothy Dalton, was one of the screen successes of its time.

**Miller Expresses Satisfaction.**

Mr. Miller, in making the announcement of his independent venture, said: "What has been done toward advancing the silent drama as an art everyone knows. I hope I have contributed something to this advancement. I have tried during the course of my direction to bring out the worthwhile phases of the drama that has become the biggest individual entertainment medium of the time and now that I have free rein and can put into actual practice my ideas of production, I feel that my venture will be a success.

"I have always contended that the first consideration should be given to the story, and the story will be first and foremost in my productions. With a good human story and a capable cast working with me, I consider the hardest part of my work done. Mr. Hall and I expect to give the public pictures with appeal, logical, human stories and productions that will meet the demands made upon both big and little theatres."

**Claims "Daddies" Took His Plot.**

On April 2 Harry O. Davis, through his attorney, Arthur Butler Graham, instituted suit in the United States District Court, Southern District of New York, against David Belasco and John L. Hobble, under a claim for infringement of a copyright owned by Mr. Davis.

When Mr. Davis was associated with the Universal Company he copyrighted the literary rights to a play entitled "The Little Belgian," and produced it in a motion picture of that name. He claims that the play "Daddies," now enjoying a successful run at the Lyceum Theatre, New York, is so similar in plot and incident to "The Little Belgian" as to give him a right of action for infringement. The defendant, John L. Hobble, is the author of the play and Mr. Belasco, it is claimed by the plaintiff, presents it.

## Billie Burke Signs New Famous Players Contract

BILLIE BURKE, who for the past few months has been enjoying a well-earned winter vacation at Palm Beach, has signed a new contract with Famous Players-Lasky Corporation to continue her appearance in Paramount pictures, by arrangement with F. Ziegfeld, Jr.

Miss Burke's new arrangement will not interfere with her appearance on the stage in an all-star revival this spring and her appearance under Mr.

**Billie Burke.**

Ziegfeld's management in a new play next fall.

Arrangements are now being completed by Jesse L. Lasky for Miss Burke's two new screen vehicles, both of which are popular Broadway hits. She will work in her first film at the former Universal studio in Fort Lee, which has just been taken over by the Famous Players-Lasky Corporation. "We are not able to announce the titles of these plays just at this time but expect to be able to do so in about a week," said Mr. Lasky, in discussing the new plans for Miss Burke.

**Livingston's New Orpheum.**

Manager William H. Haight, of the Orpheum, Livingston, Mont., is busy renovating and entirely restoring the interior decorations and furnishings of what has been known as Hefferlin's Opera House. About May 1 he will reopen the opera house as the Orpheum, closing up his present Orpheum and putting it out of business. The new Orpheum will represent $12,000. in its reconstruction and will play road shows, vaudeville and highest class moving pictures. In the logical course of events there will be greatly more time devoted to pictures than there will be to other types of amusement.

## "Fires of Faith" To Be Presented in a Big Way

"FIRES OF FAITH," the big Salvation Army special produced by Famous Players-Lasky Corporation, under the direction of Edward Jose, will be presented to the public in a big way. Wayland H. Taylor, formerly with D. W. Griffith, has been engaged to manage a special department to exploit and present it to the public. Mr. Taylor handled "Intolerance" and other big features with marked success.

Working in conjunction with the company's campaign on this film, the Salvation Army has started its drive in every city and hamlet, creating great interest in the production through its various channels of publiciy.

Arrangements are well under way for the picture's premier in New York City as well as in Boston, Chicago and other large cities. Details on these openings are not ready for publication at this time, but will be made public in the near future.

Grossett and Dunlap, publishers of the book, "Fires of Faith," have also started their sales campaign on the novel, working in close association with the Famous Players-Lasky Corporation. The book will be distributed so as to prove of direct benefit to managers running the picture. The song, "Fires of Faith," also inspired by the production, is now receiving its final treatment. The song, published by Waterson, Berlin & Snyder and prepared by George W. Benyon, is used as the general theme of the music score for the film.

## Providence Provides Armory for Movie Ball on April 24

GREAT preparations are being made in Providence for the first annual ball of the Motion Picture Operator's union on April 24. A special act of the Legislature was passed granting the motion picture interests the use of a state armory for the affair. It is one of the few times in the history of the state where one of the state armories has been used for other than state affairs. It is a flattering tribute to the motion picture interests that the permission was given unanimously by the legislators.

Fifty per cent. of the receipts of the affair will go to the fund for Fatherless Children of France. Governor Beeckman and many notables will attend. Sargeant Gammel, the motion picture censor of Rhode Island, Colonel Anthony Dyer, of Providence, and other state leaders are giving their earnest co-operation in making the affair a huge success.

It is expected that some of the largest exhibitors will send their stars to the ball. Plans are being made for an elaborate entertainment of the stars who attend.

# MARTIN RUNS "SALOME" FOR TWO WEEKS

## Connecticut Exhibitor Advertises Event Heavily in Newspapers, on Billboards and by Circular Matter

PRODUCERS of big special feature attractions long have contended that the only way to play big pictures is in a big way—with long runs, extensive advertising, big publicity smashes. They have held that all the resources of keen showmanship should be exercised, so that the maximum of patronage may be obtained.

C. L. Martin, a Connecticut exhibitor, sees wisdom in the attitude of the producers, and stands by them in a manner which shows that he is willing to translate his convictions into action. Mr. Martin is manager of the Rivoli and Princess Theatres, Waterbury.

An example of the methods Mr. Martin uses in exploiting big features was given recently when he opened "Salome" with Theda Bara at the Rivoli for a two-week stand.

Mr. Martin, who has been manager of the Rivoli since last July, said that he booked "Salome" because before he took charge the house had fallen into a rut and he is trying to extricate it from this position. He had seen "Salome" and decided that it was the type of picture necessary to restore the Rivoli to public favor.

After having seen "Salome" he laid out an advertising and publicity campaign which he figured would give the widest exploitation to its merits.

**Puts Big Ads in the Newspapers.**

He made arrangements for a sensational advertising and publicity campaign in Waterbury's two papers, the Sun and the Waterbury Life. On Saturday, March 22, the day before he opened, he ran big, smashing advertisements in each of the local papers, using cuts and mats supplied by the Fox Film Corporation for this production. He also made arrangements with the editors of the papers to carry extensive publicity stories—these stories being furnished from the press book issued by Fox. The advertisement in the Waterbury Sun on the day before the opening was twenty inches deep and dominated the whole paper. He followed this up on the opening day with a large display in the Waterbury Life, a Sunday paper. He carried display advertising every day after the opening, keeping "Salome" in a position that was certain to stand out from the mass of other theatre advertising.

Just before the opening he let loose a blizzard of 20,000 heralds all over Waterbury and surrounding towns. He plastered every available space with 10,000 yellow circus sheets.

To travelers entering Waterbury on the main roads he carried the message of "Salome" on twenty-four 24-sheet stands. He plastered the city with fifty three-sheets, twenty-five six-sheets, and 200 one-sheet date stands.

**Places 500 Window Cards.**

From the store windows of the city 500 window cards shouted the merits of "Salome." On lampposts, fences, the sides of barns—everywhere—he plastered 200 streamers carrying the dates of "Salome's" engagement.

In the window of a vacant store in the center of the city he arranged a large art display of Theda Bara as "Salome." Standing out in prominent places, so that even the most casual passer-by could not fail to see them, were sixty program frames, 9x22½ inches. These he set up in hotel lobbies, barber shops, railway stations, street-car waiting rooms, drugstores.

The result was that when "Salome" opened on Sunday, March 23, it would have been impossible to find anyone in Waterbury or its environs who did not know that "Salome" was playing at the Rivoli and would continue to play there for two weeks. Mr. Martin did a smashing business during the entire run.

## Kane Will See That Kansas Boys Are Well Entertained

TWO honors from outside the business have recently been conferred upon Arthur S. Kane, general manager of Select Pictures Corporation. Soon after finishing his term as president of the Kansas Society of New York the New York Washburn Club, made up of Alumni and others who attended Washburn College, Topeka, made him president for the current year.

Now another compliment has just been paid him. Former Kansans in New York are co-operating with Adjutant General Martin and the women sent by the state to prepare for the reception of Sunflower state troops from overseas, and Mr. Kane has been made chairman of the entertainment committee.

Governor Henry Allen and state officials will be given a dinner when they arrive to welcome the Kansas boys with the Thirty-fifth Division, and Mr. Kane has been made a member of the committee to arrange this banquet.

Select's general manager is serving notice on the trade that he expects a lot of entertainment to be furnished for the Sunflower state lads who bucked the Hun into a state of helplessness in the Argonne Forest.

**The Denunciation.**
Showing Theda Bara in a scene with the clergyman from her Fox picture, "The Siren's Song."

## Pathe's Albany Exchange Takes Bigger Quarters

THAT Albany, N. Y., is recognized by motion picture distributors as an ideal location for exchanges," says the Albany Journal, "is shown by the fact that the Pathe Exchange, Inc., now located at 398 Broadway, has taken the building at 35-37 Orange street, on a long-term lease, and it will be remodeled into one of the most modern exchanges in the country." B. M. Moran, manager of the Pathe Exchange, expects to be in the new building by May 1.

The main floor of the new exchange will be given over to offices. The various executive departments will be in the front part, and in the rear Manager Moran plans to erect a vault for the storage of 3,000 reels. The second floor of the exchange will be given over to the exploitation and poster departments.

One of the features of the new exchange will be a miniature theatre on the second floor. Thirty-two persons are employed in the Albany exchange, and it is probable that when the exchange moves into its new quarters, the office force will be increased.

## Union Deprecates Opening Theatres that Cannot Pay

THE Moving Picture Operators' Union of San Francisco, through its business agent, Peter Boyle, has issued a warning against the promiscuous purchase of moving picture theatres by persons unacquainted with the business, calling attention to the fact that but few houses offered for sale are making money. A number of small local houses have been taken over recently by striking boilermakers and machinists and in order to meet expenses the owners of these are evading union rules and as a result many skilled operators are out of employment.

Business Agent Boyle, as a delegate from the Operators' Union, recently attended a meeting of the San Francisco Labor Council, and asked the aid of that body in establishing a boycott on a number of theatres if no other method could be recommended to enforce better working conditions. The general prosperity of the amusement business has led to the reopening of small houses that have been closed for a long time and but few of the new owners of these have ever had previous experience along this line.

**Universal Exchange Managers in Town.**

Tom Spry, manager of the Universal exchange at Boston, F. S. Hopkins, manager of the Buffalo exchange, and Louis Baum, manager of the Cincinnati office, spent two days in New York last week conferring with H. M. Berman, general manager of exchanges, regarding business conditions in their respective territories.

*No two men advertise alike. If they did, there would be little pull in advertising. But the man who does the best work is usually he who makes the most radical departure from the average.*

# LEAGUE SECONDS THE CENSOR PROTEST

## Maryland State Body to Co-operate with Washington Exchange Managers in Accelerating Work of Viewers

THE Exhibitors' League of Maryland will co-operate with the Managers' Association of Washington in any action that body takes relative to the Censor Board of Maryland. This was decided on at a general meeting held Tuesday, April 8, at the headquarters of the League, 419 East Baltimore street.

President Louis Schlicter presided and under the head of new business several matters were taken up. Secretary C. B. Eyer read a letter from Mr. Kent, manager of the Triangle Exchange in Washington, thanking him for his invitation to visit the new headquarters and also speaking of the action the Washington Managers' Association relative to writing Governor Harrington on the activities of the Maryland Censor Board.

A motion was made by W. C. Pacey and carried that Mr. Eyer write to the Washington organization that the league will co-operate on the censor question and also on any other matter for the benefit of the industry.

It was decided that Baltimore newspapers be asked to give publicity to the fact that the new revenue bill which goes into effect on May 1 requires one cent war tax on every five cent admission ticket and that it must be paid by the public.

Another general meeting has been called for Sunday night, April 13, at 7:30, at the league headquarters, 419 East Ball street.

**Get Stars for Ball April 25.**

The ball committees are busily engaged in making ready for the event on Friday night, April 25, at the Lyric. The tickets are selling for 55 cents including war tax and all the boxes have been taken. Music will be furnished by Cupero's new Park Band. Cupero is also leader of the New Theatre orchestra.

Definite promises have been given by Leah Baird and Taylor Holmes, according to the members of the committee, that they will be present and negotiations are now under way with others for their appearance.

# COURT REBUKES PENNSYLVANIA CENSOR

## State Film Viewers Scored by Judge Rogers in His Decision on "The Brand" as Arbitrary and Oppressive

THE Goldwyn-Rex Beach production of "The Brand" was justified in a decision handed down by the Common Pleas Court, Philadelphia, on an appeal from the Pennsylvania State Board of Censors. The Court ordered the censors to approve the production. The action of the board in its original finding is characterized by the Court as an abuse of discretion, the Court finding that the board acted "arbitrarily and oppressively in disapproving and condemning the series of moving pictures in question known as 'The Brand'." The appeal to the Common Pleas Court had been taken by Gabriel D. Hess, general counsel for Goldwyn Distributing Corporation.

The opinion of the Court, written by Judge Rogers, completely vindicates the author and the producers, and once more emphasizes the high plane on which Goldwyn pictures are made. The decision establishes the Goldwyn production of "The Brand," a story of Alaska, as, in the opinion of the Court, "a series of pictures of historical and educational value, dealing with this particular territory of the United States."

The Pennsylvania litigation is expected to have a strong influence on similar litigation in other parts of the country and is looked on as indicating a sentiment on the part of jurists to curb the arbitrary power of censors, in accordance with the spirit of the law.

**E. E. Shauer Returns from Europe.**

E. E. Shauer, assistant treasurer of Famous Players-Lasky, returned from Europe March 8. Mr. Shauer has been in England and France for the past few months studying film conditions and returned with a wealth of information and unlimited enthusiasm on the subject of greatly improved conditions of the film industry in these countries.

## Dubray Wounded Five Times in Four Years Against Hun

J. A. DUBRAY, formerly head cameraman at the Wharton studios, Ithaca, has returned to that city after four and a half years' service in the armies of France and America. He returns with the chevrons of a corporal, the scars of five wounds, a Croix de Guerre and the thrilling memories of twenty-one furious charges over the top.

**Corporal J. A. Dubray.**

In October, 1914, Corporal Dubray left the Wharton studios to return to France and fight for the mother country. He had served with the French engineers in 1902 and on his return was immediately assigned to the Sixth Engineers. He was sent into the trenches on November 13.

Five times Corporal Dubray narrowly escaped death from wounds, but shrapnel, machine gun bullets and gas failed to register the finale for this fighting Frenchman. He is one of five to survive the original unit of 74, and the only one of this five who has his full quota of arms and legs. Giant Hun shells buried him alive six times.

"The nearest I ever came to being killed," said Corporal Dubray, "was the time when with four others I was in a dugout hit simultaneously by two German shells. Three were buried alive and died before being uncovered. One lost a leg and I was the only one untouched."

At Lassigny in 1917 he was hit by two fragments from a high explosive shell, one piece of which struck him in the heart area and the other in the head. He refused to be sent to a hospital, and continued to fight on with his comrades. For this he was awarded the Croix de Guerre.

Corporal Dubray's service with the American army dated from August, 1918, to January 1, 1919. He was assigned as interpreter with the Fifth Division and went through the St. Mihiel drive with the Yankees.

**Julia Arthur Praises the Movies.**

The Authors' League of America holds every year a dinner, and this spring it had as its guests leading exponents of other arts than authorship. Among the players present as guests of honor were John Drew, Julia Arthur, Elsie Ferguson, Mabel Taliaferro and Louise Huff. Julia Arthur was called on to speak and most of what she said related to moving pictures and to the ever increasing value of them. She called the authors' attention to the educational possibilities in film portrayals and to the need for American historical pictures written as the best authors of the country could write them. She deplored the chance that the script as submitted might be changed by the studio continuity writers and said that that would pass. She said, "the moving pictures need you authors and America needs the moving pictures."

**Another Simplex on Presidential Ship.**

Samuel B. Rose, chief radio operator, abroad the Presidential Peace Ship George Washington was a visitor at the Simplex factory this week.

It will be remembered that there are three Simplex machines installed on this ship, two of them being used for the entertainment of the guests and the other is located in the crew's quarters.

The purpose of Mr. Rose's visit was to make arrangements for the purchase of still another Simplex. This will be necessary owing to the fact that arrangements are now being made for increasing the facilities to accommodate 1,700 additional troops on the George Washington.

# THE BROADWAY TO SHOW GARSON FILM

## "The Unpardonable Sin" Will Reopen Renovated Theatre—San Francisco Opens to Large Crowds

AFTER angling for a number of weeks Harry Garson has finally secured a theatre for the New York run of his new production, "The Unpardonable Sin," starring Blanche Sweet under the direction of Marshall Neilan. The picture has been chosen to re-open the Broadway theatre under its new management after the house has been renovated from top to bottom, inside and out. The date set for the opening is Friday, May 20.

The big Garson picture, like some others that have been looking for Broadway openings, ran into an unprecedented condition along the Great White Way. Never in its history, according to reports, has New York been so crowded with out-of-town visitors. Never before has the gross business of the Broadway theatres reached such tremendous proportions.

With these conditions prevailing the choice of "The Unpardonable Sin" to open the renovated Broadway is considered flattering by Mr. Garson and his associates.

Within the past few weeks the Broadway has been acquired by the B. S. Moss Theatrical Enterprises. It is to be raised to a higher plane than it has yet enjoyed as a picture house. The installation of a forty-thousand dollar pipe organ is one of the important improvements planned.

**New York Eager to See Picture.**

The tales of success which came to New York are making metropolitan film devotees eager to see "The Unpardonable Sin." Not more than a score of New York film folk have seen the big picture to date. Detroit has seen it, San Francisco has seen it, Toronto has seen it, but the occasional print that has happened into New York has moved on quickly.

The picture opened Sunday, April 6, at the California theatre, San Francisco, for an indefinite run, and telegrams received by W. H. Rudolph, eastern representative for Mr. Garson, indicate that it scored fully as great a success there as it did at its real premiere in Detroit not long ago. Eugene H. Roth, manager of the California theatre, which is one of the finest in the country, had this to say by wire:

"Accept heartiest congratulations. Our California theatre was packed to capacity all day, the consensus of opinion in San Francisco being that Miss Sweet has again demonstrated her splendid dramatic ability and perhaps is shown at her best in 'The Unpardonable Sin.' Marshal Neilan can well be proud of his excellent production. The powerful story is richly and delicately handled. Present my compliments to Harry Garson and tell him for me that pictures such as 'The Unpardonable Sin' fulfill all of his promises of delivering 'one hundred per cent' pictures."

**Sol Lesser Wires Encouragement.**

Sol Lesser, who had bought the rights for California, Nevada and Wyoming long before the engagement at the California theatre was even considered, wired of hundreds being turned away and of enthusiastic audiences.

The opening in Toronto, at the Allen theatre, under the direction of Jule and Jay A. Allen, who have purchased the Canadian rights on the picture, took place Monday, March 31. The Allens' telegram to the Garson office in New York included these lines: "First day's receipts, $1,605. Film going big. Holding over for second week."

**Other Openings Planned.**

Following the same plan which caused him to open the production himself in Detroit—a plan which immediately started an avalanche of state rights selling, "The Unpardonable Sin" is to be opened for indefinite runs in a number of the important cities throughout the country in the immediate future—and always with the active co-operation of the Garson forces. Mr. Rudolph is leaving for Chicago Friday evening, April 11, to superintend the opening of the picture at the Randolph theatre in the Windy City, owned and operated by Jones, Linick & Schaefer, who have purchased the Illinois rights. Sunday, April 20, is the Chicago date and the engagement is an indefinite one.

Opening dates in Minneapolis and St. Paul have been set for May 4 and May 11 respectively at the New Lyric and New Liberty theatres. The Broad Street theatre, Newark, a Klaw & Erlanger house of the "legitimate" class, gets the picture beginning May 26.

Louis H. Mayer, who has bought the New England rights, plans a big opening at a prominent Boston theatre in the near future, and engagements in Pittsburgh, Cleveland, and Indianapolis are already being arranged.

## The Carter De Havens to Appear in Capitol Comedies

CARTER DE HAVEN and Flora Parker, former musical comedy and vaudeville favorites and now prominent picture players, have been signed by "Smiling Bill" Parsons, star and creator of Capitol Comedies and president of the National Film Corporation of America, to make thirteen Capitol Comedies during the coming year at Parsons' Hollywood studios. The De Haven-Parker productions, like all other Capitol Comedies, are to be released exclusively through Goldwyn.

"Smiling Bill" has already obtained six suitable stories for the pair and is now engaged in assembling a cast of popular comedy players for their support. Work on the first De Haven-Parker Capitol Comedy will be started early in May.

**Mr. and Mrs. Carter De Haven**
Who will make comedies for Goldwyn.

## William Fox Gives Prizes to Employes for Captions

ADVERTISING possibilities of a photoplay begin with the title. That is, the title is the first means of appeal for both the producer and exhibitor; and this is the reason, according to the Exhibitors Service Bureau, for a system lately devised in the William Fox organization whereby everyone connected with the home office is afforded opportunity for expressing himself regarding the titling of every Fox picture released.

Copies of the synopsis are prepared as soon as the story has been definitely decided upon. These are distributed among the employes of the various departments, and in order that there may be extra incentive for entering the competition a prize is offered for the title and catchline which is accepted.

**Girl Proposed Ninety Titles.**

A large number of varying ideas are thus developed. Sometimes one contestant will submit as many as fifty suggestions for titles, and it is on record that a young woman employe proposed ninety titles. The usual number received from each person varies from five to twenty.

These titles and catchline all are carefully examined by a committee of executives. A selection is made, with recommendation for adoption and with the one chosen are submitted ten or twelve of the best of the others. These go to the general manager and eventually are passed upon by Mr. Fox, who frequently calls the director and scenario writer, and sometimes the star, into conference on the subject.

Not infrequently, even with such a great variety of ideas as are developed through this competition, a second contest is held. On several occasions letters containing the synopsis have been sent broadcast to William Fox employes in the branch offices, an extra prize being offered in the hope of developing an especially fitting and appealing title.

**Coast Salesman for "Units."**

M. E. Maxwell, until recently connected with the sales and exploitation forces of United Picture Theatres, Inc., has joined the Independent Sales and Rothapfel forces as special representative for the Rothapfel Unit Program. Mr. Maxwell left the New York office of Independent Sales, Monday, for Denver, his first stop from here to the Coast. He will visit every important city from Denver to the Coast and will visit the Independent exchanges in this territory as special representative for Lynn S. Card, general sales manager.

*The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.*

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

### Planting.

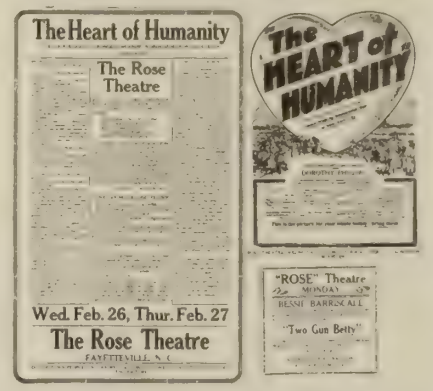
PLENTY of managers declare that their local papers will not take press matter when they do not even know what press work is let alone planting. First of all you must have something that will interest the readers of the paper you want to land. You do not have to reach them all, but you must show the editor something that he knows, **without being told,** is going to interest many of his readers. If he does not know that photoplay items are of interest then educate him first, and start to plant when you have him trained. You cannot plant before then, so wait until you have him trained, and do not interrupt the training by trying to plant as you go along. We know of one editor who "knew" his public was not interested in photoplays. He knew that because he did not care for them himself, and he did not realize that he was getting out a paper to please himself. The theatre man did not argue the point. He just switched the conversation, but the next time he turned up he had half of a portrait cut of a player. "You want a prize contest?" he demanded. "I'll give ten dollars' worth of candy as prizes to the first five people who can tell who this is." He knew the editor liked prize contests, and the editor ran true to form and took it up, though he sought to argue that the contest would be so difficult that no one would win the prize unless some marked hint was given. The manager held out. Not a hint. It would not even be fair to say that it was a photoplay star. The editor wanted the contest, and he took it on the manager's terms. When he found that more than 200 correct replies were received within twelve hours and more than a thousand on a basis of less than five thousand circulation he put in a photoplay page, and it made good; and he never found out that the manager had been running a slide of the same player for about a week before he sprang the contest, ostensibly as an advertisement for a coming film. Now he can plant anything he wants because he planted the lesson so adroitly. The same scheme may not always work, but the man who goes at the job of getting press stuff quietly and nicely can always better the amount of space his advertising is supposed to carry.

### A Hook Up.

The Paramount press book for Mr. and Mrs. Sidney Drew in "Once a Mason" shows how to make capital of the fact that the picture is indorsed by the New York Temple of the Mystic Shrine. It might have added that you can get a hook-up with any of the Masonic bodies from the Symbolic Lodge up, since it was the Symbolic Lodge that Henry joined. Don't let this chance get past you if you use the picture, for it is the most acceptable picture dealing with Masonry we have ever seen, and it will make a strong appeal to lodge, chapter, council, commandery or shrine. Try and get one of the bodies to attend officially, making your chief effort to get the lodge, since it has the largest membership.

### Double Advertising.

The Rose Theatre, Fayetteville, N. C., took two spaces in the local paper preceding the showing of "The Heart of Humanity." One of these was a four-fifteens on the back page, practically all reading matter. A three-tens was used on an inside page and two four and a halfs ran beside the larger to announce the current bill, a total of 99-column inches in a single issue; and this is a better division of the space than a combined display. The pictorial showing comes first, and prepared the reader for




**A Four Fifteens and a Three Tens Used in the Same Issue as Advance for The Heart of Humanity.**

the all-type argument on the back page. Even in the Monday display both fists point to the larger advertisement alongside. It's a little thing, but it all helps. The all-type display by itself would not be good for there is not enough attraction to it, but taken in conjunction with the other display it works well and better than it would were the two combined into one space.

### Takes the Cake.

Broadway is not what it used to be before they took the cover off. All the smart shops went over on Fifth avenue when they began to dig the subway, but they could not move the theatres, and so the theater district is infested with a lot of gift shops and lunchroom. One of the latter, near the Broadway Theatre, noticed

**A Huge Cake Which Simultaneously Advertised a Bakery Restaurant and a Film.**

the hit that "The Heart of Humanity" was making and hooked up with a ten-pound fruit cake designed after the film advertising.

This was displayed in the window for a week or two and attracted much attention. Hook-ups with book stores are common, and most every other sort of store has been brought in; but a cake hook-up seems to be something really new. Most of those fancy cakes are made of plaster of paris, and by mixing the plaster with vinegar instead of water it can be modeled before it sets. Try something along this line some time.

### Steve Stunts.

Steve Farrar and his opposition have been scrapping over the Roosevelt pictures down in Harrisburg, Ill., and have been having a lively time. The Grand, the opposition house, booked the official Roosevelt picture, and Steve must have picked up some collection of news pictures. But he got in the first crack, for while the other house was still underlining "The Fighting Roosevelts" in a single 24-point Steve had "The Real Roosevelt" in a cross page six at the top of the page. Evidently he took that space for the run, for the Grand came out fighting, but could not top the page even with a larger space. This reproduced page

**Two Roosevelt Advertisements, One a Six and the Other a Ten, Across the Page.**

shows both advertisements on the opening day. Steve had only a two-reel picture, and the Grand could probably have wiped him out with the proper sort of a campaign, but it contented itself with saying that their picture was not a rehash, not a reissue and in seven reels instead of two. Of course there is a lot more type and it all tells about the picture, but the Grand did not come out and tell just what the difference was. It did not tell the difference between a reissue and a first run. It did not say much of anything that counted. Steve had absolutely only

# Projection Department

Conducted by F. H. RICHARDSON

### Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### Lens Charts for Framing.

In response to requests from several progressive projectionists we have had the lens charts printed on heavy paper, size 11x17 inches, for framing.

These charts should form a part of the equipment of every projectionist. Remit the sum of 50 cents and they (both charts on one sheet) will be sent you in a mailing tube. You can then have them framed for your projection room. They are of size which shows up very clearly. The figures on Chart No. 1 are ¼-inch high. Those of Chart No. 2 a bit smaller. There is no longer the slightest question as to the value of these charts. Make them a permanent part of your equipment and be up to date.

### Addresses Wanted.

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

### Maine Unions.

Casper F. Hartleb, Bath, Maine, orders a handbook and the question booklets and says:

"Issue December 28, referring to lens charts, says: 'Looking at top of chart we find 20, and directly under that number, opposite B. F. of projection lens (4-inch in this instance) we find our aerial image (revolving shutter position) will be eight inches from the aperture.' Under table 2 it is marked E. F. and not B. F. One man says it should read E. F. in both places, but I say B. F. in both places. Who is right? Have been projecting pictures for about eight years and have received a great deal of help from the handbook and the department. Have set of Hawkins' Electrical Guides and find plenty in the three to keep me busy. Can you give me any information about the union in this state?"

Um, might I respectfully inquire of Local Union 458, I. A. T. S. E. and M. P. M. O. of the U. S. & C., why a projectionist within her territory is permitted to, much less obliged to, ask such a question? Brother A. L. Falconi, 27 Winslow street, Portland, is secretary of the local. Write to him for information. As to the lens chart, it seems to me the thing is rather obvious. E. F. is right, of course, in so far as applies to chart No. 2. B. F. is correct for No. 1. In other words, the charts are correct. It was an error in the printed instructions for their use. It merely shows how prone the human mind is to err. I read the proof of those instructions over half a dozen times, and have read it over more than once in the department, yet I did not catch the mistake until you pointed it out. Mucha gracias! I might add that the shutter positions, as supplied by chart No. 2, are closely approximate only—not exact. The aerial image is apt to be a bit nearer the aperture than is shown by chart. This is due to reasons which are beyond control. They will be explained later. I have just found this out. It in no way affects chart No. 1 and only slightly lessens the value of chart No. 2.

### CARBON STUBS WANTED.

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact amperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

### Punk Inspection.

J. M. Nighswander, Eugene, Oregon, submits sample of film, with comment that he has received many films showing the fault, during several weeks past.

The film is a Paramount and the fault lies with the perforator. The Paramount, viewed as a company, is perhaps not to blame, since it, like other producers, is at the mercy of careless employes, but the man or woman responsible should be hunted out and fired bodily. What sort of inspection is it which permits film of this kind to go out? Friend producer yells his head off because the projectionist makes a monkey out of his productions by improper projection, often through no fault of his own. What apology has he to offer for making a monkey out of the projectionist by sending out film with which it is impossible to give perfect rendition? Just remember, Mr. Producer, that you have done absolutely nothing for the projectionist which your own selfish interest has not compelled you to do, although you are absolutely dependent upon him for the final success of your work, while the projectionist has done many things for you. Suppose you at least instruct your inspectors that while any man, or woman, may make an occasion slip, continued sending out of such blunders as is shown can have no earthly excuse under the sun.

### An Amazing Thing.

To me the one most amazing of the many astonishing features of the motion picture industry is the seemingly absolute indifference to waste in projection practice. It is astounding. It makes me wonder if the entire industry is stark, raving mad. We see theatre men tearing their hair over "overhead expense." We hear them howling about various war taxes, raving over high film rentals and see them working themselves into a frenzy of indignation over excessive star salaries. "The Gods," they howl, "are linked together for our ruin." We see the theatre manager writhe and groan over a two or three dollar a week advance in projectionist's salaries, and begin to believe the poor chap is really to be pitied—until we step into his projection room, take a squint around, and then wonder what occupies the space where his brain is supposed to be.

For there we find not even the faintest glimmering of common sense in the handling of highly valuable property. In fact we find that property mauled around and manhandled in a way that ought to be instantly condemned by the wisest tyro. And it is done with the utmost sang froid and against repeated warnings by this department. We find gate tension pulling the living liver out of sprocket holes one way and take up tension the other. We find the crocked reel buzzing merrily around at a thousand a minute on an out-of-line rewinder, raising merry Cain with reels of film worth $100 or more each. And the projectionist is too cussed lazy, too informally shiftless or too stupidly ignorant of the fundamentals of his business to even line up the re-winder properly. Faugh! it is disgusting. Of course, this is not, thank God, the case in all projection rooms, but any who read this and find the shoe to fit, can just **wear** it, with my compliments. It is past the time for mincing words on such displays of stupid incompetency. Examine thyself, thy rewinder and machine tensions, and if what I have said does not apply, then accept my congratulations. If you find it does apply, then I hope what I have said **hurts**, and hurts good and proper, for you are small credit to the profession.

Suppose you are running fairly good film—say a week old, and that you have an eight-reel program. Those reels are easily worth $100 each—total $800. **Apparently** they leave your hands in practically the same condition in which you received them, if your tensions are right, which automatically precludes any overspeeding of projection, and your re-winder is graved down and properly lined, those films actually are in essentially the same

condition as when received. Under those conditions wear and tear will not exceed one-fourth of one per cent, or $2 for the entire program. But if the three items named be wrong to any considerable degree, (a not at all unusual condition) then the damage, while probably entirely invisible to the naked eye, may very easily reach 2 per cent, or a total of $16 for the day, $14 which is **clear waste.** And it is an absolute fact that that much unnecessary waste in film does occur every day in a very large number of projection rooms, the managers of which strain at a wage increase of comparatively trifling amount and calmly swallow the cause of $14 a day without batting an eye. Why? Simply because the wage increase they see and understand, while the other they don't actually see—it is just "Richardson's ravings." But they pay for it just the same, in increased film rental. Yes, verily do they pay that same! And the worst of it is that the theatre with an up-to-date projectionist, who does not commit these outrages, but performs his full duty, and which has a manager who does not force the waste by shoot-'em-through tactics, must shoulder the full share of the damage done by Mr. Ignorance, because it all goes, perforce, into the "overhead," which must be charged back in increased film rentals.

### A Duty Owed.

The motion picture projectionist shoulders a burden of responsibility when he takes charge of projection, and it is one phase of this we would bring to your attention in this article. There is a too frequent disposition on the part of projectionists to regard themselves as responsible only to their immediate employer, the exhibitor. The prevailing idea is that if the employer is satisfied, then all is well. Never was there an idea with less basis in fact. I might even say that in many cases if the exhibitor is satisfied, that fact is conclusive evidence that the work is almost anything else than good. But it is not my purpose in this article to deal with that phase of the matter, nor to cite the fact that the projectionist owes a distinct duty to the machine manufacturer, to the exchange, the producer and the artists, as well as to others directly connected with the industry, all of whom will be directly injured if his work is improperly performed. The item with which we will deal is the responsibility of the projectionist to the public—the audiences which fill the theatre, which responsibility is not only direct, and very great, but one which cannot possibly be shelved.

First and foremost, as has been repeatedly pointed out by this department, any neglect on the part of the projectionist which operates to injury of screen results, is nothing less than a direct swindle, because the patron who buys a ticket (and thus helps to pay your wages) has the right to expect and to receive the very best you are capable of producing. To give anything less than that is dishonest, as well as discreditable to yourself and to the profession. With the foregoing in view, let us examine into the matter of eye strain, due to lack of knowledge or to carelessness, laziness or neglect on the part of the projectionist.

Eye strain may be caused by any one of several different things, or by them all conbined. First, by a picture out of proportion in size to distance from front rows of seats. This is a very serious item indeed. True, the exhibitor is the one who is usually directly responsible for a wrong condition in this respect, but unless the projectionist knows what is right, and advises the exhibitor that the condition is wrong, he must perforce assume responsibility for damage done. Eye-strain may be, and all too frequently is caused by wrong auditorium and orchestra pit lighting. Again the exhibitor is directly to blame, but again, if the projectionist is unable to point out the remedy, he must share the responsibility, and the responsibility for injury to God's most precious gift to humanity, the eyesight, is no light matter.

But aside from all this we still find thousands of projectionists attempting to judge of the sharpness of their picture with the naked eye, at distances ranging from 75 to 150 feet. Gentlemen, **it can't be done!** The picture which, looked at with the naked eye at a distance of 100 feet, seems clear-cut and sharp, may, more often then not, be decidedly improved if viewed through a good opera glass.

The importance of obtaining the very last word in sharpness of definition, cannot be too strongly emphasized. The audience "reads" the picture for from one and one half to two hours in the average theatre. The sharper the picture the easier it is on the eyes. That is a well known and recognized fact. The possible immediate injury to the eye of the patron is not the worst phase of this matter. Motion pictures are now almost universally patronized. Rich and poor, high and low, young and old, all "go to the movies" and any unnecessary weakening of the eyesight of this generation must and will inevitably operate to the damage of the eyesight of future generations. Your responsibility along these lines is, therefore, a heavy one. Are you doing your full duty? Do you study these matters? Can you talk intelligently on, for instance, auditorium lighting as affecting projection? Can you, with confidence, tell your employer whether his auditorium lighting is calculated to give a maximum result, with a minimum of eyestrain to the audience, and with minimum damage to your screen results. To say that it would do no good to tell him does not excuse your lack of accurate knowledge of the subject if you do not possess accurate knowledge. It is your duty to possess that knowledge. It is a part of your profession. Without it you automatically sink to the level of a mere mechanism "operator." Such knowledge has long since been made available by this department. Much of it is contained in the handbook. It should be a part and parcel of your professional equipment. You owe a duty to the public and to the motion picture industry and that duty is to accumulate unto yourself full knowledge of your profession, and having done so, to apply that knowledge to the utmost. And thus shall the profession of projection become respectable and respected and take its place up near the head of the class, instead of playing tail piece to the whole works.

### Evidently Very Busy.

G. W. Walker, our projectionist cartoonist, whose work has been attracting attention in the department for quite some time, recently became the proud possessor of a handbook. He sends accompanying sketch of himself as at present seen. Comment is unnecessary. Incidentally brother Walker has recently removed to New York City, where he now has a good position in which his cartoon ability is utilized for dollar making purposes.

### Good Hamilton Projection Room.

Cecil W. Wallis, Hamilton, Ontario, recently offered Film Digest details of automatic lamphouse illumination. I wrote calling his attention to the fact that while publication in Digest was perfectly all right, his proposed plan had been described and illustrated in the handbook for years. In reply he remarks:

"Have third edition of handbook, but frankly had forgotten that that particular plan was contained therein. But don't get the idea that the handbook is not used, for it most certainly is. Here is something which may be of interest. When you were in Hamilton last year the union took good care to show you the projection rooms of union theatres only, and Hamilton got a well-deserved roasting for its poor projection rooms. But there are a few theatres you did not visit, among them the Empire and Strand. The projection room at the Empire is 11 feet long, 7-feet 4 inches wide and 14 feet high, with a 20-inch ventilator through the ceiling to open air. Projection distance 86 feet, with lens only 5 feet above center of screen. Observation ports 11 feet high by 9 feet wide. Floor 6 feet thick, of concrete. Walls and ceiling 4 feet thick, of plaster on steel lath. Construction of Strand projection room is the same, but it is a little larger. Ventilation about the same. Distance of projection 144 inches, using Sabo 3-lens combination projection lens. Both theatres are equipped with Wagner converters and duplex arc regulators. Strand picture 17 feet 6 inches; Empire 15 feet."

In showing me projection rooms of union theatres only, the union did exactly what was to be expected. I was there as the guest of the union. I hope you will pardon me for saying that you are not doing yourself very proud in remaining outside the organization of your fellows. Apparently you are a man of ideas and brains. Take my advice and join the organization of your craft. You don't find the banker remaining outside the Bankers Union. Not on your tintype. He's too smart to make such a foolish play. Every day you work, friend Wallis, you take benefits won by the struggles the union has passed through. Get in and do your part. Anything less is not to your credit. This advice is given in all friendliness. I will say, though, that the union committee wanted me to look over some more theatres, but I was too tired. Whether the Empire and Strand were among them I cannot say, though it runs in my mind they were. I may possibly motor up to Toronto next summer. If I do I shall most likely pay Hamilton another flying visit. How do you like the Sabo lens?

### Dowser Connection.

Harold Salters, Richmond, Indiana, orders question booklets and says:

"Sold my handbook recently, but will order another immediately as I just can't get along without one. Am going to have two new Simplex projectors soon. Wonder if you could give me the dope on the plan used by the Rivoli Theatre, New York City, for connecting the dowsers of the two projectors so as to get a perfect shift from one machine to the other. Find most of the boys here have the Hawkins Electrical Guides, but no handbook. I have a set of Hawkins, but don't believe they will do the average projectionist much good, as they do not go into sufficient detail. I have strung wire and did maintenance work for three or four years. Find many subjects treated in Hawkins which I don't believe a man without practical experience could grasp; also only four or five out of the ten volumes touch upon matters having to do with the projectionist's work. I certainly do enjoy the department. Hope some day to hear you talk on projection. Know it would do me a lot of good. Do you regard it as practical to connect the two

projection arcs in series when using a 2-lamp 50 ampere Ft. Wayne generator, something on the order of the Transverter?"

Yes, the new Ft. Wayne motor generator is designed to be used that way, and will deliver the goods in fine shape. As to the Hawkins works, they are the best electrical books there are for the projectionist, because they are couched in understandable form. You are right, however, in saying that only a few of the volumes are practical for the projectionist. Some of the books are of no practical use to him at all. Your men make a big error in getting the Hawkins books first, which deal with electricity only, instead of the Handbook, which deals with all phases of projection, and in detail. They should have the Hawkins, yes, but the Handbook ought by all means to **come first.** Projectionists will do well, however, to buy only those volumes of Hawkins which will be of practical value to them. As to the Rivoli, why, I think they have the dowsers connected, if that is the way they do it (I don't remember now), the same as any one else. Run a light chain from one to the other, by means of pulleys on ceiling, so that closing one dowser opens the other. Connect them so that when one is wide open the other is just closed. That's all there is to it.

### Operators.

Some of you still cling to the term "Operator" and wonder why I object. Well, here is a visual illustration of one of the reasons. These were all taken from just a part of one issue of a daily paper:

Operator—Gimbel Brothers, 32d St. and Broadway, require the services of an operator for their Millinery Workroom. Experience not necessary.

Operators—Solomon & Metzler, require the services of expert operators for high grade line of ladies waists, 33 East 33rd St.

Operators—Experienced brassiere operators on high-class work only, Mme. Irene.

Operators—Muslin and silk underwear. Good positions open on all machines.

Operators—on hose supporters, experienced and inexperienced.

Operators—experienced on ladies' neckwear, week or piece work.

Operators—on fine custom skirts and pajamas, A Sulka & Co.

Operators—Zig zag machines, experienced on lace scarfs; Perlmann, Schal & Stern.

Operator—experienced, and learners, garters and hose supporters; Buyer.

Operators—experienced on high-class gowns, Goldberg.

Operators—binders, experienced on bathing shoes; good pay, Empire Rubber.

And this is but a beginning.

### Eye Trouble.

P. J. Saner, Westfield, New York, says: "Am chief projectionist at the theatre here and am having trouble with my eyes, due to glare of arc light. Would spectacles made from Crooks lenses break up the actinic rays of the arc, or would you recommend some make of glasses that I could wear while at work? Of course the color of the lenses must be such that I can see the picture at 80 feet."

No such animal exists, friend Saner. Any spectacles which would enable you to look at the arc or even at the spot without eye strain would prevent you from seeing your picture clearly. This matter has been dealt with in this department many times; also in the first two editions of the handbook. In the last it was left out to economize space because it is so generally well understood. The correct thing for you to do is inclose your light ray in a metal cone, so made that it will extend from lamphouse cone to aperture. It must be so made that it will either telescope, swing up, or lift out of the way for threading. In the side, next the aperture, you may set a piece of grass green or red glass if you feel that you just **must** see your spot, though the right way is to learn to handle your light entirely by the screen. The arc you must never look at at all. It is entirely unnecessary. You can tell the exact condition and position of the crater from the spot, and for that one reason it is perhaps advisable to have the glass inside of protecting cone. This plan is widely in use in San Francisco, as well as some other western cities. You can, of course, get glasses made purposely to allow of looking at electric arcs, but they are unnecessary. The shape, size and position of the spot tells you, if you understand your business as you should, everything it is necessary that you know about the crater, therefore why look at it? The spot should be round. Any divergence from the shape tells a tale of improper adjustment to him who can read the spot. Its sharpness or lack of sharpness tells the story of crater focus position to him who can read and understand. Better get a handbook and study these things. See adv. at end of department.

### As to Presidents.

Sometimes one hardly knows whether to laugh or swear. Recently certain members of a certain large union saw fit to make the party occupying the office of president a present of some trinkets, which was their privilege, provided they let it be clearly understood that the presentation was from his own clique and not from the body. But when the presentation was accompanied by the statement that he, the individual in question, was "the best president the union had ever had," one wonders how the several past presidents of the organization feel, none of them having been removed by the I. A. headquarters for absolute rottenness of administration.

### Breco Converter.

W. B. Wilson, Buffalo, New York, asks: "In July 27 issue you mention, in an article titled "A. C. and The Three-wing Shutter," a low-priced converter called the "Breco." Will you please supply an old-timer (fourteen years shooting pictures through the port holes, Old Man) the address of firm making same?

The Breco Converter was to have been marketed by the Breco Converter Company, Toledo, Ohio. The machine was tested, finally, here in New York, by J. H. Hallberg at our request. The report made to us by Mr. Hallberg was that the electrical efficiency was impossibly low. Since that time we have heard not one word from the Breco Company. Whether or no they have tried, or are trying to remedy the fault, we are not advised.

**Projection Experience**

MOTION PICTURE

**HANDBOOK**

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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MOVING PICTURE WORLD

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Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

### Sabo Lens Makes Good.

Cecil W. Wallis, Hamilton, Ontario, in a recent letter to the editor spoke of having Sabo projection lenses. I wrote asking his opinion of them. He says

"Regarding the Sabo projection lens, we regard the money we spent and the trouble we had getting the lenses to Hamilton, on account of the embargo on lenses, as a most excellent investment. Before getting the Sabo lenses we tried one of the popular makes of projection lenses. It had a B. F. of 6⅝ or 6¾ inches, I have forgotten which. The Sabo had a B. F. of 1 13/16 inches. There was a marked improvement in screen illumination, definition of picture is excellent and there is absolutely no indication of curvature of field. In short, we are well satisfied with the Sabo lenses.

"I am sincerely sorry to hear of your hospital experience and it is my earnest wish that you may pull through, because we could not afford to lose the 'Daddy of us all.'"

Many thanks. I pulled through, but it was a reasonably narrow squeak. I didn't exactly hear the rustle of angels' wings, but one night I think the nurse must have burned an old fashioned match in the room.

Yours is precisely the condition under which the Sabo 3-combination lens would work big improvement. The shortening of the B. F. enables the lens to pick up most, if not all, of the ray, which at 6⅝ inches would be entirely too large to enter the lens. Mr. Sabo himself does not recommend the 3-combination lens when the B. F. of the ordinary lens is short enough so that a lens of reasonable diameter can pick up the entire ray.

### Gas Making Outfits.

I have an inquiry from Moncton, New Brunswick, from a man who wants a gas making outfit with which he can make his own gas for projection. The last I knew (quite some while ago) the Oxy-Hydro-Cet gas making outfit, S. A. Bliss, 218 Third avenue, Peoria, Ill., was on the market, as was also the Ozo-Carbi, made by Moore, Hubble & Co., 713 Masonic Temple, Chicago, Ill. Whether these manufacturers are still in business or not I cannot say. The man has tried Model B and finds it too expensive in operation. Who knows the present gas making outfits available? Does C. E. Lindall, P. O. Box 415, Bar Harbor, Maine, still handle or make Guil Pastil? Let's get in touch with the right dope on gas again.

### Arc Controller.

W. L. Stern, sales manager for G. A. Metcalfe, San Francisco, sends circular description of arc controller Mr. Metcalfe is selling, with assertion that it is the only arc controller now on the market.

Circular descriptions have no value with this department, except in rare cases in which the article is extremely simple—so much so that its practicability and utility can be judged at a glance. Friend Stern says: "Our claims are quite modest. It is a special device for a special purpose. It is for Powers projectors only."

The thing which interests me is the assertion that only one speed controller remains out of the several which were being actively marketed a year or two ago. If this is true it is news to me, and I would like to have it confirmed. I, of course, knew some of them have suspended or entirely abandoned production, but that all but one is gone—well, it is too bad, if true, for an automatic arc control is an essential requirement of modern projection. It is an apparatus absolutely essential to high grade, efficient projection. Mr. Metcalfe is also marketing a Powers condenser holder, and a speed controller, the same, as I understand it, as figures 111 and 115 of the handbook.

# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "Daughter of Mine."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
1—T. Where even the cats. 1:25. Streets of New York (Popular Old-timer).
2—S. Close-up of window shade. 0:15. Tacet (just produce effect of fighting cats).
3—T. Rosie, I have two chapters. 3:45. King Solomon (Medley on Hebrew songs), Tobani.
4—T. As papa predicted. 3:15. May Dreams (Moderato Romance), Borch.
5—T. That evening papa. 2:25. Canterbury Bells (from Boutonniere Suite) (Capricious Allegretto), Tonning.
6—T. In due time. 2:50. Theme.
7—T. I ain't telling you to get married. 2:45. Hebrew Song, Katz.
8—T. When morning came. 2:30. Blushing Rose (4/4 Andante Serenade), Johnson.
9—T. But love knows no. 3:15. Elegie (from Pathetic Suite), Luz.
10—T. With an aching heart. 1:55. Theme.
11—T. Rosie became private secretary. 3:35. Illusion Intermezzo (Moderato), Bustanoby.
12—T. Hoping to locate the boy. 2:40. Babillage (Allegretto Intermezzo).
13—T. At Rayberg's apartment. 5:20. Constance (Moderato Cantabile), Golden.
14—T. So the Baron's baffled bride. 2:50. Sinister Theme—Vely.
15—T. Take this flower back. 3:35. Prudence (Entr'acte novelette), Luz.
16—T. Sweet lady, he said. 2:50. Comedienne (Allegretto), Hosmer.
17—T. "Save me!" cried Lady Diantha. 2:55. Comedy Allegro, Berg.
18—S. Close-up of lion. 2:30. Comedy Hurry, O'Hare.
19—T. And Mr. Rayberg. 1:05. Gruesome Mysterioso No. 31, Borch.
20—T. George Howard was really. 2:05. Theme.
21—T. Rosie's request for the final. 1:25. (Continue to action.)
22—T. But your promise. 2:15. At Twilight (Moderato Romance), Golden.
23—T. Papa Mendelssohn took. 0:45. (Continue ff.)
24— Theme. 2:05. (Until end.)

## "Hearts Asleep."

Released by Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Theme for Bessie Barriscale—Mignonnette Op. 26 (Allegro Scherzo Moderato), Friml.
1— At screening. 1:00. Entr'acte Gavotte, Gillet.
2—D. Bessie Barriscale as scrub girl. 3:00. Theme.
3—T. At the home of Mother Hawkins. 3:15. Popular songs (Con Anima).
4—D. Dance (cue for piano). 1:00. Piano only (Fox Trot).
Mother Hawkins dancing. 0:30. Garry Owen (Jig).
After jig. 1:15. Fox Trot.
5—D. Close-up Lewis, Calvert and Nancy. 1:15. Eleanor (Moderato), Deppen.
6—D. Crooks leaving Mother Hawkins. 0:45. Popular One-Step.
7—D. Nancy enters her bedroom. 2:30. Sinister Theme (Andante Molto Mysterioso), Vely.
8—D. Mother Hawkins brings Nancy into room. 1:45. Dramatic Tension No. 9 (Moderato), Andino.
9—T. When most of the city slept. 2:00. Misterioso No. 29, Andino.
10—T. You fool Do you want to tell? (Watch for shot) 1:30. Misterioso Dramatico No. 22 (Allegro Giusto), Borch.
11—D. Lewis in room reading. 1:45. Dramatic Andante No. 39, Berge.
12—D. Nancy eating. 5:30. Nocturne C Minor (Lento), Chopin.
13—T. The result of five years. 2:15. Theme.
14—D. Gentleman Chi outside warden's office. 0:30. Sinister Theme (Andante Molto Mysterioso), Vely.
15—D. Nancy and Lewis entering room . 2:30. Mon Plasir (Valse Moderato), Roberts.
16—T. With another successful job. 0:15. (Tympani rolls only.)
17—D. Interior—Lewis and Calvert. 2:15. Coquette (Allegretto Rubato), Arensky.
18—D. Crooks in room. 0:30. Sinister Theme (Andante Mysterioso), Vely.
19—T. The role of Uncle grows more. 3:30. Theme.
20—T. I'm giving a house party. 2:00. La Lisonjera (Moderato Molto Capricioso), Chaminade.
21—D. Nancy and Gentleman Chi. 2:30. Sinister Theme (Misterioso), Vely.
22—D. When Virginia enters room. 1:15. Phyllis (Valse Caprice), Deppen.
23—T. Held silent through fear. 1:45. Dialogue (Andante), Meyer-Helmund.
24—D. Close-up of Chi and Nancy. 1:15. Dramatic Andante No. 24, Borch.
25—D. Randolph and Nancy. 1:45. Dawn of Hope (Andante Expressivo), Casella.
26—D. Interior—servants setting table. 1:00. Misterioso No. 3 (Andante), Minot.
27—D. When Nancy runs into Chi. 1:15. Love's Caprice (Moderato Allegretto introd.), Heindl.
28—D. When Calvert discovers jewels gone. 0:30. Sinister Theme (Misterioso Dramatic), Vely.
29—D. Dinner scene. 1:30. Valse Triste (Lento), Sibelius.
30—D. Girl playing piano. 0:30. (Piano to action.)
31—T. Between the hours of five. 1:15. Dramatic Andante No. 32, Berg.
32—T. A search isn't necessary. 1:30. Dramatic Tension No. 44 (Agitato), Borch.
33—D. Close-up, Lewis and Nancy. 5:00. Cavatina (Dramatic Moderato Assai), Bohm.
34. Uncle John for the last time. 1:30. There (Moderato). (Cut introd.).

## "The Love Defender."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme for Hope Meridith—Camelia (from Boutonniere Suite) (Allegretto Cantabile), Tonning.
1— At screening. 2:00. Pastoral, Kiefert.
2—T. The Meridith home where. 3:15. Graciousness No. 3 (Characteristic Intermezzo), Smith.
3—T. I wanted to tell you first. 2:30. Theme.
4—T. In the city Anita's promised. 1:45. Prudence (Entr'acte Novelette), Luz.
5—T. The news strikes home. 2:15. Plaintive (No. 17 A. B. C. Dramatic Series).
6—D. When Dr. Meridith enters auto (auto effects). 4:30. Allegro Agitato (No. 17 A. B. C. Dramatic Series).
7—T. It's no use. 1:45. Theme.
8—T. Two months later on Anita's. 3:45. Dramatic Reproach (Andante Expressive), Berge.
9—T. All dressed up and no place. 3:45. Canterbury Bells (from Boutonniere Suite) (Capricious Allegretto), Tonning.
10—T. The morning mail. 2:00. Theme.
11—T. At the Art Museum. 3:30. At Twilight (Moderato Romance), Golden.
12—T. A few days later. 3:15. Waltz Divine (Valse Lente), Rosey.
13—T. Later at the Art Museum. 2:15. Theme.
14—T. I came to ask you. 1:45. Dramatic Narrative, Pement.
15—T. A month later Hope's. 2:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
16—T. Sister is very angry, Dolly. 2:30. Tragic Theme, Vely.
17—T. You've forgotten both, Dolly. 3:00. Norma (Melodious Valse), Luz.
18—D. As scene fades to Hope. 0:45. Theme.
19—T. Widowhood. 2:45. Peacefulness (Andante Simplice), Borch.
20—T. It's worse to live. 3:15. Children's games, Ascher.
21—T. That evening Hope has decided (Telephone bell). 1:45. Bleeding Hearts (Andante Sentimento), Levy.
22—T. It's no use, she won't. Heavy Desc. Agitato (No. 12, Photoplay Edition).
23—T. A hal fhour later. 3:15. Theme.
24—T. The Doctor gets a note this. 1:45. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
25—D. When Frank enters Anita's house (China crash). 2:30. Heavy Desc. Agitato (No. 18, Photoplay Edition).
26—D. When Frank gets better. 2:30. Dramatic Suspense, Winkler.
27—T. If anyone calls me (Auto effects). 1:15. Perpetual Motion (Allegro Agitato), Borch.
28—D. When Frank returns home (Wave effects). 2:45. Turbulence (Allegro Agitato), Borch.
29—T. Love Defender, Jr. 1:00. Theme.

## "Capt. Kidd, Jr."

Released by Famous Players-Lasky.
Prepared by S. M. Berg.

Theme for Mary Pickford—Impish Elves (Capricious Allegretto Moderato), Borch.
1— At screening. 3:00. Theme.
Jim Gleason adopted (parrot saying "buckets of blood").
2—T. Eating one of my best. 3:15. Au Fait (Allegretto), Ewing.
3—T. Surely you don't mean that. 1:00. Theme.
4—T. Meanwhile in the attic of. 2:30. Humoresque (Allegretto Scherzando), Tschaikowski.
5—T. Willie Carlton, grandson. 2:30. Moods (Valse Sentimentale), Holly.
6—T. I understand that a box of books. 2:45. A Garden Dance (Allegretto Moderato), Vargas.
7—T. There's some mystery about this. 3:00. Theme.
8—D. When Brent [illegible] stop (parrot saying "buckets of blood"). Galop No. 7, Minot.
9—T. Of course, being a woman you. 3:15. Sleeping Rose (Valse Lento), Borch.
10—T. Then you come to the meadow. 2:15. Suzanne (Allegro Moderato), Rolfe.
11—T. While the fortune hunters (train effects). 2:00. Eccentric Comedy Theme, Roberts.
12—T. Will you please tell us where (parrot effects). 2:00. Pastoral (Characteristic Idyl), Kiefert.
13—T. Led by Capt. Kidd, Jr. 2:45. Theme.
14—T. The T seekers decide to call. 2:30. Florinda (Allegretto Vivace), Burgmein.
15—T. David Grayson, the owner of. 2:00. Columbine (Allegretto Grazioso), Burgmein.
16—D. When constable looks at chart. 2:15. Eccentric Comedy Theme, Roberts.
17—T. S-sh, don't forget to geologize. 2:00. Theme.
18—T. An overshadowed evening. 3:00. Joy of Youth (Moderato Intermezzo), Raymond.

19—T. By the end of two weeks the farm. 1:15. Theme.
20—T. And I'm hanged if I ain't. 3:00. Graciousness, Smith.
21—T. And then day and night shifts (Hand-bell effects; parrot saying, "Hell's bells, what a night). 2:30. Hurry No. 33, Minot.
22—D. When box is opened. 1:00. Misterioso Dramatique No. 54, Borch.
23—T. Sorrow perches lightly upon. 1:30. Theme.
24—T. Your lease on the property (letter). 2:00. Scherzetto (from Symphonette Suite), Berge.
25—T. The last day in the old shop. 2:00. Petals (Intermezzo Moderato), Raymond.
26—T. I have come to see you about (parrot effects). 2:15. Perpetual Motion (Allegro Agitato), Borch.
27—D. When Jim opens letter. 1:30. Theme.

### "The Cambric Mask."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme for Rose Ember—Mysterious Nights (Valse Dramatic), Berg.
1— At screening. 1:45. Theme.
2—T. Mike Murden is postmaster. 3:00. Adagio (from Tragic Suite).
3—T. Sheriff Dagberg. 3:00. Cradle Song (from Tragic Suite).
4—T. Take care of the place. 1:00. Theme.
5—T. And into this hell. 4:00. Dramatic Reproach (Andante Expressivo), Berge.
6—T. Ember, you're a weak man. 3:45. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
7—T. Mr. Sark, me and Creed. 3:45. Camelia (from Boutonniere Suite) (Allegretto Cantabile), Tonning.
8—T. The always-waiting sheriff. 2:30. Bleeding Hearts (Andantino Sentimento), Levy.
9—D. When partners leave. 1:45. Dramatic Reproach, Berge.
10—T. With a heart full of. 2:30. Theme.
11—T. Our Layer'll meet us. 3:30. Rose Leaves (Idyl Moderato), Ashleigh.
12—T. The mask with the fleur-de-lis. 2:00. Theme.
13—T. Mike Murden becomes. 3:15. Dramatic Reproach, Berge.
14—T. In spite of the panic in her. 2:15. The Blushing Rose (Andantino Serenade), Johnson.
15—D. At the incubator (shot). 1:00. Misterioso Dramatico No. 22, Borch.
16—T. Mrs. Bruce wants to go. 1:30. May Dreams (Moderato), Borch.
17—T. You have had your last warning. 2:45. Dramatic Reproach, Berge.
18—T. Coming for John Stark. 2:45. Agitato No. 69 (Allegro Agitato), Minot.
19—T. And he found her in the arms. 2:45. Hurry (Half-Reel Hurry), Levy.
20—T. What is the judgment of the. 2:30. Furioso (Half-Reel Hurry), Levy.
21—T. Rose, Rose I love you. 2:00. Theme.

### "Thunderbolts of Fate."

Released by W. W. Hodkinson.
Prepared by George W. Beynon.

Theme—Dialogue (Moderato), Meyer-Helmund.
1—T. At screening. 2:15. Prelude, King Manfred (Lento), Rienecke.
2—T. Accuses Brewster. 1:30. Turbulence, Levy.
3—T. Robert Wingfield. 2:15. In Roseland (Bright Intermezzo), Eugene.
4—D. Wingfield falls. 1:45. Broken-Hearted Sparrow (Andante), Bendix.
5—T. A week later. 2:30. Theme.
6—T. Realizing in Eleanor. 1:45. L'Ariessiene (semi-dramatic), Bizet.
7—T. With the coming of. 1:30. Viennese Waltz (bright waltz), Browns.
8—T. Adele entertains. 3:15. Theme.
9—T. Midnight and elections. 2:30. Nocturne (semi-pathetic), Karganoff.
10—T. Wingfield keeps his promise. 2:45. Romance from "Le Claire" (Andantino), Halevy.
11—D. Restaurant scene. 2:30. A tuneful one-step.
12—T. Eleanor at home. 2:45. Reverie (Lento).
13—T. If he knew what. 1:00. Agitato, Shepherd.
14—T. At the governor's mansion. 3:00. Andante Appassionato, Castillo.
15—T. Where is Sis? 2:30. Andante Pathetic, Schumann.
16—T. Lennox will not annoy. 2:45. Faust Ballet No. 7 (Agitato), Gounod.
17—T. You've killed him. 2:15. Prelude (Lento), Rachmaninoff.
18—Y. Clifford has been sentenced. 2:30. Continue, or Andante Dramatico, Borch.
19—D. The Brewsters enter. 1:45. Nocturne (Pathetic)—Krzyzanowski.
20—T. After a sleepless night. 1:30. Romance (semi-pathetic), Karganoff.
21—T. Where is Eleanor? 2:30. Inspiration, Edwards.
22—T. It was hardly fair. 2:45. Theme.
23—T. Do you realize. 2:15. Scotch Poem (Allegro), MacDowell.
24—T. With the morning. 2:00. Moon-Moths (Pastorale), Kussner.
25—T. What a domestic little. 2:00. Agitato Appassionato, Borch.
26—T. And then. 1:30. Heartstrings Waltz (Lento), Vecsey.
27—T. Another year. 1:30. Theme.

### "Speedy Meade."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Wild and Woolly (Characteristic Western Allegro), Minot.
1—T. Mary Dillman left motherless. 2:05. Theme.
2—T. Robert Bridges, I. S. Marchal . 1:20. Silent Sorrows (Andante Pathetique), Borch.
3—T. Look after Speedy. 2:30. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
4—T. Bud has lost no time. 1:25. Canterbury Bells (from Boutonniere Suite) (Capricious Allegretto), Tonning.
5—T. Henry Dillman, owner. 1:20. (Continue ff.)
6—S. Girls in bedroom. 2:25. Sinister Theme, Vely. (Watch for shots.)
7—T. Mary no longer able. 2:05. Bleeding Hearts (Andantino Sentimento), Levy.
8—T. Speedy prepares to. 0:20. (Continue pp.)
9—T. My name around here is Smith. 1:45. Theme.
10—S. Speedy leaves the ranch. 2:10. Hurry No. 33, Minot.
11—T. The gent who drove your daughter. 3:20. Rustle of Spring (Dramatic Agitato), Sinding.
12—T. Dillman's the man. 2:30. Half-Reel Hurry, Levy. (Watch shots.)
13—T. Business continues to. 2:05. Camelia (from Boutonniere Suite) (Allegretto Cantabile), Tonning.
14—T. Your father seems to object. 3:30. Intermezzo (Allegretto), Puerner.
15—T. I've heard my father. 2:35. Dramatic Recitative, Levy. (To action pp or ff.)
16—S. Speedy in the woods. 1:30. Dramatic Reproach, Berge.
17—T. Give me the right 2:30. Misterioso No. 29, Andino.
18—T. Dillman, you squealer. 1:05. Lento Allegro (from Symphonette Suite), Berge.
19—T. We'll get Dillman. 1:30. Theme.
20—S. After the fight. 3:05. Half-Reel Hurry Agitato Furioso, Levy. (Watch shots.)
21—Love Song (Dramatic), Flegier. 1:40. (Until end.)

### "Hit or Miss."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme for Carlyle Blackwell and Evelyn Greeley—Cantebrury Bells (from Boutonniere Suite) (Capricious Allegretto)—Tonning
1—D. At screening. 3:00. Theme.
2—T. Professor Angus MacDowell (Cabaret restaurant scene). 1:45. Hunkatip (Half-tone One-Step) Levy.
3—D. When audience rise. 1:00. America (patriotic air).
4—D. At end of America. 0:15. Mandarin Dance (Eccentric Chinese Novellette).
5—T. At end of Oriental dance. 2:45. A La Mode (Popular One-Step), Rosey.
6—T. At Bug Hollow, a colony. 3:15. Pastoral, Kiefert.
7—T. It's kind of Senor Cavallo. 3:45. Mysterious Nights (Valse Dramatic) Berg.
8—T. Another man arrives. 3:00. Theme.
9—T. Noon of the morning after. 3:30. Babillage (Intermezzo Allegretto), Castillo.
10—T. What's the idea, like walking? 3:45. Capricious Annette, Borch.
11—T. Got any worms, sonny? (waterfall effects). 3:45. Theme.
12—D. When MacDowell approaches. 3:30. Camelia (from Boutonniere Suite) (Allegretto Cantabile), Tonning.
13—T. The pursuit of the elusive feminine. 1:30. Agitato No. 37, Andino.
14—D. When Butts joins Mary. 2:45. Theme.
15—T. The morning edition of the Sphinx. 3:00. Gavotte (from Garden Suite).
16—T. Great article boy (door-bell). 3:00. Nocture (from Garden Suite).
17—T. If I'm turned down. 2:45. Prudence (Entr-acte Novelette), Luz.
18—T. Confound it, Frank Morrison. 3:00. Theme.
19—T. There may be more than one. 3:15. Clematic (from Boutonnere Suite) (Moderato poco Agitato), Tonning.
20—T. Eight o'clock (storm effects). 3:30. Furioso No. 60, Shepherd.
21—T. Morning breaks (train effects). 2:30. Impish Elves, Borch.
22—D. When Cavallo draws gun (fire effects). 3:30. Hurry (Half-Reel Hurry), Levy.
23—D. When Cavallo and Butts fight (fire effects). 3:45. Furioso (Half-Reel Hurry), Levy.
24—T. As I live, a fine specimen. 2:30. Theme (to end).

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# Live News from Everywhere

## DE HOFF ENTERTAINS THE SERVICE MEN

### Baltimore Manager Has Given Nineteen Sunday Successful Shows at Which Uniform Is a Pass

LOUIS D. DE HOFF, manager of the New Theatre, 210 West Lexington street, is still keeping up the good work of entertaining the soldiers and sailors who are in Baltimore on Sundays. On Sunday, March 30, he entertained over a thousand men including all branches of the service, and this made the nineteenth successive Sunday he has given the entertainments. Nearly 1,200 men are entertained every Sunday that he holds the entertainments, which consists of several good moving picture films and some local entertainers, and plenty of good music. The men are permitted to smoke, and in all the time that he has been holding the shows, Mr. DeHoff says, he has never had the slightest trouble with any of the men, and that a thing to be remarked, is the absence of any attempts at drinking, which could be taken advantage of in the darkened theatre. Mr. DeHoff states that the uniform is the only ticket needed and that he will continue the shows as long as the men keep coming to them.

**Richmond's Colonial Will Be Some House.**

Further information regarding the Colonial Theatre, which is to be built by Jake Wells in Richmond, at Eighth and Broad streets, states that the plans have been drawn up by Carneal and Johnston, of Richmond, and that the structure will measure 94 by 128 feet. The entire seating capacity of the playhouse will be 2,100, with the lower floor seating 1,150 and the balcony seating 950. The interior will be decorated in Renaissance style, while the lobby, which will measure 16 by 15 feet, will have an ornamental tile floor worked in a beautiful design, and have a marble entrance. The structure will be entirely fireproof and will be built of terra-cotta, brick and stone. A cold air transmission system will be installed.

**Theda Bara in "Title Censored."**

When the patrons of the New Pickwick Theatre, of which G. Horton Gaffney is the manager, walked up to the front of that playhouse on Thursday, March 27, and looked at the three and one sheets in the lobby, they saw Theda Bara in "Title Censored," for Mr. Gaffney had pasted strips of white paper across the title bearing the words "Title Censored," in red letters. The title had been banned by the Maryland Censor Board and another title, "Her Soul's Desire," had been substituted in lieu of "When Men Desire." Mr. Gaffney told a member of the Board that he would tell the truth across the posters, which he did, and it proved a drawing card for the performances.

**Belnord Will Be Rebuilt.**

Plans have now been drawn by Architect William O. Sparklin, for the complete rebuilding of the Belnord Theatre, which will be known as the New Belnord, at Fayette street and Belnord avenue. The new house is to have a seating capacity of 1,500 and will have a frontage of 75 feet and a depth of 150 feet. The approximate cost is to be $80,000. The new theatre is to be built by the Greater Baltimore Theatre Company, the officers of which are: Walter Windson, president; George A. Finch, vice-president; Charles Nolte, secretary and treasurer, and also manager, and Eugene Fisher, director. The constructing engineer will be William C. Schnabel.

**Frank L. Stembler Joins Hodkinson.**

Frank L. Stembler, who until lately was a second lieutenant in Uncle Sam's fighting forces, has joined the sales forces of the W. W. Hodkinson Film Corporation, and will represent that company in the Baltimore territory. He succeeds Edward E. Crane in this territory, who has now become associated with the New York offices of the Hodkinson Company. Mr. Stembler spent a year in France and was gassed in the Argonne in November, and was also wounded.

**Webb Is Appointed Film Director.**

The War Loan Organization of the Fifth Federal District has appointed Harry W. Webb, president of the Parkway Theatre Company, operating the Parkway, Peabody, Strand, Wizard and McHenry theatres, as director of films in connection with the presentation of "The Price of Peace," the feature picture which will be shown during the Victory Loan Campaign.

**Michael Siegel Marries.**

Announcements have been issued by Mr. and Mrs. Levi Kirson, announcing the marriage of their daughter, Miss Katie Kirson to Michael Siegel, on Sunday, March 30. Mr. Siegel, who is otherwise known as Monsieur "Mike" to the film boys, is the Baltimore representative of the Jewel Film Company. He and his bride are now on a short honeymoon and will be at home after April 15, at 704 Aisquith street, Baltimore.

**Scene from Hearst News Films**

Showing Yanks occupying the ancestral home of Count von Waldersee. It will be noted that the roof is somewhat out of repair.

**Benefits Are Given for Reception Fund.**

Through the courtesy of Bernard Dekpin, Jr., supervising manager of the Parkway Theatre Company, benefit performances were held at the Parkway, Peabody, Strand and Wizard theatres, on Thursday and Friday afternoons, March 27 and 28, by the Women's Auxiliary of Battery F, 58th Artillery, C. A. C. The organization will add the proceeds to the home coming reception fund. The taking of moving picture of the battery boys, when they return to Baltimore, is being planned by the auxiliary.

**A New Supply Company Is Formed.**

The Interstate Theatre Supply Company has been formed in Baltimore by Jack L. Whittle, formerly with the Variety Pictures Corporation, of Baltimore, and H. E. Kahn, manager of the Waverly Theatre, Waverly. They have an office at Room No. 2 in the Patterson Building, Baltimore and Gay streets, and are handling electric lamps, and are sole agents of a disinfecting company, whose products they are handling.

**Welch, W. Va., Will Have New House.**

A theatre of fireproof construction, with a seating capacity of 1,200, will be erected at Welch, W. Va., in the near future by Eugene H. Lopinsky and his associates, on McDowell street. The approximate cost of the structure will be $75,000, and it will contain a balcony and a gallery.

**Bowman and Mitchell Will Build.**

Bowman and Mitchell, of Aberdeen, Md., have had preliminary plans drawn by William O. Sparklin, of Baltimore, for a moving picture theatre to be constructed of brick to cost approximately $8,000.

**Cave Beauties in Lloyd's Newest.**

"Just Dropped In," is another of the new-angled Rolin comedies starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard. It is so wide-ranged in its action that it is up-to-date in the aeroplane action and yet thousands of years behind the present era in its stone age environment and characters.

Hal Roach assembled a beauty contingent which he styles "a pleasing procession of perennial pulchritude."

Lloyd and Pollard, adventuring in an aeroplane, "just drop in" on the past of centuries ago. It is an excellent picture and rare, good, new comedy.

**Lincoln Likes Desert Training.**

E. K. Lincoln has discovered a method of keeping " in trim" which he says has gymnasium practice beaten in every way. As one of the all-star cast of "Desert Gold," Zane Grey's picture version of his novel, Mr. Lincoln has been out on the Colorado desert doing some strenuous work, riding, fighting and climbing mountains in the regular scenes.

"The only way to keep from getting stiff and sore is to keep right at it," says Mr. Lincoln.

**Priscilla Dean**
In Universal's "The Exquisite Thief," is evidently asking how the gentleman likes her gown; but he can't see it.

## Minneapolis News Letter

**What Is Doing at Pathe's.**

PRACTICALLY all exchanges in Minneapolis report a spurt in business since the first of the year.

The Pathe Exchange, for instance, broke all booking records in March, and is now doing practically three times the amount of business it did a year ago in the same month, according to Charles Stombaugh, manager.

W. A. Walden, formerly an exhibitor, of Hastings, Neb., and more recently salesman for Fox, with headquarters at Omaha, will cover South Dakota and Southern North Dakota for the Minneapolis Pathe office.

Joseph Fieldman, who has been covering the S. D. territory for Pathe, has been appointed special feature salesman to cover all towns over 5,000 population in the Minneapolis and Milwaukee territories.

**Jacob Wilk Visits Minneapolis.**

Jacob Wilk, of Hiller & Wilk, of New York City, was a visitor in Minneapolis recently and renewed many of his old acquaintances here. He was formerly assistant to Charles Storrs as dramatic critic on the Minneapolis Tribune, and is well known to Minneapolitans. He stopped off in Minneapolis while enroute back to New York after visiting his parents, at Virginia, Minn.

**McClellan Wins Medal.**

D. C. McClellan is proudly wearing a service medal awarded him by E. S. Holmes, manager of the Minneapolis Vitagraph exchange, for having secured the highest percentage of contracts in a period of four weeks of any of the branch's sales force. Mr. McClellan is covering the Twin Cities for Vitagraph and he celebrated the first anniversary of his service in that position last week.

**Famous Players Breaks Record.**

All records for big business at the Minneapolis office of the Famous Players-Lasky Corporation were smashed during the week ending March 8, according to Fred Cubberley, recently appointed manager of the exchange. Mr. Cubberley said business since the first of the year had been surprisingly good and exceeded his expectations.

**Jensen Joins Universal.**

E. W. Jensen, formerly Metro salesman, has joined the Minneapolis Universal forces.

# NEW KENSINGTON HOUSE IS PLANNED

## It Will Be Built on the Empire's Old Site and Accommodate Twenty-two Hundred People

MANAGER ROGASNER, of the Kensington Amusement Company, now operating the Lafayette and Iris, in conjunction with other theatres controlled by M. Steifel in Philadelphia, announces that this company have bought the lot at 2844-46-48, on Frankford avenue, being the site of the old Empire Theatre. Plans for a new and up-to-date motion picture theatre with a seating capacity of 2,200 have already been prepared.

**Herchenrider Returns.**

Franklin Herchenrider, of the O. A. E. F., identified with the Falsh and Range Division of the 74th Regiment, returned home last week and surprised his "dad" by paying him a visit at his office in the Stanley Company. Young Herchenrider, who towers fully six inches over his father in height, is receiving the congratulations of his many friends for his safe return.

**Mastbaum Memorial Entertains Sufferers.**

Judge J. M. Patterson spoke Sunday afternoon, April 30, at the celebration of the birthday of the late Stanley V. Mastbaum at Eaglesville Sanatorium, near Norristown. Men and women who are prominent in social, theatrical and motion picture circles and others well known in charitable work in this city were present.

The entertainment arranged by the Stanley V. Mastbaum Memorial Committee, of which Lawrence D. Beggs is the chairman, was the first to be given to the inmates of the sanatorium, who are sufferers from tuberculosis. The event will be repeated annually on the anniversary of the late Mr. Mastbaum, who in his life time devoted much of his time, talents and money, for the benefit of these unfortunates. The combined orchestras of the Stanley and Palace theatres rendered several selections, and many well known vocalists were heard in solo numbers.

**Personal and News Items.**

Jack Delmar, chief booker of the Stanley Company, recently made a successful trip up the state and returned with an additional list of twenty-five more theatres to be booked through the Stanley Theatre Circuit.

Sablosky & McGuiry enterprises, after having recently acquired the Globe Theatre in West Philadelphia, announce that they have also taken over the Darby Theatre.

The Philadelphia Electric Co. caused a considerable amount of annoyance at the Locust and Rivoli theatres last week, when both houses were put in complete darkness from 7. 30 P. M. until 11.30 P. M. The accident caused the majority of the admission money to be returned to the patrons.

J. M. Graver, of the Liberty Theatre, contemplates purchasing several moving vans and opening an office in film row. Considering that five exchanges have already changed their locations during the past month Mr. Graved feels sure that the moving business should be a paying proposition.

## Detroit News Letter

**Hyman Contemplates Branching Out.**

ARTHUR S. HYMAN, of the Arthur S. Hyman Attractions, Detroit, is seriously considering branching out. His first step will probably be to open a branch exchange in Chicago to cover the state of Illinois, part of Wisconsin and Indiana—he also plans opening exchanges in Ohio. It is anticipated that he will have the additional branches in working order by the first of September in readiness for the fall season.

Mr. Hyman has been very successful operating in Michigan, and he has to his credit many successes, such as "The Hearts of the World," "Raffles," "Redemption," "The Whip," "Woman," "Once to Every Man" and "Wives of Men."

**A Two-Thousand Seat House Planned.**

M. S. Bailey and Herman Kramer are asking bids on a building which will occupy an entire block at Michigan and Thirty-fifth streets. It will contain a motion picture house seating about 2,000. C. Howard Crane, of Detroit, is the architect. The cost of the building will be $300,000, and work will start within sixty days.

**Diener Institutes Advertising Service.**

Bert Diener has resigned as booker of the Vitagraph Exchange, Detroit, to operate the Exhibitors' Advertising Service Exchange, and has opened offices at 105 John street, Film Building. The object and policy of the company will be to handle all advertising, paper, slides and photos for exhibitors.

**Standard Will Handle Government Film.**

J. C. Fishman, of the Standard, has completed a deal whereby his exchange will distribute in Michigan the second social hygiene picture being released by the United States Public Health Service called "The End of the Road." It will be shown for a week at the Washington Theatre starting April 13.

**Paul Bush Leaves Universal.**

Paul Bush has tendered his resignation as Detroit manager for the Universal, and will be succeeded temporarily by W. D. Ward, who is in charge of Jewel productions. Mr. Bush left March 30 for New York City. He had been in Detroit since last October.

**Nichols Means Business.**

George Nichols, of Grand Rapids, was in Detroit recently and confirmed the report that he will build a new theatre seating 2,500 people. It is to be known as the Regent, and work will start soon.

**Jack Ryder Joins United Picture Theatres.**

Jack Ryder has been appointed Detroit manager for the United Picture Theatres, succeeding R. J. Churchill, who has resigned. Mr. Ryder has sold for Essanay, Paramount and Fox.

**Personal News Notes.**

James M. Minter, former salesman for Pathe, has resigned and organized the Super-Attraction Company, with offices at 53 East Elizabeth street, Detroit. His first picture is "Birth."

Al Lichtman, general manager of distribution for Paramount, and John C. Flinn, general manager of publicity, were recent visitors in Detroit, stopping off for a few hours on their way to Chicago.

Charles G. Branham, former manager of the Majestic, Detroit, has associated himself with the S. A. Lynch Enterprises in the South.

**Selecting Big Cast for "Checkers."**

More than 500 persons are taking part in "Checkers," the big racing picture which Richard Stanton is making from the stage play of the same name for the Fox Film Corporation. In some of the racing scenes, to be taken at the noted Churchill Downs race track in Kentucky on the day of the American Derby, it is expected that more than 10,000 persons will be shown in the picture.

The principals in "Checkers" number thirty and include some of the best known screen players in the East. The title role is played by Thomas J. Carrigan. Jean Acker has the part of Pert Barlow, the Southern girl whom Checkers saves. Some of the other principals are Ellen Cassity, Bertram Marburgh, Peggy Worth, Frank Beamish, Tammany Young, Ed. Wick, Robert Elliott and Matthew Betz.

# THE VERDI WILL SOON BE REMODELED

## San Francisco House Is to Have $30,000 Spent Upon Its Renovation and Big Capacity Increase

THE Verdi Theatre on Broadway, is to be remodeled at an early date at a cost of about $30,000. The seating capacity will be increased materially. L. C. Johnson, who conducts this house, has acquired the Liberty Theatre, directly across the street, and will open this as soon as extensive improvements are made, closing the Verdi temporarily. Before work is commenced on the remodeling of the latter, Mr. Johnson plans to make a trip East to pick up ideas. A large organ is to be installed in the Liberty and a contest for a suitable name will be inaugurated shortly. The report that Dan Markowitz was to have charge of this house was unfounded.

**Crane Wilbur on T. & D. Circuit.**

Crane Wilbur, former moving picture star, who has been devoting his attention to stock in the Greater San Francisco for the past year, has deserted the latter for a time and will make a trip around the entire T. & D. Circuit, presenting a tabloid version of his famous play, "The Love Liar." The engagement will commence at the Tivoli Theatre on April 6. The film attraction at each T. & D. house during his appearance will be the Triangle production, "Unto The End," in which he is featured. E. M. Asher, manager for T. & D., is meeting with so much success with the personal appearance idea that he had left for Los Angeles to arrange for visits of a number of stars.

**Sol Lesser to Go East.**

Sol Lesser, who recently left for Los Angeles to be present at the initial showing of "Yankee Doodle in Berlin" in that city, plans to go on to New York to start his campaign on that production, making a brief stay at the Chicago branch. He has moved his private offices to the Flood Building, but will conduct the exchange on Golden Gate avenue, as formerly. Louis Hyman, who has had charge of the Los Angeles branch of late, has been made manager of the Pacific Coast Division, with headquarters at San Francisco.

**Herman Wobber in Victory Loan Drive.**

Herman Wobber, district manager of the Famous Players-Lasky Corporation, has been appointed director of moving picture publicity for the Victory Loan drive in this territory by C. A. Farnsworth, director of publicity for the district. He has accepted the position,which is the same as the one he filled during the Fourth Liberty Loan campaign, and is already gathering his assistants. Twenty propaganda pictures have been made for the forthcoming campaign by prominent film stars, and in addition there are several Government films, including a five reel subject, "The Price of Peace."

**Hippodrome Circuit Being Enlarged.**

A splendid business is being done over the entire Hippodrome Circuit, which now covers the entire West, and Ackerman & Harris are planning to enlarge the circuit and to erect new houses in several cities where their present quarters are proving inadequate. The house recently opened at San Jose is proving a marked success, and the change in policy at the Casino, San Francisco, has also met with popular favor. A new theatre at Salt Lake City will be ready for occupancy about the first of September and work is to be started on others shortly.

**Operators Have Hilarious Time.**

The tenth anniversary of the organization of the moving picture operators' union, of San Francisco, was fittingly celebrated on the evening of March 25 when practically the entire membership gathered at the Turin Hotel on Broadway. Peter Boyle acted as toastmaster. Several prominent exhibitors, who were operators during the early days of the business, were present, including Louis R. Greenfield and Sam Gordon.

**Operator Returns from India.**

Harry Wolf, an old-time operator of San Francisco, who formerly had charge of projection at the Polk Theatre, has returned from a visit to Calcutta, India. He was delighted to get back where it is cool, declaring that in some of the places he visited the thermometer registered one hundred and forty degrees in the shade, with no shade to be had.

**M. & R. Handles "Medbury's Mutterings."**

The M. & R. Feature Film Exchange is now handling "Medbury's Mutterings," a short reel release of snappy talk by the humorist of one of the local papers. This reel is being featured by the Imperial Theatre, and the Oakland Orpheum has put out twenty-four sheet stands, giving the "Mutterings" much prominence.

**Fox Business the Best Ever.**

Charles Muehlman, manager of the San Francisco Fox office, is delighted with the manner in which business has rolled in of late, stating that the best business in the history of the branch is now being done. Four salesmen are on the road, and every place in the territory, where there is a theatre, is being visited.

**Metcalfe Puts Man on Road.**

G. A. Metcalfe, who conducts a theatre equipment and supply business on Golden Gate avenue, has added a road man to his staff in the person of Bert Donnellan, formerly of Stockton, Cal., and a well known exhibitor.

**Universal News.**

G. A. Metzger, district manager for Uuiversal, has established his headquarters at the San Francisco office. He has the territory west of Denver, with eight branches.

E. T. Wakefield, formerly of the Los Angeles branch, is now connected with the local office as road man, and recently completed his initial trip through the San Joaquin Valley.

Dan S. Markowitz, who has been in the exhibiting end of the business during the past year, has joined the selling staff of Universal and is covering the Coast territory.

Juanita Hanson was a recent visitor from Universal City, making a stay of a few days in San Francisco.

**George Walsh**
in "Help, Help, Police," a Fox comedy and a tightly fitting coat.

**Among the Visitors.**

Out of town visitors of late include John DiStasio, Sacramento, Cal; H. M. Wilson, Gilroy, Cal.; H. C. Tucker, of the Liberty Theatre, Healdsburg, Cal., who is erecting a new theatre in that city; J. Van Sant, Jr., Eureka, Cal., who was looking for a new organist for the Rialto Theatre, and who selected new lobby displays; J. W. Edrington, of the Gaiety Theatre, Santa Maria, Cal.; W. R. Spalting, Visalia, Cal.; L. V. Cook, Una Theatre, Exeter, Cal.; Lucindo Freitas, Stockton, Cal.; W. R. Claman, Orland, Cal.; James Barlow, of the Maze Theatre, Stockton, Cal., and G. T. Hainlaine, of the Home Theatre, Anderson, Cal., who is now in a local hospital.

**News in Short Lengths.**

George Roy has closed the Burlingame Photoplay, Burlingame, Cal., and George Preddey, of San Francisco, has purchased the equipment.

The Star Theatre, San Rafael, Cal., is now operated on Sundays by Mel Levey.

C. Stanley, formerly of the Cortland Theatre, San Francisco, has opened a house at Martinez, Cal.

Edward H. Kemp, who handles the Motiograph on the Pacific Coast, has been a juror in a Federal case for several weeks.

Ralph O. Proctor, Pacific Coast division manager for Pathe, has left for New York after a stay of several weeks at the San Francisco office.

The Stockton Theatre, Stockton, Cal., is being enlarged by Lucindo Freitas and will have entrances on two streets.

B. R. Little is planning to erect a moving picture theatre at Stockton, Cal.

Charles Hellman, formerly of the Strand Theatre, Oakland, Cal., has purchased the Bell Theatre of that city and will renovate it throughout.

Paul Reardon has taken over the Lyric Theatre, Tulare, Cal.

Kitty Gordon is in San Francisco on an extended stay and is planning to purchase a home here.

The San Lorenzo Improvement Club of Santa Cruz, Cal., is backing a movement for the erection of a new theatre. T. S. Montgomery, of San Jose, is interested in the plan.

The Kingsburg Lyceum Corporation has been organized at Kingsburg, Cal., with a capital stock of $75,000 for the purpose of erecting a theatre with facilities for showing moving pictures. R. A. Catlin is president.

## Salt Lake City News Letter

**Putting Salt Lake on the Picture Map.**

THE Screencraft Motion Picture Company, recently organized here, intends to find out whether it is possible to make Salt Lake a moving picture producing center. The men at the back of the enterprise see no reason why California put it over Utah, and they are launching forth in all earnestness. Last week the Screencraft people began production of an advertising comedy to be titled "Putting It Over." Various scenes are being laid in several of the larger business houses of the city in the Desert Gymnasium, operated in connection with the schools of the Church of Jesus Christ of Latterday Saints.

**Marcus Visits Denver.**

Louis Marcus, district manager for the Famous Players-Lasky Corporation, left last week to go over affairs at the Denver office of the company.

**"Our Teddy" at Orpheum.**

"The Fighting Roosevelts," or "Our Teddy," will be exhibited at the Orpheum Theatre March 31 and April 1 for the benefit of the Salt Lake Teachers' Association.

**Catherine Calvert**
Who will appear as the star in Famous Players, "The Career of Katherine Bush."

## Ohio News Letter

**Gates Names Film Publicity Committee.**

MARK GATES, manager director of the Dayton Theatre, who was recently appointed film chairman of the Montgomery County Citizens' Liberty Loan Committee, has appointed his sub-committee to assist him in the coming loan.

Paul Gray, Dayton Theatre; Valentine Rayburg, Lyceum Theatre; Julius Leopold, Midget and Mecca theatres; A. F. Kinzeler, Elite and Wyoming theatres; T. C. Lindsey, Apollo Theatre, and Urlin Perrill, of the Dayton Theatre, constitute the committee.

Moving pictures are to play a greater part in the coming "Victory" Loan than ever before.

The Pyramid Film Company has landed the contract for all of the animated cartoon work in connection with the coming loan, according to H. E. Hollister, general manager of that company.

**Brimmer Is with Film Clearing House.**

The Film Clearing House and Independent Sales Company headquarters in Cleveland is now in charge of W. C. Brimmer, well known in Chicago film territory, but a stranger in Ohio.

Mr. Brimmer comes to Cleveland from the Film Clearing House in Chicago. Previously he was manager of the short subject department in Chicago for the Famous Players-Lasky Company, and before this was successively manager at Milwaukee for the Universal and the General Film Company.

Mr. Brimmer is anxious to get acquainted with all the exhibitors in his territory, and invites them to drop into his office while in Cleveland.

**Lew Foster Goes Into State Rights.**

Lew Foster, at one time manager of the Cincinnati branch of the Famous Players-Lasky Corporation, and later with the Fox Film Corporation as a special representative for the Mid-Western territory, is now in business for himself. Lew has bought the rights for "Wives of Men," "Tempest and Sunshine" and many other well known state rights successes for southern Ohio. The company which he has started is known as the Fine Arts Film Exchange.

**Loew Stillman Raises Prices.**

The Loew Stillman Theatre has taken the lead and raised its admission prices from 17 and 28 cents to 20 and 30 cents, including the war tax. Hereafter afternoons will be straight 20 cents, except loges and boxes, which will be 30 cents, while evenings the prices will be 20 and 30 cents. This applies to every day but Saturdays, Sundays and holidays, no announcement of a price change being made for those days.

**Standard Film Is a Good Mixer.**

The Standard Film Service, of Cleveland, Cincinnati and Detroit, following the return of General Manager Harry Charnas from New York, announces the purchase of a number of popular star pictures.

Among them is a series of forty single reel Tom Mix subjects, which will be released one a week. They have plenty of advertising matter—one and three sheets, photos and slides.

They have also bought the new Gail Henry comedies. These are each two reels, and will be released every other week.

# PITTSBURGH'S PROJECTIONISTS DANCE

## Local 171 Holds the Most Enjoyable Affair Experienced in History of the Organization

THE Moving Picture Operators' Union, Pittsburgh, Local 171, held its third annual ball at the Moose Temple, Tuesday, March 25. Many operators and their friends were present, and the opinion was unanimous that the affair was by far the best yet held by the organization. Moving pictures were taken of the dancers. A handsome 52-page souvenir program containing pictures of the prominent stars was distributed among those present.

**Rippard Goes to Baltimore.**

William H. Rippard, formerly manager of the Pittsburgh Exhibitors Mutual branch, has secured the territorial rights of the Government film, "Fit to Win," also its companion picture, "The End of the Road," for the film section covered by Maryland, Virginia, District of Columbia and Delaware.

He left last week for that section with the intention of inaugurating a vigorous booking campaign on the subjects. Mr. Rippard will be located in Arlington, a suburb of Baltimore.

**Two New Men for United.**

Two new salesmen have been added to the force of the Pittsburgh branch of the United Picture Theatres of America. One is George Vivian-Smith, formerly of the Cincinnati United office, and the other is James H. Opie, formerly of the Pittsburgh Kleine branch.

**Union Is Doing a Power of Good.**

The Nicholas Power Company, of New York, recently donated a Power's 6-B Cameragraph to the Pittsburgh Operators' Union. The union has loaned it to the Parkview Hospital, Oakmont, Pa., for use as long as soldiers are kept there. Several of the Pittsburgh operators donate their services every week to run off pictures for the convalescent soldiers in the Red Cross hut.

**Pearce Joins Finkel Brothers.**

William C. Pearce has resigned from the World Film Exchange, where he has been for some years connected with the sales department.

Mr. Pearce has affiliated himself with the Finkel Brothers, who are operating an exchange under the name of the Globe Film Attractions at 414 Ferry street, and are handling the Shorty Hamilton productions.

**Building Boom Is Under Way.**

Charles Seltzer, of the Seltzer Music Co., Pittsburgh, states that he is in a position to know through information secured from various architects and building agencies that there is a great boom in prospective theatre building in western Pennsylvania.

**Theatorium, of Emporium, Changes Hands.**

Blair and Green have disposed of the Theatorium Theatre, Emporium, Pa., to Fisher and MacDougal.

The Theatorium is a cozy, up-to-date house, and has been thoroughly remodeled and renovated.

**Cherry Joins Jewel.**

A. R. Cherry is now working for the Universal Exchange specializing on the Jewel productions.

**Personal News Items.**

J. G. Long, of the Enterprise Film Exchange, Pittsburgh, will locate in Charleston, W. Va., in the near future. He has given up his office at the Standard Exchange and expects to move his films in the course of a week or two.

Harry J. Smith, of the Hollis-Smith-Morton Co., spent some time on the road in West Virginia recently. He returned to Pittsburgh with several large orders for supplies.

John Wick, Kittaning, exhibitor, was in Pittsburgh recently for the first time since his lengthy sick spell. He had lost forty pounds in thirty days, but is gaining fast now.

**Scene from the Essanay-Chaplin Comedy, "Shanghaied."**
Judging from the expression of his feet Charlie is not entirely comfortable.

# CALGARA WILL HAVE A $200,000 HOUSE

## It Will Be Erected by Local Capital and Have Facilities to Seat About Two Thousand Patrons

The largest moving picture theatre in Western Canada will be built this summer at Calgary, Alberta, for the Allen Theatrical Enterprises, according to an announcement by Jule and J. J. Allen. There is already an Allen Theatre in Calgary, but this has been found to be too small. It was built five years ago, and has been doing capacity business for many months.

The site for the new theatre will be in the heart of the downtown section, and the building alone will cost $200,000. The new house will have a seating capacity of 2,000, according to the plans, which have already been drawn. Personal attention is being given to the matter by H. J. Allen, of Calgary, Western manager of the Allen interests. Declaration is made that local citizens will be the principal stockholders.

**Pantages Secures Injunction.**

Alexander Pantages has secured an injunction at Vancouver, B. C., to restrain W. S. Ramsay and his associates from using the word "Pantages" in connection with the operation of a moving picture theatre at Vancouver formerly used and occupied by Pantages.

The theatre which has been operated by Ramsay under the name of "Pantages" had been vacated in June, 1917, for a new structure, but the defendant in the action had continued to use the name "Pantages," as he claimed that it was the actual name of the building.

Chief Justice Hunter, in awarding judgment to the plaintiff, ruled that the personal name of the proprietor of a theatrical business could not be used by the man who succeeded to the use of the building unless with the agreement of the previous manager. It was pointed out that the proprietor of a business could not take or control the use of a name such as "Lyceum," "Strand," Garrick," etc., but in this case the defendant was making use of the personal name of a man whose business interests were elsewhere.

**How the Rex Runs Sunday Shows.**

Although Sunday shows are not permitted in Winnipeg, Manitoba, the Rex Theatre, of that city, has been giving Sunday "Song and Story Services" regularly each Sunday evening. The service consists of a lecture by a special speaker, the presentation of a moving picture feature, several reels of a magazine nature and an appropriate song or hymn. On March 30, the attraction was "The Sign Invisible." A silver collection is taken up.

On a recent Sunday the feature was "The Passing of the Third Floor Back." Pictures similar to these are selected.

**Canadian-Made Feature Is Screened.**

One of the very few Canadian-made features was given a presentation at the Family Theatre, Ottawa, during the first half of the week of April 7. This was a picture entitled "Power," the star of which is Holbrook Blinn. This feature was made by the Canadian National Features, Limited, now defunct, at the moving picture studio at Trenton, Ontario, about two years ago. Two features were made by this company, and they have been shown rather extensively throughout Eastern Canada.

**Toronto's Family Gives Benefit.**

Two special performances were given at the Family Theatre, Toronto, which is one of the string of theatres controlled by the Paramount Theatres, Limited. On Thursday, April 3, a portion of the box office receipts were turned over to Private William Dies, a returned soldier of the neighborhood, who suffered the loss of his eyesight and his right arm in the war. On Saturday afternoon, April 5, there was a special feature for children, and each child patron was given a small toy.

**Manager Hill Secures Good Publicity.**

Manager H. F. Hill, of the Bijou Theatre, Calgary, Alberta, issues a regular weekly letter to all patrons regarding the details of the attractions billed for the coming week. He has this letter published each Saturday in the Calgary Herald, and it appears in the editorial section of the moving picture department as a personal communication over his name.

**Reny Succeeds Lavoie.**

J. Reny is now the manager of the National Theatre, Ottawa, Ontario, which is operated under the auspices of the Societe du Monument National, a local French-Canadian organization. He has succeeded J. Lavoie, who is securing a theatre in Montreal.

**They Signed Up Private Jack.**

"Welcome to the Better 'Ole" was the huge sign which was displayed over the entrance to his former residence on Indian road, Toronto, when Private Jack Pudsey returned home after serving with the Canadian Army in France for many months.

**Tivoli Has a Small Fire.**

The Tivoli Theatre, St. Catherine and Bleury streets, Montreal, Quebec, suffered a slight fire on the afternoon of March 28. The patrons left the theatre in an orderly manner, and the damage from the blaze was slight.

**Lennon Goes with Canadian Universal.**

J. R. Lennon, formerly sales manager of the Exhibitors' Film Distributing Corporation, of Toronto, has become manager of the special feature department of the Canadian Universal at Toronto. Mr. Lennon was formerly the Ontario manager for the Universal, and is one of the pioneer exchange men of Canada. He was with the Exhibitors' Corporation for about eight months.

**Haystead Will Manager Government Film.**

Charles H. Haystead, of Toronto, formerly distributor in Canada of several state rights productions, has become business manager for Dr. H. D. Girdwood, the official cinematographer of the British Government, who is now presenting a nine-reel feature, "With the Empire's Fighters," throughout Canada.

**Dorothy Phillips and Harry Hilliard**
In "Destiny a Jewel" (Universal).

**Fox Officials Foregather.**

There was a gathering of Fox officials at Montreal early in April. Manager J. Lieberman, of the Fox branch at St. John, N. B., and Vincent McCabe, Canadian general manager of Fox interests in Canada, were among those present.

**Returned Soldiers Manage Galt's Lyceum.**

Two returned Canadian soldiers have taken over the management of the Lyceum Theatre at Galt, Ontario, as a post-war business occupation. The two men are C. N. Charleton and C. G. Ellis. They have booked Universal service.

**"The Unpardonable Sin" Doubles Rates.**

Such was the crush at the Allen Theatre during the week of March 31 for the first presentation in Toronto of "The Unpardonable Sin" that it was decided by Manager Ben Cronk to give the feature an indefinite run. Six shows were given daily, and prices were practically doubled for each performance.

**Theatres Are Placing Returned Soldiers.**

Announcement has been made at Toronto that all theatre employes who have returned from overseas service with the Canadian Army and have been able to resume civil occupations are all back at work at local theatres.

**Harry Dahn Goes to Peterborough Grand.**

Harry Dahn, formerly treasurer of the Grand Opera House, Toronto, has been appointed manager of the Grand Theatre, Peterborough, Ontario, by Mr. A. J. Small.

## Kansas City News Letter

**The Isis Plays Up Its Pictures.**

AUGUSTA, KAN., a 5,000-town in the center of the oil field, is fortunate in the possession of the Isis, as conducted by Charles Barron, who books the best and biggest pictures and takes special pride in presenting them with appropriate musical settings. He is aided in the musical numbers by Signor Cato and Joe Belini, the one a pianist of note and the other a musical genius in the way of the violin. But Mr. Barron himself is no ways behind the others. He, himself, takes the trap drum with ability and gives everything from a cricket to a cannon, topping off the comedies in a manner which always attracts attention. Mrs. Barron is also an important factor in the success of the Isis, as she looks after the box office and, in a large measure, is responsible for the booking.

**Mayer Returns to Films.**

Stanley Mayer, recently released from the service of Uncle Sam, has returned to his old field of the film business as the Kansas representative of the A. H. Blank Enterprises. He was formerly with the Paramount in Iowa, but is not a stranger to Kansas. He states that Kansas picture men are doing better than they have for several years, with every indication of this prosperity continuing. Exhibitors are giving more attention to advertising than in the past, and everywhere there is a tendency to boost prices. They have found that patrons do not object to a higher price when they are shown better pictures.

**Daly Will Build Big Pittsburg House.**

W. H. Daly, owner of the Mystic, in Pittsburg, Kan., has secured a valuable frontage in the center of the city and will erect a 2,000-seat house costing half a million. Pittsburg is a town of only 20,000, but the many interurbans connecting with nearby mine villages make it easily accessible to 40,000 people.

**Donnici Sells Broadmoor.**

Dominic Donnici has sold the Broadmoor Theatre to V. L. Estep for $4,000. He was willing to do this, but absolutely refuses to part with his Palace down-

town at any price, although he has been besieged with offers from willing buyers during the past month. Instead, he has signed up a ten years' lease for the house and proposes to make improvements during the summer. These will include a remodeling of the stage, a canopy over the entrance and some attractive features about the front.

**"Virtuous Wives" Goes Well at Palace.**

L. N. Miller, owner, and Stanley Chambers, manager, of the Palace Theatre, in Wichita, Kan., have just had an immense success with "Virtuous Wives" in a three days' run. The Palace seats 1,700, and is equipped with a three manual pipe organ. The exploitation of "Virtuous Wives" included the presentation of living models and extra space and special ads in the daily papers. Mr. Chambers also sent out by direct mailing, invitations to patrons to attend the performance.

**Short Notes.**

C. A. Maddux, of the Vitagraph, got up from a bed of "flu" to make a ten days' trip to Oklahoma, where he found business bubbling over. A. K. Sisco, of Chicago, is now representing the Vitagraph in Oklahoma.

L. P. Douglas, former assistant manager of the Universal, has purchased the state rights to Monroe Salisbury's picture, "Wild Animal Life," and reports excellent success in booking it.

The traveling salesmen of the Universal came in on April 5 for their salesmen's meeting to talk over prospects and problems in their line. They all reported that the new Star series was taking well with exhibitors.

Milton H. Feld, local manager of the Universal, is traveling over Kansas, visiting the larger cities in the interests of "The Heart of Humanity."

Mrs. Williams, proprietor of the Dreamland (colored), in Tulsa, Okla., has opened Dreamland No. 2, in Muskogee, and April 15 will open Dreamland No. 3, in Okmulgee.

Jack Roth, of the Regent, has become the manager of the Isis, Jack Savage returning to his baseball team.

H. L. Stout, of Ft. Scott, Kan., will open his new theatre May 1 with a stage for either moving pictures or vaudeville.

Charles Harden is in New York for Richards and Flynn, and on his return will handle state rights of their pictures for them.

The Palace safe was visited by burglars early Monday morning, April 31, and $227 taken from it.

Herbert Thatcher, of the Strand, Salina, Kan., has been ill and in the hospital for several weeks, but is convalescing.

Paul I. Walker has become cashier at the Universal in place of H. R. Pierce, who resigned.

The Main Street Theatre, in Pitcher, Okla., owned by Manager Daly, of Pittsburg, Kan., burned down recently with a total loss.

Dr. Lambisent has opened the Sappe Opera House in Galena, Kan., for a moving picture theatre.

Mrs. Mullington, of the Crystal, Ottawa, Kan., came in to visit the Mutual and contract for "What Every Woman Wants."

Manager Serge, of the Gayety, Joplin, Mo., has opened an airdome in the old opera house.

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**Amelita Galli-Curci in Two-Reel Special.**

True to its promise to bring to the screen as many prominent stage and opera stars who have never before been seen on the screen as possible, the Stage Women's War Relief has announced that Mme. Amelita Galli-Curci, internationally famous coloratura soprano, will be seen in one of the special two-reel photoplaylets being produced for distribution through Universal exchanges shortly.

# SEATTLE'S REX DOES GOOD BUSINESS

## The House Breaks Its Record with "Birth" and Will Show "Mickey" as an Easter Attraction

THE Rex Theatre has been doing capacity business, in fact all house records have been broken with the educational film, "Birth," which has already been running for a full week and is to be held over a second.

In order to encourage city gardening this summer, John Hamrick is showing a gardening film at the Rex. The film shows the work done and being done by the Women's Commercial Club in city gardening last summer. The garden reel was shown for one day only in connection with the regular show.

John Hamrick, manager of the Rex, expects to show "Mickey" for its third Seattle run during Easter week. "Mickey" has already had 22 days of unparalleled success at the Clemmer Theatre, but Mr. Hamrick is counting on its breaking records for another week.

**Officials Gather in Seattle.**

W. E. Atkinson, general manager of the Metro Film Corporation, is in Seattle on a tour of the offices of the country.

J. J. Mooney, special representative for Fox, is spending several weeks in Seattle and the surrounding territory. Mr. Mooney spent several months in France with One Hundred and Tenth Engineers, returning to this country in January as a casual, having been gassed while on duty.

District Manager Aronson, of Goldwyn, is in Seattle to appoint a new manager for the local office.

**Special Bluebird Sales Campaign Is Under Way.**

A special sales campaign of Bluebird pictures is being carried on by W. A. Mead, manager of the Seattle Universal office. The making of Bluebirds has been discontinued by Universal, but pictures released under this brand, which have never been shown in a town, are being offered to exhibitors in that town in numbers of ten and more at a flat price. Mr. Mead reports that this plan is meeting with good success.

**Captain Lathrop Visits Seattle.**

Capt. J. W. Lathrop, an Alaskan theatre magnate, is spending several weeks in Seattle making bookings for the coming season. Captain Lathrop's latest addition to his chain of motion picture theatres in Alaska is just being completed in Cordova. It is a concrete building containing both an apartment house and a theatre. The theatre will be equipped with the best in projection and musical equipment.

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## Indianapolis News Letter

**Noblesville Will Get a New House.**

THE American Amusement Company, of Noblesville, Ind., in which W. D. Cullen and John H. Wise, of that place, are the principal stockholders, is preparing to erect a new two-story motion picture theatre and business block at the southwest corner of Clinton and Ninth streets, in Noblesville. The new building will cost about $35,000, and the theatre will have a seating capacity of 2,000. Messrs. Cullen and Wise purchased the lot on which the new building is to be erected.

**H. and H. Company Organized.**

The H. and H. Moving Picture Company is the name of new firm organized at Elkhart, Ind. Lew Hirsh is president and general manager and Russel F. Haunstein is secretary and treasurer. The firm is preparing to make a 1,000-foot film of scenes in various northern Indiana cities and then present the pictures at local theatres.

**The Grand Will Go to Pictures.**

After the regular dramatic season closes in Terre Haute, Ind., on May 1, the Grand Theatre there, which has been operated as a so-called legitimate house, will be devoted exclusively to motion pictures, according to an announcement this week by Manager Galligan. An admission of 5 and 10 cents will be charged and the policy will continue throughout the summer months.

**Brentlinger Goes on Trip.**

Albert Brentlinger, manager of the Liberty Theatre, at Terre Haute, and president of the Terre Haute Theatres Company, has gone to Los Angeles, Cal., and other points on the Western Coast, on a business trip. He expects to be gone about two weeks.

**Luna-Lite Has Been Brightened.**

The Luna-Lite Theatre, at Marion, has been redecorated and thoroughly renovated recently. Sanitary linen covers have been placed over the backs of all the seats.

**Simple in Theme but Powerful in Appeal Is George Beban's "Hearts of Men."**
George Beban, Jr., is seen in this char ming scene wit? his father in the feature released by Hiram Abrams.

# GOOD FILMS FILL CINCINNATI HOUSES

## Several New Theatres Will Soon Be Ready to Share in Queen City's Amusement Prosperity

THAT the programs provided by the local managers have caught the public fancy is attested by the capacity houses that have been the rule at all the theatres. The downtown section has recently been short one of the regular houses, the Colonial having been closed for alterations. The rather unusual accomplishment of making one theatre over into two, each with a seating capacity equal to the original, without taking any additional space, is being done in this case. The work is nearing completion, and the two new houses will be ready for business in the near future.

**The Palace Will Soon Open.**

There is also the new Palace Theatre, on East Sixth street, soon to be opened, which will materially increase the total seating capacity of the local houses. However, there seems to be plenty of business to take care of these additions and probably a few more.

**Walnut Draws Big Houses.**

The Walnut, which is the highest-priced theatre in this city, continues to draw capacity houses through the excellence of the bills presented and the quality of the music furnished, the orchestra being by far the finest accompaniment at any of the local houses. This week's feature is Fannie Ward, in "Common Clay," to which is added a Sennett comedy, Pathe News and the pictures of the home-coming of the Cincinnati regiments.

**Film that Draws Well.**

Charles Ray always has been a favorite in Cincinnati, and the reception given his picture, "The Girl Dodger," at the Strand, shows conclusively that his popularity is not on the wane.

The Gifts has been doing a wonderful business with the Goldwyn pictures, the latest being Tom Moore's "A Man and His Money." The Lloyd comedies have furnished the second part of the bills and have pleased the patrons.

The Family has had two excellent pictures this week on its program, Dustin Farnum, in "A Man in the Open," for the first half of the week, and Vivian Martin, in "You Never Saw Such a Girl," the latter half.

**Standard Will Reopen.**

The Standard Theatre, which has been closed for several years, will be remodeled and opened in the near future as a picture house. The theatre is at Vine and Canal streets, and should make an excellent addition to Cincinnati's growing list of movie houses.

**League Holds Meeting.**

The Motion Picture Exhibitors' League met at the Chamber of Commerce, Monday, April 7, with President Hettesheimer in the chair. The principal subject discussed was the co-operation of the exchange with the local Victory Loan Committee. It was agreed that all members of the exchange offer the use of their houses for the exhibition of films, slides, four-minute speakers, etc., and any other purpose for which the Loan Committee might require them.

A committee, consisting of Messrs. Libson, chairman; Levy and Hettesheimer, was appointed to confer with the officials of the local operators' union in regard to the proposed changes in the wage scale. The balance of the meeting was taken up with routine matters.

**Runey Gets Rats.**

Oranges and rats were the dramatis personae in an interesting film produced under the direction of Clarence Runey, head of the Cincinnati Motion Picture Co., recently. Some 266,112 oranges and an untold number of the rodents took part in the performance. The oranges, worth nearly $4,000, were a shipment from California which was condemned by Dr. Leo B. Forst, chief of the Cincinnati station of the United States Pure Food Department. The oranges were pyramided on the Eighth Street dump and burned with the aid of crude oil and gasoline. The performance of the rats was impromptu, being staged with the assistance of the champion rat catchers and their dogs. The film was shown at some of the downtown theatres and attracted considerable notice.

**"Cincinnati's Own" on the Screen.**

The Family and the Walnut are running a film of especial interest to Cincinnati audiences, and they have been crowded at every performance. The film is by International and shows the scenes of the arrival in New York of the 147th and 148th Infantry, which are "Cincinnati's Own." The suggestion has been made that these films be preserved in the archives of Cincinnati as historic mementoes of the war, and this will undoubtedly be carried out.

Herman Rohs, of Cynthiana, Ky., will construct a theatre of brick and terra cotta, 50x133 feet, with a seating capacity of 500. C. C. & E. A. Weber, of Cincinnati, are the architects.

**Cincinnati M. P. Co. Makes Parade Film.**

Clarence Runey, of the Cincinnati Motion Picture Company, had an extensive battery of cameras filming the scenes enacted during the patriotic demonstration in honor of the returning Cincinnati artillery and military police, Friday, April 4. The films will not be displayed until after the second parade next week, when the Cincinnati infantry regiments return. After being shown in the downtown theatres the films will be filed away for historical record. Some very excellent scenes on Government Place were secured, showing the triumphal arch and colonade.

**Victory Loan Films to Be Well Distributed.**

The committee in charge of the distribution of the films to be displayed in the interest of the forthcoming Victory loan, has been organized with Isaac Libson as chairman, and Harris P. Goldberg, in charge of the exchange, listing the films for production. The pictures will reach every house in Southern Ohio and Kentucky, and will be shown in conjunction with regular programs. These pictures will also be shown on street screens nightly, the picture houses donating the use of extra machines for this purpose.

**Usherettes Come and Go.**

Superintendent Sheridan, of the Family Theatre, comes forward with the plaint that it is almost impossible to keep his force of usherettes up to the necessary numerical strength. He lays the blame on the romantic nature of the scenes shown daily on the screen, claiming that this has the effect of turning their thoughts to matters matrimonial.

**A New Exchange Opens.**

L. W. Foster and Col. Albert Weil have opened a new exchange on Sixth street, and have purchased several feature films. Mr. Foster has had several years' experience in the picture business, but Colonel Weil is a newcomer in the field.

**Newport Will Get a New House.**

A new picture theatre will be erected in Newport, Ky., on the west side of Monmouth street, between Seventh and Eighth streets, at an estimated cost of $25,000.

**Crescent Takes a Five-Year Lease.**

The Crescent Amusement Co. has taken a five-year lease on the property at 941 Freeman avenue.

**"He Pursed His Lips and Puffed His Cheeks and ——"**

But it didn't matter a bit to Peggy Hyland, who is "Miss Adventure" herself in the Fox picture of the same name.

## Louisville News Letter

**Big Features Rights Increases Capitalization.**

THE Big Features Rights Corporation, of Louisville, recently filed amended articles of incorporation in which the capital stock was increased from $5,000 to $25,000, and the debt limit from $25,000 to $50,000. Fred Levy, Lee Goldberg and Mrs. Levy are the incorporators.

Col. Fred Levy, of the Big Features Rights Corporation, who is also interested in the Keith Circuit, and a boyhood chum, Albert L. Griffith, of New York City, met in Louisville last week for the first time in twenty years. In addition

to the social features of the reunion it marked the closing of a big picture deal. Mr. Griffith is owner of the rights in Kentucky for "Mickey," and closed a deal with Mr. Levy whereby the state rights to "Mickey" pass over to the Big Features Rights Corporation.

**Fire Consumes Wright Theatre, of Hickman.**

Crossed wires in the Wright Theatre, at Hickman, Ky., are supposed to have been responsible for an early morning fire, which destroyed the house and several adjoining buildings. The theatre was the property of Moses Barkett, and was under lease to Mrs. John Wright, who suffered a loss of $3,500. Mrs. Wright has secured temporary quarters and is going ahead. The total loss was estimated at $40,000.

**William Wamsher Amusement Company Chartered.**

The William Wamsher Amusement Company, of Louisville, capital, $10,000, has been chartered by William Wamsher, Dorothy Wamsher and William A. Earl.

**Fine Southern Furniture in Clark Film.**

Lovers of interior decoration and furnishings will be delighted with the settings of Marguerite Clark's new Paramount picture, "Come Out of the Kitchen." Director John S. Robertson is known as a stickler for correctness.

Alice Duer Miller's story, the dramatic version of which by A. E. Thomas was put into scenario form by Clara Beranger, is laid in and about a fine old Southern mansion. The living and dining room sets are furnished with the rarest of old mahogany. In the living room is a quaint secretary and a handsome round table. Here, too, is a fine old fireplace with high mantel. In the dining room is a still handsomer fireplace. Here also is a massive sideboard and serving table of the most exquisite design, while on the opposite side of the room is an old-fashioned silver table of mahogany, surmounted by a quaint and rare old liqueur case.

The spacious kitchen has been furnished with the utmost care. From the rag rugs to the pair of call bells dangling high on the wall, there is complete accord in the furnishings. Here is a mammoth brick chimney into which is set a seven-foot wood range.

**Pathe to Release "Topics of Day."**

Pathe Exchange, Inc., announces that, beginning Sunday, May 4, it will release weekly "Topics of the Day," selected from the press of the world by the Literary Digest.

"These brightest short sayings from newspapers of the world, selected by the editors of the Literary Digest and transcribed to the screen," says Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., "immediately took a strong hold on public appreciation. Audiences were quick in their responses to the lively humor, keen satire and trenchant criticisms on the social, political and other foibles of the day. The weekly release is of 350 feet length and I am of the firm opinion that 'Topics of the Day,' in conjunction with our serials, Pathe News, Pathe Review and the Lloyd comedies, gives us the most perfect short subject program on the screen today."

**"Yvonne" Goes from Paris to Chinatown.**

Word comes from San Francisco that J. Barney Sherry, the character actor, and Alan Forrest, leading man for Mary Miles Minter, are acting as guides through Chinatown. The Minter company is in the Bay City filming "Yvonne from Paris," a new American production, from the story by Joseph Franklin Poland. The scenes are being made under the direction of Emmett J. Flynn.

# UPPER MONTCLAIR WANTS TWO HOUSES

## And Max Ginsburg Applies for Permission to Erect the New Theatre to Care for Overflow

ABOUT six miles north of Newark, lies the exclusive residential community of Montclair. This town is ruled by a Board of Commissioners. Any improvement or addition to the town must have the sanction of this board. There is but one purveyor of amusement in the town, and that is H. H. Wellenbrink, who dispenses motion pictures at his Montclair Theatre, 636 Bloomfield avenue. Now, it so happens that Montclair is quite a big place, in fact, there is a larger film-loving population than friend Wellenbrink can justly accommodate. So, from time to time, various applicants for a second license to conduct a motion picture theatre in Montclair, have presented their claims to the board, and the board has repeatedly refused each and every application.

Another interested party has made appuication for a theatre license. Max Ginsberg, the applicant this time, purposes erecting a modern motion picture theatre at the corner of Valley road and Lorraine avenue, in the north end of the community. The Upper Montclair Business Men's Association, while not approving or endorsing any individual application, has declared itself in favor of licensing a theatre at the north end. The organization has sent a communication to the Board of Commissioners pointing out the overwhelming sentiment for another theatre. The association has taken a postal card canvass to determine the sentiment of the residents, and this showed 1,128 in favor and 128 against the proposed motion picture house.

**East Orange Censor Board Powerless.**

Although the city of East Orange in New Jersey is supposed to have a board of censorship to supervise the exhibition of motion pictures, the board has not yet been appointed. Even were it chosen, the board would have no direct power to prohibit the showing of any pictures. The sentiment in favor of such a board is largely imaginative, as the mass of the people and even the East Orange officials, themselves, seem to oppose the idea of censorship. It was, at first, contemplated to have a policewoman judge the character of the films before they were displayed to the general public. But this plan has been dismissed as impracticable. A previous board of censorship gave up the idea when the City Council refused to invest them with any power. In the meantime, the Orange exhibitors are awaiting the outcome with interest of the censorship question.

**Epworth League Utilizes Films.**

Moving pictures of Epworth League institutes were shown April 11, in Halsey Street Methodist Church, Newark, at the anniversary meeting of the league.

**Famous Players Issue Griffith Gazette.**

Exhibitors have received from the Famous Players-Lasky Corporation a copy of the D. W. Griffith Gazette, a special four-page newspaper exploiting Mr. Griffith's Artcraft production, "A Romance of Happy Valley."

The Gazette is of standard seven-column newspaper dimensions, excellently printed on news stock and attractive in make-up. There are illustrations from stills from the production, including individual portraits of the most prominent players in character.

Reproductions of the production advertisements of all sizes are used in lieu of regular newspaper advertising and the news colums abound in interesting material concerning the picture and its producer.

**Four Christie Comedies Under Way.**

Four comedies are under way at the Christie Studio. Al E. Christie is directing Fay Tincher, Patricia Palmer, Eddie Barry, Harry Depp, Marjorie Payne, Ward Caulfield and others in a two reel special. Scott Sidney is directing a comedy in which Dorothy De Vore, Earl Rodney and Roscoe Karns are featured. Jay Belasco has taken up directorial work, putting on a picture featuring Ethel Lynne and himself. A fourth company is directed by William Beaudine.

**Jim Corbett and His "Midnight Man" Company Give "Bon Voyage" to Joe Brandt**

As the general manager of Universal's serial production and exploitation leaves for the East. Jim and Joe are directly behind the camera.

# Among Independent Producers

Conducted by C. S. SEWELL

## Tower Company to Reissue "Custer's Last Fight"

THE Tower Film Corporation is preparing to re-issue on the state rights market "Custer's Last Fight," a three reel spectacular feature. Many exhibitors will remember this production as a successful box office attraction, and the Tower organization predicts it will be even more successful in its revival.

This production is said to mark the earliest appearance of some of the most popular screen actors of the present day, and months of research, work and study were put into this picture, which was made when some of the actual witnesses of this memorable fight were still alive.

"Custer's Last Fight" is said to be filled with thrills, action, suspense and pathos, with beautiful scenic surroundings and to be a historical study of this thrilling page of American history with which the public is familiar.

The advertising matter on this feature will consist of attractive posters, two styles of one sheets, three and six sheets, handsome photographs for lobby display, press sheets, newspaper cuts, etc. The Tower Film Corporation announces that this production is of such calibre that it will be possible for state rights buyers who secure the rights, to book it in the leading theatres in their territories.

## Doll-Van Secures Rights on "Once to Every Man"

JESSE J. GOLDBERG, General Manager of the Frohman Amusement Corporation, who is now in Los Angeles, announces he has closed with the Doll-Van Film Corporation of Chicago and Indianapolis for the Illinois and Indiana rights of their special six part attraction, "Once To Every Man." Henry Dollman, President of Doll-Van Film Corporation, was in New York a short time ago, but was obliged to leave town without closing his contract, and when Mr. Goldburg called upon him in Chicago the deal was quickly closed.

Contract has also been closed with the Supreme Systems, Inc., of Minneapolis, Minn. This concern is said to have bought "Once To Every Man," without screening, on the telegraphic advice of the Manager of the Majestic Theatre, Detroit. There he had played the picture to capacity houses, and the picture went over big. With these sales, and those previously reported, there remain but two territories in the United States unsold.

## Symphony Theatre Repeats First Episode of Serial

DUE to the demand of a large number of his patrons who missed seeing the first episode of "The Carter Case" entitled "The Phosgene Bullet" during its two days showing at the Symphony Theatre, New York, Manager M. Kashin repeated this episode in connection with the second installment shown the next week.

The Symphony is located at Broadway and Ninety-sixth street in the heart of a high class residential district, and this is said to be the first time that a serial has been shown in this house. Those who witnessed the first day's showing were so pleased that it is announced the crowd could not be taken care of on the second day, and requested that the first episode be repeated, which was done.

An extensive bill-board campaign had been inaugurated in New York in connection with this production in which Herbert Rawlinson and Margaret Marsh are the stars, and which was produced under the direction of Harry Grossman. These posters are striking, twenty-four sheets, reminding the many readers of the Craig Kennedy stories of the opportunity to see this scientific detective-hero on the screen, and several theatres are said to have reported an increase in attendance as a result of this campaign.

## Arrow Films Provide Real Aids for State Rights Men

ARROW FILM CORPORATION is preparing a special advertising campaign for E. K. Fox, of Washington, on "The Law of Nature." Dr. W. E. Shallenberger, president of Arrow, recently concluded a deal whereby Fox takes over the state rights for the states of Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi.

**E. K. Fox**
Handling "The Law of Nature" in twelve states.

"The Law of Nature" will be sent on the road by Mr. Fox, with advance men and special advertising campaigns. In all ten prints will be used.

David G. Fisher produced "The Law of Nature" in collaboration with Congressman Richmond Pearson Hobson. It is a seven-reel production and the first of a series of eight special features that will be produced by Mr. Fischer during the next year. Reports indicate that sales of the state rights on this picture are progressing satisfactorily and that there is still a few open territories unsold.

A special press book has been prepared for exhibitors on this feature, as well as special cuts and a line of handsome posters. It is the intention of the Arrow Film Corporation to assist all buyers of this picture to put it over in their territories.

## Large Crowd at Premiere of First S-L Production

VIRTUOUS MEN" was presented for the first time at the Fulton Theatre Sunday evening, April 6. This production, which stars E. K. Lincoln and was directed by Ralph Ince, is the initial S-L Picture feature. The audience which witnessed the premiere of "Virtuous Men" consisted of the leading distributors, exchange men, state rights buyers and representatives of the press. The Fulton Theatre was taxed to its capacity by the crowd which attended the trade showing. A twenty piece orchestra provided the musical seting for the presentation.

Sawyer and Lubin utilized the lobby of the theatre for a display of advertising matter which will accompany "Virtuous Men." The original poster sketches as well as paintings of E. K. Lincoln by Clarence Underwood and R. G. Morgan attracted considerable attention. "The Picture Plus—," an exploitation guide of sixteen pages containing an elaborate campaign for the use of the exhibitor in connection with "Virtuous Men," was favorably commented upon.

Among the guests present at the premiere were the following: James D. Williams, Robert H. Lieber and Harry Schwalbe, of the First National Exhibitors Circuit; Louis J. Selznick, M. H. Hoffman, Frank Hall, Al Lichtman, Walter Green, Herman Jans, Harry Cohn, Irene Bordoni, Irving Berlin, Joseph Skirboll, J. Leonard Mason, James R. Pew, Mrs. E. K. Lincoln, Ralph Ince, Lucille Lee Stewart, Frank Gerston, and many other figures well known in the theatrical profession and motion picture industry.

## Two Gale Henry Comedies Shown at the New York

THE second Gale Henry two-reel comedy "Stung" was shown recently at Loew's New York theatre and roof, and the Bulls Eye Film Corporation distributing the new series of productions made by this popular comedienne reports that it publicated the pleasing impression made by the first release "The Wild Woman" shown the previous week.

In "Stung" Miss Henry plays the role of a motorman-conductor and introduces many original comedy twists in the manner in which she operates an electric car. A particularly effective scene is her rescue of a man lying across the tracks, apparently hit by the car, and the manner in which she backed the car while running alongside.

Miss Henry is said to be assisted by a particularly strong supporting cast.

*Subscription for one year to Moving Picture World costs* $3. *The price a single copy on the newsstand is* 15 *cents. Subscribe and save* $4.80.

**Dalton Film Pleases at the Academy.**

The Emmet Dalton feature "Beyond the Law" is reported by Aywon Film Corporation, controlling the New York rights as having enjoyed a very successful engagement at Fox's Academy of Music, where it opened Sunday the sixth. Mr. Dalton appeared in person at each showing, and the Academy is said to have played to capacity business, many being turned away. As a result of the business done, this picture has been booked for the entire Fox circuit.

## State Rights Sales Reported This Week

PIONEER Film Corporation announces it has purchased from Hiram Abrams, the New York rights to "Hearts of Men," starring George Beban. This company has also secured New York and New Jersey rights to the Al Jennings feature, "The Lady of the Dugout."

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Kansas and Missouri rights to "The Still Alarm" and "Wives of Men" have been sold by the Pioneer Film Corporation to the First National Film Company of Kansas City.

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Sale of the California, Arizona and Nevada rights of the Ivan Abramson production "The Echo of Youth" is announced in another article in this department.

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Bulls Eye Film Corporation announces that the Doo-Lee Film Company, Inc., of Syracuse, has secured rights to the Billy West comedies for New York state north of Albany.

* * *

Bee Hive Exchanges have secured from the Bulls Eye Film Corporation, rights to the Gale Henry series of comedies for Indiana, Illinois and Wisconsin, and from Harry Raver, rights to "The Liberator" serial, starring Maciste, for the same territory.

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Modern Feature Photo Plays, Inc. have purchased from G. & L. Features, New York, rights to "The Scarlet Trail."

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James Keane has sold to Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, rights to "The Spreading Evil," for Ohio.

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Frohman Amusement Corporation reports the sale of rights on "Once to Every Man" for Kansas and Missouri, to Richards and Flynn of Kansas City. Other sales on this production are also reported in another article in this issue.

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In another article in this issue the Arrow Film Corporation announces the sale of considerable territory on a number of productions which it is distributing.

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J. Frank Hatch Enterprises announce the sale of rights on "Tempest and Sunshine" elsewhere in this department.

## Latest Frohman Feature Sold for Western Canada

A CONTRACT has been closed between the Frohman Amusement Corporation and Mr. R. E. Scott representing the Amalgamated Film Company, Limited, of Canada, for the rights of "Once To Every Man" for Western Canada. The latter Film Company operates a chain of theatres in Western Canada in addition to their affiliation with the First National Exhibitors Exchange, operating in the same territory.

Mr. Scott visited New York on other matters but after reviewing "Once To Every Man" at Loew's New York Theatre, he advised his home office concerning the attraction, and was instructed to take over the production if it could be secured. The terms were speedily arranged and the contract closed.

## "Carter Case" First Serial Shown in Many Houses

HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., who supervised the production of "The Carter Case," the Craig Kennedy serial, declares the heavy booking of his product vindicates his judgment, arrived at after four years' study of the episode photoplay situation, that a feature production given to material of serial construction, results in an effectual box-office attraction.

Before venturing to give Arthur B. Reeve's and John W. Grey's film version of the former's Craig Kennedy stories a production worthy of few feature presentations, even, in the matter of elaborate settings, and with such players as Herbert Rawlinson, Margaret Marsh, and an excellent supporting cast, Mr. Grossman made a tour of the country to sound out the trade with respect to his project. The encouragement he received clinched his determination, and "The Carter Case" was filmed.

Returning from a recent whirlwind trip through the Middle West Mr. Grossman announced that he is gratified in being able to state that the retrospect exceeds the prospect his previous tour opened before him. "The Carter Case" has been bought by exchangemen and booked by many theatres which heretofore have not handled serials.

More than sixty theatres in Chicago have booked the Craig Kennedy Serial, including the Ascher Bros., and Lubliner & Trinz circuits, over which no serial has yet been shown. The Palace Theatre, one of the largest vaudeville houses in Milwaukee, gave an enthusiastic welcome to the photoplay, and many exhibitors are securing bookings.

**Ethel Grey Terry**
Who has strong adventuress role in "The Carter Case."

In Toronto rights to the Canadian territory were sold to Regal Films, of which N. Nathanson is president and with branches at Montreal, Winnipeg, St. John, Calgary and Vancouver. On the way back Mr. Grossman closed with Mr. Ralph E. Peckham of Cleveland for the Ohio territory.

## "Tempest and Sunshine" Sold for Nineteen States

THE J. Frank Hatch Enterprises have disposed of a large percentage of territory in the United States on the feature production "Tempest and Sunshine," based on Mary J. Holmes novel of the same name. Missouri and Kansas rights have been sold to the First National Film Company of Kansas City and Wisconsin to the Mid-West Distributing Company of Milwaukee.

In addition, it is also announced that contracts have been closed for the following territory: Ohio, West Virginia, Pennsylvania, New Jersey, Kentucky, Georgia, Florida, Alabama, Tennessee, North Carolina, South Carolina, Louisiana, Mississippi, Texas, Oklahoma, and Arkansis.

## Ivan Abramson Again Busy

HAVING successfully launched his twenty-first feature, "The Echo of Youth," Ivan Abramson, director general of Graphic Film Corporation, is now in the course of completing a story for his next production which, for the purpose of identification, he calls "Number Twenty-two." Work on the scenario will be started immediately on Mr. Abramson's return from the Coast.

While in Frisco, Mr. Abramson disposed of the California, Nevada and Arizona rights for "The Echo of Youth" to M & R Feature Film Exchange of that city.

## Pioneers "Boomerang" Has an Excellent Cast

THE picturization of the William Hamilton Osborne production, "The Boomerang," which is being released by Pioneer Film Corporation on state right basis, has a cast of prominent players in addition to Henry B. Walthall, the star.

Among the number are Helen Jerome Eddy, Melbourne McDowell, Nina Byron, Gordon Sackville, Richard Morris, Beulah Becker and Maryland Morne. Miss Eddy is well known for her excellent work in several productions, while Miss Byron has appeared as leading woman with William S. Hart. Mr. McDowell, the heavy, is also well known, and in "The Boomerang" is said to have done some of his best work.

This production is in seven reels. The scenario is by Franklyn Hull and is said to closely follow Mr. Osborne's story, which is an arraingnment of the meat packers, and involves the desire of a capitalist to gain control of rival businesses and the love affair of this man's daughter with the son of his bitterest rival. It is said to be intensely dramatic and to have a strong love interest as well. Bertram Bracken directed the production.

## S-L Prepares a Press Book Exploiting "Virtuous Men"

THE PICTURE PLUS——" is the name given the exploitation booklet issued by S-L Pictures to accompany their first production, "Virtuous Men." It is in sixteen pages, printed on India tint paper in brown ink. The outside front and back covers picture scenes from "Virtuous Men," drawn by R. K. Morgan. The book itself is eight columns in width and has been prepared so that the exhibitor can quickly find what he wants.

Paragraphs, special advertisements, star cuts and a variety of copy for use in programs, newspapers, magazines, etc., are included. In addition there are stories for the use of the exhibitor before and after the showing designed for use. without revamping. One page is devoted to reproductions of the lithographs, comprising three one sheets, two three sheets, one six sheet and one twenty four sheet, all of which are the work of artists such as Clarence F. Underwood, Gustav Michelson, and others.

Copies of "The Picture Plus——," together with direct aid from the S-L Service Bureau will be available to exhibitors who present "Virtuous Men." It is believed it will prove of great help in giving the production, which stars E. K. Lincoln and was directed by Ralph Ince, widespread exploitation.

# Arrow Makes Announcement of Several Big Sales

ARROW Film Corporation continues to show great activity in the sale of the productions it is handling. During the past week, the following sales were reported: To Richards and Flynn of First National Film Company, Kansas City, "When the Desert Smiled," and four Allison-Lockwood feature reissues.

To Strand Film Company, Empress Theatre Building, Kansas City, "Today" and "The Mad Lover" for Missouri; and to Supreme System, Inc., 606 Film Building, Minneapolis, for Minnesota, North and South Dakota and Northern Wisconsin.

To Southeastern Pictures Corporation, 61 Walton Street, Atlanta, twelve two-reel Mustang reissues, "The Mysterious Mr. Browning," "When the Desert Smiled," and six Monopol Film Company reissues; To S. & S. Film Company, 414 Penn Avenue, Pittsburgh, "The Mysterious Mr. Browning" and "When the Desert Smiled."

To William Politzer, Queen Theatre, San Antonio, the reissued "The Demon's Shadow" serial for Texas, Oklahoma and Arkansas; to C. C. Hite Attractions, 109 West Fifth street, Cincinnati, the revised six reel edition of "The Million Dollar Mystery" for Ohio.

W. E. Shallenberger, president of Arrow, also reports considerable activity in the foreign market, having closed several deals, including "Huns Within Our Gates" for China, India, Burma, Ceylon and Strait Settlements.

# The Oliver "Twist" Causes Buyers to "Ask for More"

OLIVER FILMS, INC., announce that already contracts are being signed for future releases to be made by this company, based on the strength developed by the first production, "The Carter Case" a Craig Kennedy serial starring Herbert Rawlinson and Margaret Marsh.

This is said to be due to the ability possessed by Harry Grossman, vice-president and general manager of the company, to give a special twist at just the right moment to the particular business at hand, and is manifest in this serial which was produced under his personal supervision.

As the result of Oliver "twist" imparted by Mr. Grossman, exhibitors are "asking for more," says an official of the company. The first contract for the forthcoming productions was made by the Export and Import Film Company which is distributing "The Carter Case" through Europe, South America and the Orient, and contracts have also been signed by domestic organizations.

# Many Advertising Angles to Latest Tyrad Feature

THE reception accorded 'Your Wife and Mine' at the private showing in New York recently proves that in this feature we have something of worth to state rights buyers and exhibitors," said Jacques Tyrol, of Tyrad Pictures, Inc., 729 Seventh avenue, New York.

"It isn't enough to say that a feature has a good story, an appealing star, a splendid cast, beautiful photography, etc.," continued Mr. Tyrol. "The important thing about a picture that the buyer or exhibitor looks for is its exploitation possibilities, the opportunities it offers for the sort of advertising that attracts dollars to the box office. In 'Your Wife and Mine' we have not only a worthwhile story, cast, photography, etc., but also this greatest of all qualities—the quality of exploitation.

"I am glad to say that buyers who saw the feature agree with us. They have told us our feature presents big opportunities for the live-wire showman.

"Consider the title. Is there not an appeal in it? Doesn't it sound a universal chord? Doesn't it hit home with every married man and woman? We believe so strongly in 'Your Wife and Mine' that we have made it our policy to insist before selling it or booking it that the buyer or exhibitor see it first. We have no pig in a poke to sell; we have a real money-making feature and we'll sell it on its merits or not at all."

# Much Interest Displayed in First S-L Production

FOLLOWING the premiere of "Virtuous Men" at the Fulton Theatre on April 6th, Arthur H. Sawyer and Herbert Lubin, sponsors for the production, have been in receipt of many inquiries regarding the marketing of the picture. The presentation on Sunday evening was attended by distributors, state rights buyers, and exhibitors from various parts of the country. This S-L Picture stars E. K. Lincoln and was directed by Ralph Ince. Many big bids are said to have been received from leading distributors, and prominent state rights buyers have wired offers for their respective territories. However, it has not yet been decided what methods of distribution will be taken advantage of. It is said that

**Even Virtuous Men Kiss.**
At least it's so with E. K. Lincoln in his S-L feature, "Virtuous Men."

"Virtuous Men" may be placed in a Broadway Theatre at an early date for an extensive run prior to its showing throughout the country. If this is done, a similar procedure will be followed in other cities of prominence.

Sawyer & Lubin will issue an announcement next week giving the details as to the method of distribution to be followed in connection with "Virtuous Men."

# Sidney Lust Praises "Once to Every Man"

SIDNEY B. LUST, of the Super Film Attractions, Inc., of Washington, D. C., last week addressed the Frohman Amusement Corporation as follows: "I thought you would be interested in knowing how 'Once to Every Man' went over at the first showing in this territory. It played the entire week at the Leader Theatre, Washington, to capacity business, in spite of the fact that we had some very bad weather. It was highly endorsed by every newspaper in Washington, in addition to which we have had many comments from other sources, including theatrical clubs, exhibitors and movie fans. We expect 'Once to Every Man' to create considerable interest. The picture was shown yesterday at the New Theatre, Baltimore, at a benefit for the Wounded and Crippled Boys from Overseas, and made a hit. It is a red blooded American production, and should get wonderful results in any theatre."

# Zion Company to Produce Russian and Jewish Films

So much interest has been manifested in the initial Sholon Aleichem production, "Khavah," now being cut and assembled for an early showing, that Zion Films, Inc., are making plans for a series of Jewish and Russian pictures written by some of the biggest writers in the land once controlled by the Czars.

Some of the stories have already been selected and most of them deal with historical events backed by strong dramatic moments.

When "Khavah" is released it will give an insight into the kind of stories Zion Films, Inc., plan to make. No expense is said to have been spared to make this production the equal of any seen on the screen. The Russian village, built expressly for the story, just outside of Leonia, New Jersey, is claimed to be one of the finest yet seen in pictures, true in every detail. It is expected that the church and priest's house, particularly, will win favor from the public.

Alice Hastings is the star of "Khavah" and plays the title role. She is supported by Giacomo Masuroff and Alex Tenanholtz.

# Tourneur Directs Film at Bottom of the Ocean

MAURICE TOURNEUR'S newest production, "The White Heather," which will have its premiere at a big New York theatre within a few weeks, is said to present the first motion picture scenes actually directed by a producer at the bottom of the sea. The big punch of "The White Heather" is a fight between the hero and the villian in their deep sea diving suits, which occurs upon the hulk of a sunken yacht while sharks and subsea animal life dart back and forth in front of the camera. The struggle ends when one of the men cuts his own air hose by mistake.

The staging of these scenes was made possible by the invention of the Williamson Brothers.

The director did not handle his players from a deep sea glass "ball" or any other enclosure. He donned a diving suit and, from the ocean floor itself, handled his players by a series of signals. Mr. Tourneur says: "At first the weight of the headpiece and the heavy leaded boots seems terrific, the rest of your body appearing eliminated. You go under the surface of the water with genuine relief, for the pressure relieves the awful weight. Believe me, the bottom of the sea has been tremendously overpraised. I found tin cans, broken bottles and other unromantic refuse. But there we were at the entrance to San Pedro Harbor.

"As an odd fish darted by me, I seized it with my bare hand but it stung me. I left the rest of the deep sea fish strictly alone.

"Believe me, walking at the bottom of the sea is harder than climbing the Weehawken hills. When I came to the surface and had my headpiece unscrewed, the perspiration was pouring down my face. Let me say right here that if there's any thing harder than directing, it's deep sea diving. The hardest thing about diving is going down the second time. That makes will power plus. My next picture isn't going to be a deep sea one!"

The releasing arrangements are being made by Hiller and Wilk, Inc.

# INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks (in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month)

*Promoting the Distribution of Moving Pictures Wherever the English Language Is Used in Trade*

*In This Issue—*

*Cover Portrait of Leah Baird, whose new pictures by the Four Star Artco Company are available for export through J. Frank Brockliss, Inc.*

Say Stars and Program Are Through
Robertson-Cole Joins Jury
Inter-Ocean's Busiest Week
Commuting Across Atlantic
Editorial
Schulberg Announcement Causes Stir
"Flu" Hits Australia Hard
Unfair Practices in Australasia
Will Chaplin Kill Bull Fighting?
Crime of Bad Titling
Howells Sees War-Wrecked Europe
Big Increase in Film Export

*Advertisements—*

Famous Players-Lasky Corp.
Robertson-Cole Co.
Wm. Vogel Productions, Inc.
David P. Howells
J. Frank Brockliss, Inc.
Export & Import Film Co., Inc.
Inter-Ocean Film Corp.

*The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.*

# Castles that Shadows Built

IDEAS have been powerful enough to build empires and found religions.

The idea of better motion pictures as expressed by Famous Players-Lasky Corporation in Paramount and Artcraft has consolidated and energized a world-industry.

Some of the more magnificent fruits of this idea are these super-theatres of stone, steel, stucco and marble, dotted all over the land.

They were made possible solely by those shadows that come and go on the screen and with which you find yourself in such rapt sympathy that the very beat of your heart is speeded or slowed from moment to moment.

Paramount and Artcraft Pictures are popular wherever human beings allow themselves a little play-time.

Statistics establish the fact that they are the greatest source of entertainment and social harmony ever known in the history of civilization.

It is Paramount and Artcraft that have made possible the Castles of Make-Believe—smoothed the pathway to luxurious presentation generally.

In the little old movie show of years gone by you caught colds, eye-strain and stiffness.

In the modern motion picture theatre you sit in the lap of luxury and catch the spirit of eternal romance.

## Paramount and Artcraft Pictures

These two trade-marks are the sure way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

*Copyright by Brown & Dawson, Stamford, Conn.* *From Underwood & Underwood, New York*

Brussels, pluckiest city of Europe, *buys its moving pictures in the English language.*



# BROCKLISS POLICY BASED UPON SENSATIONAL CONCLUSION

## "Stars and Programs Are Through," Contend Firm's Two Principal Figures in Pointing Out That for the Future They Are Tying to Big Stories—Strong English Competition Likely.

The trips of J. Frank Brockliss, back and forth between London and New York, coupled with the fact that the capitalization of the well-known film distributing company of the same name has quietly increased tenfold — without the slighest change in its officership—are clear indications that this firm does not intend to lag behind in the markets of the world during the approaching period of reconstruction.

Sidney Garrett, president of J. Frank Brockliss, Inc., of New York, was rather reticent when interviewed by a representative of the Moving Picture World. He would neither deny nor confirm some of the rumors circulating in export circles about the future activities of the company in new fields, merely stating that "on certain matters, this was the time to act, not to talk."

**Thinks Stars and Programs Through.**

"I may state, however," said Mr. Garrett, "that this firm has thrown its lot with the independent producers. We will buy and distribute throughout the world, including the United States and Canada, any production of real merit, wherever it may happen to be made. We do not believe in stars and much less in programs—their times are past and will not return. The sooner the American producers get this into their minds, the better it will be for all concerned.

"We are exporting at present from this country about 60 per cent. of the pictures made, but I would wager that this percentage will drop to 30 by about the end of the year. Pictures of real merit will find abroad even a readier market than in the past two years, the usefulness of the ordinary program picture is practically past and the power of attraction of the stars is also rapidly dwindling.

"Our purchases in the past six months are proof that we have the courage of our convictions. We have already secured the world rights of forty new features for 1919, including the Great Authors Series. We have just signed a contract covering all the pictures to be produced from the works of Jack London by C. E. Shurtleff, Inc., the first of which, 'The Star Rover,' will be shortly released."

At this point Mr. Brockliss entered the room and made some interesting remarks on the European activities of the firm.

"We have today a closely-knit organization, covering all the world markets, with branches or agencies in the most strategical film centers. Having recognized the fact that 1919 marks the beginning of the era of great independent productions, and that the story is rapidly dethroning the star, we have gone ahead and obtained the rights on pictures of this nature. And it should be borne in mind, because it really has decisive importance, that the works included in the Great Authors Series, are being reproduced on the screen exactly as the authors themselves intended that they should be reproduced.

**English Market Unusually Active.**

"The English market was never more active than at present. The London houses are producing, exporting, and importing in greater quantities than ever. Great Britian has made up its mind to become one of the greatest film producing nations, and is well on the road to achieve this purpose. Closer intercourse with the Dominions, which seems to be desired on both sides, has given impetus to the British film producing movement.

"The international outlook for the moving picture business presents no clouds for those exporters that have prepared themselves to meet the new conditions that will have to be confronted as soon as peace is signed and the war barriers to unhampered trade eliminated."

Mr. Brockliss, head of the London firm bearing the same name, leaves New York for Liverpool on the 19th, sailing on the "Lapland." Sidney Garrett, president of the New York Company, will also sail for Europe about the middle of June. Mr. Brockliss remained in this country over two months and during his stay, took several trips to Chicago and the Pacific Coast.

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Mr. Garrett has just returned to his desk at 729 Seventh avenue, New York, after having "loafed" for three or four weeks on the South Atlantic Coast. He had been suffering from ill health all winter and was compelled to take a rest, but now expresses the belief that finally, after many months of effort, he has got back to normal and will be able to fight off the doctors for another twenty-five years, as he was able to do until pneumonia and Spanish influenza—encountered separately "—knocked him galley west."

# ROBERTSON-COLE JOINS WITH JURY

## Announcement Marks One of the Biggest Export Deals Yet Closed

## WILL INTERCHANGE PRODUCT

**American Concern Will Distribute Here Special Productions Now in the Making on Other Side of Atlantic—Jury Gets "The White Heather."**

The announcement which came from the offices of the Robertson-Cole Company a few days ago to the effect that a close working agreement had been entered into between the big American film exporting house and Jury's Imperial Pictures, Ltd., of London, chronicles one of the real big developments of the past month in international export and import circles.

The Robertson-Cole Company has been operating on an unusually large scale, ever since it entered the American export field and the arrangement which it has made with the Jury interests in the United Kingdom, is said to be only the culmination of only the first of a number of important deals upon which it has been working for some time.

Under the arrangement made, Jury's, of London, headed by Sir William Jury, a knight of the British realm, practically becomes exclusive sales agent for Robertson-Cole in the United Kingdom and sole representative in the United States. The big British house immediately takes over the rights for the United Kingdom, on all the Robertson-Cole product except the pictures starring Sessue Hayakawa and J. Warren Kerrigan and Martin Johnson's "Cannibals of the South Sea," pictures which had been disposed of for that territory prior to the time the big contract was signed.

Through the Jury deal, it also has been announced, Robertson-Cole will secure a number of special productions already being made or about to be made on the other side of the Atlantic, in which the big British agency has important interests.

**Gets British Rights for "The White Heather"**

Within less than a week after the contract was closed by which the Robertson-Cole Company, became the American representatives of Jury's Imperial Pictures, Ltd., of London, the American firm announces the consummation of a deal in behalf of the leading film distributors of the British Isles. By this deal, Jury's acquires the British rights to "The White Heather," the famous Drury Lane melodrama and the first picture produced by Maurice Tourneur since he directed "Sporting Life." The sum paid for the "White Heather" is said to be one of the largest ever expended for the British rights to any motion picture.

In its plot, "The White Heather" is a successful combination of melodrama and heart interest. While it thrills the spectator with smashing big situations and sensational scenes, it also touches the sentimental side of life as well as the humorous, and many are the heart throbs and tears which mingle with its thrills. It was directed by Maurice Tourneur, who has long since established himself as one of the most forceful as well as one of the most artistic directors in the world.

For this production, Mr. Tourneur assembled a cast of competent players. Ralph Graves, who has been seen in "Sporting Life" and other Tourneur productions, will be seen as Alec McClintlock; while Mabel Ballin plays the part of Marian Hume. Baby Ben Alexander, a leading child actor, well remembered for his work in "Hearts of the World" and "The Turn in the Road," plays Donald Cameron; while H. G. Herbert is seen as Lord Angus Cameron.

### SWEDISH BIOGRAPH CO. PLANS BIG CINEMA CITY

George D. Hopper, United States Consul at Stockholm, reports that plans are being made for the erection and equipment of a large moving-picture city, corresponding to those in California, in the vicinity of Rasunda, outside of Stockholm. The Swedish Biograph Co. (Ltd.) has bought a site of about ten acres that is suitable for taking pictures; there is a large fir forest with a rocky area and also a lake. It is expected that acting will begin in 1920.

In order to meet the heavy expenses connected with this project, the company has increased its capital from 2,500,000 to 10,000,000 crowns ($670,000 to $2,680,000 at normal exchange). It is the intention of the promotors to specialize in Swedish literary films, or dramatizations of Swedish books. The production will be about 3,000,000 meters of film per year.

# INTER-OCEAN HAS BUSIEST WEEK

## More Contracts Closed Than During Any Similar Period in Firm's Life

## TECHNICAL EXPERT ADDED

**Edwin Hayden Hibben Placed in Charge of Film and Title Department of Big Organization—New Projection Room Now Open.**

Peace is reflecting itself on the Inter-Ocean Film Corporation, 218 West Forty-second street, New York, who have just had the busiest week, in point of contracts closed, in the company's existence.

Gus S. Schlesinger placed the output of World Pictures in South Africa, Dutch East Indies, and Strait Settlements. The Graphic feature, "Echo of Youth" was sold for Argentine, Paraguay and Uruguay. This feature together with "When Men Betray" and "Ashes of Love," additional Graphic productions, was placed by Mr. Schlesinger for Brazil. The special feature, "Trilby" was placed in Belgium and the Belgian colonies. On the comedy side, Black Diamonds, Vims and the "Charlie" Cartoons, were negotiated for Argentine, Paraguay and Uruguay.

Ricardo Castro, of the Inter-Ocean sales department, negotiated the Florence Reed feature, "Wives of Men" for Brazil, Spain and Portugal. He also placed the Selexart subject, "Blue Blood," and some comedies in Spain and Portugal. The three Graphic features "Echo of Youth," "Ashes of Love," and "When Men Betray," were placed in Chile, Peru, Bolivia, and Ecquador. The special feature, "The Transgressor," made by the producers of "The Victim," was also sold by him in the last named territories.

Accessories Manager Eugene H. Kaufman has just returned from a trip to San Francisco, where he closed several contracts for Speer carbons, the particulars of which will be ready for publication soon.

Louis Brock also returned this week, from a successful tour of Central America and Cuba.

President Cromelin, announces the acquisition of Edwin Hayden Hibben, as technical director, in charge of the film and title department of that organization. Mr. Hibben comes from the Rothacker Film Manufacturing Company in Chicago, where he spent three years as a technical specialist. Mr. Cromelin also announces that the new projection room at Inter-Ocean Building is now running regularly and that I. Penzer and D. B. Shepard have been placed in charge of showings to foreign buyers. It is believed to be the largest projection room in New York devoted exclusively to showing for field export.

# IS COMMUTING ACROSS ATLANTIC

## Ben Blumenthal, of Export and Import Film Company, Inc., Making Hasty Trips

## NOW VISITING COPENHAGEN

**Firm's Future Activities Has Other Exporters Guessing—New Animal Serial, Almost Ready, Will Follow "The Carter Case."**

Ben Blumenthal, head of the Export and Import Film Company, Inc., left New York a few days ago on his second "commutations" trip across the Atlantic since the embargo on overseas visiting, placed as a result of the world war, was lifted. Mr. Blumenthal had been in England and found it necessary to return to his offices in New York to take care of some pressing business which had developed during his absence and as a result of his negotiations abroad. He hurried westward, but had not been in New York more than a week when he sailed again for the other side with Copenhagen as his destination. Just how long he will remain in Europe on this last trip has not been announced at his offices in the Godfrey Building.

The Export and Import Film Company is the one concern which its fellow exporters in the United States are watching with more than passing interest. It has been purchasing foreign rights on American-made pictures in wholesale lots for a long time and just what it intends to do with them, now that a return to prewar conditions is at hand is an interesting problems.

The company's most recent sales campaign was conducted in behalf of the Craig Kennedy serial, called "The Carter Case," which was successfully placed throughout the foreign markets, in most instances going to the purchasers of the Houdini serial which the same company had sold at top prices, just a month or two before. A third serial of the same high class, according to advanced announcements, is about to be placed in its hands for foreign distribution.

The spectacular success of Nazimova in the new series of pictures which she is making for the Metro Pictures Corporation, has also been "water on the Export company's wheel," inasmuch as it controls these pictures, as well as all other Metro product, for European territory. Each Nazimova release has added to the long list of buyers who have expressed themselves as anxious to take every single one of the well known star's productions and "The Red Lantern," starring Nazimova in a production which is said to excel anything which has yet been attempted on the screen, has already been sold for practically the entire foreign territory.

### CALCUTTA EXHIBITOR GIVES VICTORY TREAT

J. F. Madan, who operates a string of moving picture theatres in India, some of them in Calcutta, celebrated the signing of the armistice and the cessation of the war in Europe some time ago in a noval manner. Mr. Madan announced a "Victory Treat" for the children in Calcutta, choosing a Friday and the immediately following Saturday for the gala days.

It is estimated that about 8,000 children were entertained free. Not only were the entertainers absolutely free, according to previous arrangements made with the different schools, but also bon-bons, flags, etc., were distributed to the children at each show, and the little ones thoroughly enjoyed themselves. The children of the different schools were entertained by the Elphinstone Bioscope at the Elphinstone Picture Palace, Albion Theatre, Cornwallis Theatre and Ripon Theatre, all controlled by Mr. Madan.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

*Conducted by*

**F. G. Ortega and Randall M. White**

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, MAY 17, 1919.

Advertising forms close, Tuesday MAY 6, 1919.

Three new moving picture companies have been organized in France since the armistice was signed. They are already producing.

* * *

A new moving picture trade paper has been launched in Zurich, Switzerland. We have read the prospectus, which is rather mysterious and resembles one of those articles by Maximillian Harden. It aims—it seems—to act as intermediary between the Central Empire markets and those of the Entente.

* * *

A trust, or, more properly speaking, an exporting cartel has been formed by the most prominent Italian producing firms. The combination is backed by powerful Italian banks.

* * *

Four English companies recently landed in Italy on a producing tour.

* * *

The wanderlust has taken hold of many American directors. A New York exporter remarked to the writer a few days ago that four of them had called at his office for information as to the possibilities of organizing producing companies on the other side of the Atlantic.

* * *

There seems to be a sort of agreement among English authors not to sell the moving picture rights on their works to other than English producing companies.

* * *

The nationalistic spirit is not as rampant in Europe as it appears on the surface. We thought it was when reading advertisements such as these: "A film with a French story, French artists, French director," or "This picture was produced in England, with English actors and by an English company." But we have observed the same pictures advertised for export and they are supposed to possess "great international appeal," etc. And so it goes. It depends on the bird you wish to catch.

# *Can Film Characters Be Internationally "Standardized"*

"The best study of mankind is man," said Pope, unconsciously synthetizing in a short, concrete maxim the egotistical trend of modern philosophy. The ancients may have dabbled in complex speculations as to the spiritual life of animals, plants, stones, building up hundreds of myths and attempting to pry into the ethereal existence of gods and demigods, but we have no time to bother with those things today. This is a practical age; a mechanical and materialistic age. Nothing matters except ourselves.

Carrying Pope's premise to its logical conclusion it may be safely taken for granted that there is nothing more pleasant to an American moving picture man than to read or hear the American moving picture industry discussed—unless the object of discussion happens to be his own personality within the industry.

And now at last we are coming to the point.

Have the producers in this country read the series of articles written by Henri Diamant-Berger, and published in "Le Film," of Paris, on American stars, directors, technical methods and public tastes?

They are intended to guide French manufacturers in their approaching producing revival, and the success of American films at home and abroad during the past four years, as well as the factors responsible for their world-wide popularity, are taken as the basis for future calculations and for the plans that should be adopted at present in France.

Among other interesting observations made by Mr. Diamant-Berger and passed to his readers as elements of importance, he mentions the fact that whiskers are disagreeable to Americans; that moustaches are only worn, as a rule, by confirmed villains; that vampires are always of a dark complexion and addicted to the habit of exposing as much of their anatomy as will get by the different censorship boards; that ingenues are small, blonde, curly-haired. He does not say so outright, but he certainly insinuates that French producers would gain by adopting these types.

But would they?

This problem of hair, complexion and type is a very complicated one. The Latin Americans, for instance, have just raised a hullaballoo because a prominent New York producer dared to present a clean-shaven St. John the Baptist on the screen. And, if we remember rightly, were they not French girls, those who remarked when the first contingent of American troops was passing through Paris, what a pitiful thing it was that such nice boys should have no hair on their faces?

Then we have our English friends, who have not yet been able to overcome their disgust at the democratic way in which we insist on handling "English" scenes, particularly those that have to do with hunting, where our directors generally manage to break every possible tradition.

And the question of smoking! How can the Latins respect a "villain" that handles a cigarette like a schoolgirl on a lark, and, despite his criminal career, is afraid to inhale the smoke as a man should?

No, the French will not get anywhere by trying to imitate our film types, and they would run the risk of producing hybrids that would please neither at home nor abroad. The memory of the "western pictures" made in France and Italy is still fresh in every film man's mind. This method will never reintroduce the French brand of pictures in this country, and if adopted is bound to end in failure.

There is not, and never will be, a standard of international film characters. The popularity of American films in foreign countries was gained and has been maintained in spite of our nationalistic conceptions in this respect. If the United States, a nation of yesterday, that had pracically no theatre or literature of its own a hundred years ago, and made up of members of every race in the world, could not break certain precedents, how can the French, Italian or English suddenly disregard the traditions and customs of centuries?

They cannot and should not attempt it.

The experiment has been tried here, and the results have been unsatisfactory in every case.

Our success in this field at home and abroad has been won on superior technique, better acting—and Mr. Diamant-Berger is right; we do not mean gesticulating and posing—cleaner and more naturally developed themes, a profusion of male and female players of great physical attraction and a system of advertising and publicity of wonderful effect.

Our French friends can study all these factors, adopt and, if possible, improve them.

—But sticking to their types and, above all, to the elements of the drama, which have not changed from the time of Aeschylus.

# ROBERTSON-COLE

*The Exporting Business of Robertson-Cole Company has reached such wide proportions*

## BECAUSE OF

Their intimate knowledge of every country

Their thorough acquaintance with finance

Their ability to serve through their representatives in every important city in the world

Their pictures which are the best the markets produce

Their efficiency in handling their products

Their highly developed organization

## DISTRIBUTION

Through Jury's Imperial Pictures, Ltd. of London in the United Kingdom

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North American Motion Pictures Inc. in Argentine, Paraguay and Uraguay

Robertson-Cole Representatives in all other countries

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HENRY B. WARNER
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ROBERTSON-COLE COMPANY

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DIVISION OF FILMS

# BANKERS AND EXPORTERS

FOR THE PRODUCER

CINEMACHINERY

The recent acquisition of the Bell & Howell Cinemachinery offers the foreign market what is considered the very finest in motion picture cameras, tripods, perforators and laboratory equipment that is attainable.

The fame of the Bell & Howell product is world-wide. It is considered the standard in a great many countries and is used by the foremost manufacturers of pictures both in America and abroad.

*SPECIALS*

"MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS"

"THE TURN IN THE ROAD"

"WHAT EVERY WOMAN WANTS"

New York
San Francisco

London
Sydney

Calcutta
Bombay

Singapore
Rangoon

## LEON SCHLESINGER LEAVES INTER-OCEAN

**Becomes American Buying Representative for Oriental Trading Co., Operating in Dutch East Indies.**

Leon Schlesinger has severed his connection with the Inter-Ocean Film Corporation to represent the Oriental Trading Company as American buyer. The Oriental Trading Company operates in the Dutch East Indies and the Strait Settlements.

Karl Hyams, an executive of the Oriental Trading Company, came to New York in February to select an American

**Leon Schlesinger.**

representative and met Mr. Schlesinger while doing business with Inter-Ocean, of which firm Mr. Hyams has long been a customer. Mr. Hyams returns to the Far East shortly.

The permanent address of the newly appointed American buying representative will be announced in the near future, as soon as suitable office space is secured.

Leon Schlesinger has been with the Inter-Ocean Film Corporation for the past three years, both in the foreign and domestic departments. He is considered to have an expert knowledge of the international market. The best wishes of President Cromelin and the Inter-Ocean go with him in his new berth.

## ROBERTSON-COLE CO. GETS BELL & HOWELL LINE.

Of special interest to all European producers who are contemplating increased activities or betterment of their working facilities is the fact that Bell and Howell cinemachinery, through a big deal recently closed, is now handled by the Robertson-Cole Company, in every country outside of the United States and Canada.

It is understood that the demand for laboratory equipment is now very great in Europe, where virtually every manufacturing plant was commandeered for war work. Bell & Howell cinemachinery is a standard product embracing every phase of the mechanical part of film developing and printing. The Bell & Howell camera, with its many automatic devices, is generally recognized as perhaps the most practical of all motion picture cameras.

The Bell & Howell perforating machine has practically standardized film perforation in America. This machine is said to be in especially heavy demand. Other articles of Bell & Howell cinemachinery include continuous feed film printers, stop feed film printers, and splicing machines.

The first big transaction in Bell & Howell product sold for export, to be recorded is the deal made through Robertson-Cole, whereby Jury's Pictures, Ltd., of London acquire the entire equipment for a tremendous new laboratory from Bell & Howell.

# B. P. SCHULBERG ANNOUNCEMENT MAKES STIR IN EXPORT CIRCLES

### His Recent Connection with "Big Four" Whose Overseas Plan Is Still Unannounced Starts Tongues a-Wagging—Is Banking on Independent Productions.

Right out of the blue sky, insofar as the New York export colony is concerned, B. P. Schulberg, for years prominently identified with the Famous Players-Lasky Corp. and just a few weeks ago, comfortably established as assistant to Hiram Abrams, general manager of the newly organized "Big Four's" distributing organization, has "busted" into the export field. With every person happy, including Mr. Abrams, who has made a statement to that effect and is proving it every day by his helpful co-operation in his former assistant's plans, Mr. Schulberg has shied his castor into the ring with every indication that his activities will soon be making themselves felt wherever moving pictures are being sold, whether it be in Siberia or South Africa. All that has happened to date is that Mr. Schulberg has paid out his money in trade paper advertising to tell the world that he is prepared by buy at highest cash prices, any production, no matter how large, which may be found available for distribution in the foreign markets. He has said that he has "unlimited financial backing," and, while the source of the bankroll has not been disclosed, no person professedly "in the know" doubts that it is there.

In view of Mr. Schulberg's very recent connection with the affairs of the "Big Four," controlling the future pictures of Douglas Fairbanks, Charlie Chaplin, Mary Pickford and David Wark Griffith, and of the interest which American exporters generally have been showing in just who is going to get the juicy plum which these pictures will represent in the export market, the announcement of the new venture of the former assistant manager of the "Big Four" has excited no little comment. The possible relation between Mr. Schulberg's new business and the distribution of the "Big Four's" product abroad is being discussed.

"How many independent productions of real merit do you think will be produced in this country during 1919?," asked, point blank, Mr. Schulberg of the representative of the Moving Picture World.

This was getting into deep water, indeed! Our man wanted to ask, not to answer, questions. Besides he hadn't the slightest idea on the subject.

"How many do you think?" we shot back.

"At least fifty, and perhaps considerable more than that. The program may be doomed and it may not—everybody is entitled to his opinion and I have mine—but the fact remains that the great attraction, the really extraordinary picture, is an absolute necessity today in the motion picture business. A few years back a small investment would start anybody in business as an exhibitor, films were always a novelty no matter how poorly made, and the large theatres relying on them for their patronage, were an insignificant factor in the industry. Today conditions are changed. The large, centrally located, expensively run motion picture show, representing an investment of many thousand dollars, is a powerful element, perhaps the most powerful one, in the business. And these houses simply cannot afford to show mediocre photoplays. They cannot tie themselves to any particular program, however excellent it might be on an average. The risk is too great. A couple of weeks of poor attendance may affect the whole year's profits.

"Well, it is these photoplays, these extraordinary productions," continued Mr. Schulberg, "the kind of material that our firm will handle, not only in foreign markets, but right here in the United States. Features of undoubted value will soon be produced abroad, and those we aim to present before the American public. We have already established connections in Europe and expect to be trading in full blast within two or three months.

"I do not wish to go into details regarding our financial resources, but can confidently state that we are in a position to take care of every possible eventuality. We cannot imagine of any import or export deal too big for us to handle.

"A statement will shortly be forthcoming as to our distributing plans in foreign countries."

## CINEMA CLUB-EXCHANGE FOR YORKSHIRE, ENGLAND.

News of the formation of a combination motion picture exchange and club in Leeds, England, is furnished in an official report from United States Consul Percival Garrett at Leeds, quoted below.

Members of the cinematograph trade in Yorkshire now have a trade headquarters of their own in Leeds. The Savoy Theatre has been acquired, structurally altered, and opened as the Yorkshire Cinema Exchange and Club.

The growth of the cinematograph business in Leeds, as elsewhere, during the last few years has been very great, and especially so in the renting side of the trade. The renters are really the middlemen, though occasionally they are also producers, and rent exclusive films under contract to the exhibitors. The number of such in Leeds has been multiplied ten or twelve times during the last five years, and the city today is one of the most important centers of filmdom in England. In view of this rapid development the need of some suitable headquarters has long been felt, both for the transaction of business and for the purposes of recreation—a sort of home for members of the trade throughout the county.

The new exchange and club, which is the third of its kind in England, is being liberally supported, and when it recently opened its doors for the use of the trade over 300 exhibitors and renters had taken up the necessary number of shares in the undertaking. The principal feature of the exchange is the theatre, which is now used only for the screening of exclusive pictures to the trade prior to their release for public exhibition.

## BANJO PATERSON STORIES CHOSEN BY BAKER

A selection of the chief incidents of the best known of Banjo Paterson's stories and verse, presented under the general title of "The Man from Snowy River," has been chosen by Reg. L. (Snowy) Baker as the subject of his next Australian screen production. A start has already been made with the picture on a sheep station up-country, where every facility is offered for the filming of such thrills as the great ride from "Rio Grande," the bushranging scenes from "Conroy's Gap," and the fight from "Saltbush Bill." Beaumont Smith has written the scenario with the double purpose of appealing to Australian purposes and getting a good release on the American market. Mr. Baker's recent trip to America gave him intimate knowledge of the methods of the big directors there. These are to be applied to "The Man from Snowy River."

**The Sign**
*of the*
**Best**
**Pictures**
*for*
**Export**

# MARY PICKFORD

In her latest, biggest, and most artistic productions being made for the First National Exhibitors' Circuit. "Daddy Long-Legs," from the wonderful play by the same name, directed by Marshall Neilan, is ready. Two other big releases will follow shortly.

# ANITA STEWART

Just now the talk of the country because of her new pictures being made under the management of Louis B. Mayer. "A Midnight Romance" and "Virtuous Wives," are breaking records throughout the country.

# NORMA TALMADGE

Working under ideal conditions, for the First National Exhibitors' Circuit, Miss Talmadge is doing the very best work of her spectacularly successful career.

**THE ENTIRE OUTPUT OF THE FIRST NATIONAL EXHIBITORS' CIRCUIT**
(Excepting the new Chaplin releases)

**THE ENTIRE OUTPUT OF THE UNITED PICTURE THEATRES OF AMERICA**
With stars like Florence Reed, Dustin Farnum, and Kitty Gordon

***"The Pick of the Pictures for Export"***

HOWELLSFILMS

**DAVID P. HOWELLS**
**729 Seventh Avenue**
**New York City, U. S. A.**

# Will the Chaplin Influence Kill Bull Fighting?

**Foremost Spanish Writers Fear Funny Antics of Imitator of Noted American Moving Picture Comedian May Wreck Their National Sport.**

**Queer Trend of Events May Transform Celebrated Amusement Character Into a Power Potent Where Nation's Laws Have Failed.**

A man in Brazil writes a long letter to find out whether the vaudeville actor posing as Chaplin in one of the Sao Paulo theatres is really our own Charlie or some impersonator.

As far as we know, there are successful stage "Chaplins" today in France, Italy, Spain, Argentine and now in Brazil. Judging by the news from abroad, the impersonation of the American comedian is getting as common as some of the patriotic catch-phrases used at the present time in this and other belligerent countries when the audience shows a tendency to fall asleep.

This, however, is mere child's play compared to the problem raised by Chaplin in Spain. We all know that bullfighting has been the national amusement of the Peninsula from the time of the Moors, and it is anything but humorous. There is as much difference between the animals bred for fighting in Spain and those of other countries as between a gamecock and a farm rooster. The man who gets into a ring with one of these bulls is risking his life. If he is reckless, the bull is liable to give his interior anatomy a nice, cosy place in the sun in the middle of the ring; if he decides to act on the "Safety First" plan, the authorities will put him in jail for "conduct detrimental to the dignity of the game," or the public may take the law into its own hands and bombard him with empty bottles and all other missiles available.

There is a fellow in Spain whose real name we happen to know, but will not mention, who has organized a regular "quadrilla," and is actually playing to full houses in all the rings of the kingdom under the make-up of Charlie Chaplin.

His assistants—picadores, banderilleros, etc.—dress up as regular bullfighters, but he comes into the ring with the big shoes, funny hat, little moustache and the cane, which is changed for a very business-like sword when the time comes for bidding good-bye to our old friend the bull.

"Charlot"—and this is Chaplin "frenchified"—soon became the idol of the fans, and began to rank with the great stars of the game, whose salaries even a moving picture favorite or champion boxer would look upon with respect. In this connection we might state that a popular "matador" draws anywhere from five to ten thousand pesetas ($1,000 to $2,000) for each performance, and during the season, which lasts about six months in the spring and summer, some of them manage to crowd in as much as three shows a week.

At the beginning, the bullfighting clown was treated with contempt. Soon, however, the public started to fill the rings where he made his appearances, with the result that the sporting and trade papers (of which a number are published in Spain devoted to the art of breeding, handling and killing bulls) called a halt by proclaiming that "Charlot" was undermining the industry, or words to that effect.

And it may be said seriously that, without exaggeration, the man has turned out the biggest menace that bullfighting has encountered in its long career. If his antics are not eliminated in quick order the game will receive its deathblow. This is the opinion of some of the foremost Spanish writers.

In this connection, a very important factor has to be considered. Owing to the complicated and expensive machinery connected with bullfighting, it can only subsist, like horse-racing, by the consent of the governing powers. This is one of its many pecularities, and it really has very little in common with other prominent national sports, such as baseball, boxing, wrestling, cockfighting, etc. A bat and ball is all that is needed for baseball or cricket; a couple of energetic roosters or men and we have boxing, wrestling or cockfighting. For bullfighting large and complicated buildings have to be erected—there are several rings in Spain bigger than any ball park in this country; the one at Valencia is as large as the Coliseum at Rome, having a seating capacity of 70,000—and horses and bulls furnished. The element of chance which furnishes the great appeal in other games is absolutely lacking. There is no gambling connected with bullfighting.

It cannot be abolished by law. That method has been tried, and it failed. It did not root out the game from the hearts of the people.

All thinkers agree that the only effective way to eliminate something tragic, whether it be bullfighting or the French Revolution, is by applying a good dose of ridicule. There must be no monkey-business connected with the last act that all animate beings have to play. If staged with due solemnity, even the daintiest vegetarian will stand for a reasonable number of massacres, but no sane man has the stomach to see a human being or an animal put out of the way in a jocular vein. You cannot laugh at death outside of a lunatic asylum—unless you happen to be hopelessly drunk.

And here we have in synthesis the whole problem raised by "Charlot."

Fighting bulls have been killed from time inmemorial, but this is the first time in history that any one has attempted to murder them in a humorous way. Can the sport stand it?

Or is it written that Chaplin, through an imitator, will have the honor of killing bullfighting in Spain as Cervantes, through his unique satire, put an end to knight-errant literature throughout Europe?

# *The Crime of Careless Titling*

By RAMIREY TORRES

In a recent number of your Spanish edition, Cine-Mundial, appears an article which, by its importance, timeliness and forceful arguments should not escape the attention of manufacturers as well as those interested in the export and exploitation of motion pictures in countries of a foreign language. The article deals with the subject of title translations. And, although its author refers principally to Spanish translations, it nevertheless gives a warning worth considering by all in the film industry.

The author of the article in question points out the great care and effort that American producers exercise in the selection of main titles for their films and in respect to the wording of subtitles. For American picture makers know that the main title must possess drawing power and that many a poor picture has been saved by excellence in subtitles.

**Value Lost in Poor Main Title**

Foreign exchanges and exhibitors rely upon and make use of the advertising value that lies in a main title. They also demand that the subtitles do justice to the subject. It happens, however, that in many cases the manufacturer or exporter, due perhaps to ignorance of foreign languages, is compelled to rely on the work of translators. In the majority of cases these translators are incompetent for this work, owing to the narrowness of their vocabulary in both English and foreign languages. Thus the manufacturer fails to present his pictures to foreign audiences with the same care with which he presents them at home.

There are some translators who are also good title writers. But unfortunately there are numerous "one-dollar a reel translators" who do not possess the proper educational or language qualifications as title writers. Yet the inefficient translator apparently does the biggest business; for the sole reason that his low rates seem to appeal to those for whom the work is done.

In many instances the "one-dollar a reel translators" know absolutely nothing of the technique and importance of titles in relation to the film. Furthermore, many of the translations of titles are done solely from "title sheets." The translator works thus without seeing the film itself. The result is that translations are made too literally. And in some cases the foreign titles give an entirely different meaning to the situations illustrated on the film.

Many of these translators, as already stated, are not thoroughly conversant with English, and their knowledge even of their native language is so limited

(Continued on page 406)

*It Has The Punch!*
*It Has The Class!*

# The Best Theatres Everywhere

are Eager to Play

# THE CARTER CASE

The CRAIG KENNEDY Serial

WITH

HERBERT RAWLINSON and MARGARET MARSH

Serials have always had a tremendous popular interest. Exhibitors everywhere recognize their power at the box office. Long has the industry waited for the serial with both the "punch" and the "class" which would give it the same appeal in the truly first-class theatres which the cheaply made "continued story" production has in ordinary picture shows. Oliver Films, Inc., hit the mark when they produced "The Carter Case."

## WE EXCLUSIVELY CONTROL ALL FOREIGN RIGHTS

—and After This, Comes Another Real Sensation—a Big Animal Serial Replete with Thrills and Surprises!

Export & Import

729 Seventh Ave.,
New York City,
U. S. A.

Film Co., Inc.

# HOWELLS TOURING EUROPE SEES HAVOC OF GREAT WAR

## Well-Known American Film Exporter Writes Entertainingly of Conditions in Noted Battle Areas—Surprised at Strength of Picture Business and Marvels at Nerve of People.

Letters just received. from David P Howells, who is in Europe opening offices for the distribution of American moving pictures, tell of present conditions at the battle fronts, which he and Mrs. Howells have just visited. As the guest of an American Colonel, Mr. Howells made the trip by motor from Bar-le-duc through the Argonne Forest, Varennes, Clermont, Montfaucon, Mort Hommes Hill, and Verdun, returning by way of the valley of the Marne, St. Mihiel and Commercy.

"We left our hotel at 6 in the morning without any breakfast, as there was 'pas de lait' and 'pas de fue' which means in perfectly good American that the milkman did not come until after 9 and the fire was not made until after 7.

"Going over fairly good roads for two hours we traveled through French villages (in which American soldiers were billeted and could be seen washing themselves at the village well in ice cold water) until we came to a village which the colonel said was the last chance to get anything to eat. We went to the village grocery store, which was a room with a dirt floor, adjoining the stable, and had ranged around on the window sill and small chairs and table the stock in trade—a few oranges, a few eggs and several long loaves of bread.

"The best thing we could do was to buy eggs, $1.20 a dozen, and take them to another house, where an old lady cooked them for us and served them to us in the living room, also adjoining the stable. After that we began to go through the rear areas of the French lines which were blocked with barbed wire entanglements and trenches. The country leading to the Argonne woods is somewhat hilly, and we could see the fox holes dug by our boys in their advance. Many of the hills were completely cleared of woods and the fertile fields had been turned into nothing more than gravel pits by the bombardment of the heavy artillery.

"In the Argonne we went into some German dug-outs which were fitted up with furniture stol n from the destroyed villages and were very comfortable. One consolation, however, was to see the German prisoners at work repairing the roads they had ruined and clearing away the wreckage, many times under the guard of American darkies, who prefer to do this kind of work than to make roads themselves.

"Practically the entire region was uninhabited and the desolation was apparent when compared with the beautifully kept fields near the villages, which had not been molested. At Montfaucon the wreckage was even greater and travel in the automobile was like riding bronchos. We saw the concrete tower in which the periscope was placed so that little Willie could steal up and have a good look at the siege of Verdun, his hobby, in perfect safety. This desolation continued past Mort Homme Hill and up to Verdun, for it was here that France gave up the lives of a million men and the Germans sacrificed over a million and a half. At Verdun we drove around the fortresses and citadel which is large enough to contain 12,000 men at one time.

"The Marne was overflowing and making marshy fields and gave us a good idea of the hardships our men had gone through in the terrible mud. Everywhere we heard good things spoken of the conduct of our fighters and were assured that they had really done big things. The graves with a small cross, wooden, made of lathe, a trench hat on the head, and sometimes an American flag, testified that they had made the supreme sacrifice.

"Next day we motored from Bar-le-duc to Rheims through unspeakable desolation. On one side of the superb valley were the vineyards of the Champagne district, on the other side trenches like mountain gulleys, shellholes like ponds, acres of barbed wire, woods shot to pieces, and the roads worn to terrible ruts and impassable furrows. For miles we rode behind a camouflaged road screen, made of burlap and faffia, which was originally intended to hide the French movements from the Boche.

"The ruins of Rheims could be seen from a great distance, but their full effect was not felt until we drove, once filled with a happy people, through the silent streets and past the piles of stone that had once been homes. The wonderful cathedral had been considerably damaged, but we succeeded in going inside and found that the main arches and walls were still in good shape, considering the terrific bombardment they had been subjected to.

"What of the moving picture conditions?," asks Mr. Howells in conclusion. "It is a wonder there is anything left in the country. But these people who have said, 'They shall not pass' still have plenty of nerve and ambition and are going about the rebuilding of their country, industries and amusements as rapidly as possible."

## CRIME OF BAD TITLING.

(Continued from page 404)

that they are not qualified to interpret the meaning of a title, and even less qualified to express the meaning in proper grammatical style.

**A Menace to Language Itself**

In viewing some of the pictures with foreign titles those who know the language are, as the result of the conditions cited above, offered great oportunities to criticise the subtitles for their grammatical errors, poor construction, etc. In the article in question the author refers to a specific case in which the government of a South American country officially prohibited the exhibition of motion pictures in which the titles were not written in correct Spanish. The attitude of the Government in this case was based on the fact that so many pictures had been exhibited with titles couched in such poor Spanish that it was becoming a menace to the language itself.

Aside from the fact that a governmental movement of this kind might be followed by other Spanish-speaking countries, the matter of larger importance to producers and exporters is the great harm that these poorly-written titles do to their productions. Producers and exporters can protect themselves from this evil simply by employing translators possessing the necessary educational qualifications for such work. Foreign titles, with a few exceptions, should be actually created, rather than translated.

If exporters would give more care and attention to the very important matter of foreign titles, and if they will make the compensation commensurate with the superior work of fully qualified translators, they will be greatly benefited in their business abroad.

# DEPARTMENT FIGURES SHOW BIG INCREASE IN FILM EXPORT

## Imports in Some Lines Are Greatly Diminishing—Little Unexposed Stock Coming in and Even Less Exposed—Three and One-Half Million Dollars Worth of Photoplays Sent Abroad in Eight Months.

Our foreign trade in motion picture films is rapidly shifting from an import to an export business. Figures gathered by the bureau of foreign and domestic commerce, of the Department of Commerce, show that our imports are decreasing, while our exports, now that the war is over, are expanding.

During February our imports of sensitized, but not exposed film, amounted to but 164,512 linear feet, valued at $2,434, as compared with 1,938,693 feet, worth $35,005, imported during February, 1918; imports of negatives amounted to 45,560 feet, worth $6,582, as compared with 85,499 feet, valued at $30,521; imports of positives increased slightly, from 159,752 feet, worth $7,906, in February, 1918, to 170,978 feet, worth $12,385, in February of this year, but not sufficiently to bring the total for the year anywhere near that of 1918.

**Value of Exports Jumps.**

On the other hand, exports of exposed film during the month totaled 11,542,388 feet, with a value of $689,903, against 6,577,069 feet, worth $338,020, in February, 1918, and exports of unexposed film amounted to 4,645,725 feet, valued at $177,182, as compared with 1,024,444 feet, with a value of $30,518, during February, 1918.

The bureau is also compiling figures showing the exports for the first eight months of the current fiscal year, from which it will appear that shipments of unexposed film during that period amounted to 56,972,187 feet, with a value of $1,410,135. This is a decided increase over previous years' exports, the total for the corresponding period of the fiscal year 1917, being 18,251,306 feet, valued at $510,715, and for 1918, 21,630,342 feet, with a value of $521,032.

Exports of exposed film during the eight-month period totaled 53,265,047 feet, worth $3,500,234. This is a slight decrease over the shipments of the two preceding years, because of the fact that the lifting of export restrictions has not been effective long enough for the increased exports to offset the reduced shipments necessary during the year. During the first eight months of the fiscal years 1917, exports totaled 79,365,008 feet, with a value of $4,279,074, and during 1918, 54,275,905 feet, valued at $3,650,894.

**Imports Show Great Drop.**

Imports of all classes of films for the eight-month period show a tremendous drop as compared with those of the corresponding periods of 1917 and 1918. Sensitized, but unexposed film, the imports of which increased from 25,803,379 feet, valued at $404,028, in 1917, to 38,757,169 feet, with a value of $586,762, in 1918, dropped to 17,332,714 feet, worth $264,993.

Our imports of negative film, never a very large item, have dropped even lower than last year, the total this year being 274,228 feet, worth $163,396, as compared with 601,508 feet, worth $151,398, last year, and 717,044 feet, with a value of $382,912, in 1917.

A drop of over a hundred per cent. is recorded in the imports of positive films, the total for the eight-month period being 1,079,358 feet, valued at $71,228, against 2,664,945 feet, with a value of $128,262, in 1918, and 2,386,389 feet, worth $106,467, in 1917.

LINZ

# CHARLIE CHAPLIN

Audiences everywhere demand Chaplin Comedies—and you owe it to them to provide—

***the Latest***
***the Genuine***
***the Best***

Sold exclusively by

**Wm. Vogel Productions, Inc.**

**1476 Broadway, New York, U.S.A.**

Chaplin knows the "touch of nature that makes the whole world kin"—and Chaplin Comedies are therefore internationally successful. "A Dog's Life" was a riot of merriment; "Shoulder Arms" made the whole world laugh, and "Sunnyside," soon to be released, will surpass anything which has yet been done.

Cable Address, Vogel, Longacre Building, New York

# Sometimes A STAR PULLS.

sometimes it's a story that does the trick, depending largely on the star, on the story, in their suitability to the tastes of the territory for which they are bought.

**We know those tastes.**

And our success has been in our care TO SUIT THOSE TASTES. There are particular territories for which we advise Kerrigan features, others for which we suggest the Blackwells, ditto the Bessie Barriscales, H. B. Walthalls, Elvidges, Loves, Kitty Gordons and other World or Paralta celebrities.

In some territories we advise the exhibition of Vim Comedies; in others, Black Diamonds; in still others, those Wharton "funnies." With comedy, too, it is a matter of **territorial taste.**

Specials? Often the three Graphics—"When Men Betray," "Ashes of Love," "Echo of Youth"—are our earnest recommendation, **depending on the territory;** sometimes we propose "Wives of Men," the Florence Reed special; or "Hearts Across the Sea," the Arnold Daly one; or "The Victim," starring Robert T. Haines, and "The Transgressor" by the same producer of thrills.

**"Inter-Ocean is first!" because Inter-Ocean puts the customer and his territorial needs FIRST.**

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L. MGR. — 218 W. 42nd ST. NEW YORK CITY

*P. S.—A buyer who requires immediately a complete popular-priced program for his territory—20 features ready in a row for booking—should cable us NOW mentioning "Plaza Pictures." They star Anita King, Jackie Saunders, Kathleen Clifford, and that great child, Gloria Joy.*

# Producers' and Distributors' News

## "Oh, You Women!" May Be Booked by All Exhibitors

"OH, YOU WOMEN!" the John Emerson-Anita Loos Paramount production featuring Ernest Truex and Louise Huff, has been scheduled by the Famous Players-Lasky Corporation for release May 4. This production will be booked by itself and avaialble to every exhibitor regardless of whether he runs other Paramount-Artcraft service or not.

The story deals with the problems of what a fellow is going to do when he comes home from the war and finds the women all rigged up as men and a girl in his job.

The moral is that while it is fine for a woman to take a man's place while he is away at war, it is all wrong for her to consider keeping it when he comes home. Also, while it is all very well for women to take their proper place in the world's affairs, let them—for the love of heaven—still remain women and not become freaks. One can depend upon it, however, that Mr. Emerson and Miss Loos have not taken the problem too seriously and have extracted lots of fun from it in settling it in their own way.

In its exploitation of the picture the Famous Players-Lasky Corporation has distributed to all exhibitors an attractive four-page folder illustrated with stills from the production and carrying a straight sales talk to the exhibitor. Other folders, attractively printed in colors and illustrated, are being distributed in quantities to exhibitors who order them from the exchanges. These are designed for use as envelope stuffers.

**Employs Special Publicity Aids.**

A special press book of extra size and also printed in colors is now in course of preparation. This contains more than the usual number of newspaper stories and production cuts, and is further embellished by courtesy of the Tribune Syndicate with a reproduction of the clever and singularly appropriate cartoon by "Ding" recently published in the New York Tribune titled "There's No Telling How Far-reaching the Effects of the World War Are Going to Be."

**Gets Good Views of Victory Parade.**

So clear and complete were the scenes taken by International Film Service cameramen of the reception given New York's 27th Division upon the occasion of its home coming March 25, that all four leading Broadway theatres, Strand, Rivoli, Rialto and Broadway, displayed the scenes of the parade simultaneously. Over fifty other New York, Brooklyn and Jersey City theatres displayed the parade pictures the same day that the parade occurred. Views of the parade were obtained from the Metropolitan tower, from the reviewing stand, and from automobiles in the line of march. Some exceptional close-ups of Major-General John F. O'Ryan were obtained. These scenes were added to Hearst News No. 13. Universal Current Events contained exclusive pictures of the parade taken from an aeroplane which followed the marchers up Fifth avenue from Fourteenth street through Victory Arch and past the reviewing stand.

**Easter Walters**

Whose speed helps her in an important part in "The Tiger's Trail," Pathe's serial starring Ruth Roland.

## Breaking the Speed Laws Is Sport for Easter Walters

EASTER WALTERS, who plays the part of the housemaid spy in Pathe's new serial, "The Tiger's Trail," starring Ruth Roland, is known in the vicinity of Los Angeles and Glendale, Cal., as a motorcycle speed fiend who has little regard for her own life and none at all for the local laws which limit the speed at which motorcycles are supposed or legalized to travel.

Born in Knoxville, Iowa, Miss Walters began her stage career as a child, playing many child parts, notable among them being "Little Eva" in "Uncle Tom's Cabin." As she grew too big to be wafted to heaven safely on a wire, her parents, also professional people, put her in school in Los Angeles, where she remained until she entered pictures a short time ago. She supported Miss Roland in her previous Pathe serial, "Hands Up!" and is doing excellent work in "The Tiger's Trail."

**Pathe News Shows Daring Aerial Stunt.**

The Pathe News, in adding to its reputation for unusual achievement in the air, shows in the issue of No. 29 a feat that is characterized as "by far the most daring and dangerous ever shown on the screen." It was made especially for the Pathe News in Texas, and shows an aviator, high in the clouds, walking about the wings of his speeding machine and cooly making repairs.

Defying a windstorm, and flying at 90 miles an hour, the aviator climbs out on the wings to adjust loosened wires, repair the wheels, and climbs over the top of the speeding machine. The "shooting" of these pictures from another plane was attended by pilotage and quick, efficient camera work.

## First Great Authors' Film Is Nearing Completion

WORK on Stewart Edward White's novel, "The Westerners," which is to be the first production of Great Authors Pictures, Inc., is rapidly nearing completion.

"The Westerners" is a story of the opening of the Black Hills to civilization. It covers the period of the Custer massacre, and the onward march of civilization that drove the Sioux out of Dakota. In this connection, the Indians who are being used in the cast are real Ogallala Sioux, with the exception of Clark Comstock, who plays the chief, Lone Wolf. Mr. Comstock lived for many years among this tribe, and for this reason, in addition to playing the part of Lone Wolf, acts in a technical and advisory capacity with Director Edward Sloman.

The latter is well qualified to direct this feature. A graduate of the English school of legitimate stage work, his first screen appearance was in "The Love Victorious." By a strange coincidence his director in this picture was Mr. Wilfred Lucas, who in "The Westerners" is playing under the direction of Mr. Sloman, taking the part of Jim Buckley.

Miss Mildred Manning will do the dual role of Prue Welch and her daughter of years afterward, Molly Lafond. The villainous half-breed, "Black Mike" Lafond, will be played by Robert McKim. Roy Stewart will portray the debonnair mining-camp Beau Brummel, "Cheyenne Harry." The baby character of little Molly Welch will be in the hands of four-year-old Mary Jane Irving.

The other characters of the story will be depicted by actors of known and recognized ability, as may best be evidenced by the engagement of Graham Pettie to play the absent-minded professor.

The producers were most fortunate in that Major White's return from France, after active service with California's artillery regiment, "The Grizzlies," occurred in time for him to lend his active interest and asssitance in the adaptation of his story for the screen.

**"Great Gamble" Company in Washington.**

Joseph A. Golden, director of the Western Photoplays, Inc., has completed the exteriors for which he went to Florida nearly two months ago with the entire company of players who will be seen in "The Great Gamble," a coming release on the Pathe program. The other week the company left for Washington, where they are now and will remain for about a week.

While in Washington Mr. Golden will take many scenes in and around the public buildings which will be incorporated in the serial. Much of the action takes place in the Capitol.

**Trailer for New Pathe Serial.**

As an aid to exhibitors showing "The Tiger's Trail," Pathe's new serial, in which Ruth Roland is starred and which is released April 20, Pathe Exchange, Inc., has issued a 250-foot trailer for insertion at any point in a house program where it can be brought before the eyes of the greatest number of fans.

Scenes on the trailer were selected with special attention to depicting the atmosphere of mystery and danger which pervade the story.

**They Fain Would Tarry a While,**
Would Harold Lloyd and Snub Pollard in Pathe's "Just Dropped In."

# Fortune Spent in Producing "The Red Lantern"

THE expenditure of a quarter of a million dollars, costumes worth thousands, and the services of 1,200 persons, from director, scenario writers and art designers to an ensemble that embodied a small army in size, represents but a small part of the outlay in money, time and effort given by Richard A. Rowland and Maxwell Karger to the production of "The Red Lantern," in which they present Nazimova.

This Nazimova super-feature, in seven parts, which Mr. Rowland has announced will be released during the present month, is to be distributed exclusively by Metro Pictures Corporation. Its sponsors have launched a nation-wide advertising and publicity campaign to insure exhibitors of "The Red Lantern" the ultimate in box-office returns.

The total cost of producing the picture was, in round figures, $250,000. The time required to make it was three months; eight weeks in actual production and four weeks devoted to research work carried out by June Mathis and Albert Capellani, who made the screen adaptation and scenario in order to insure accuracy in the matter of Chinese life and customs.

To Albert Capellani was assigned by Messrs. Rowland and Karger the exclusive services of Henri Menessier, French artist, to design not only all the art interiors, but costume details, special furnishings and properties, but also personally to "dress" every setting with an eye to color harmonies and contrasts.

Six acres of ground were given over to the Nazimova production. This area included not only the major part of the studios, two big open stages, but virtually all of the inclosed stage, lighted artificially and representing a square footage of 19,500; and the whole of the studio lot not occupied by these stages, the administration offices, the carpenter shop and other buildings of the plant.

Veritably miles of California redwood and ash were used by the carpenters in turning out band-saw reproductions of Chinese gargoyles, dragon heads and other fantastic designs with which they adorn their houses of worship and abode, and in making the lattice work with which they cover their windows. For window panes, yards and yards of glazed linen was used, faithfully reproducing one of the architectural peculiarities of the Orientals.

In the street battle scenes the "extras" numbered close to 1,200 men, women and children, three-quarters of them of Chinese blood, imported to the studios from Los Angeles, San Diego and other parts of California; as remote from the studios in some instances as San Francisco. Three hundred white men, in the uniforms of Allied troops, and armed with carbines, made up the "relief army." In this, following historical verity, American marines took the lead. The Boxer forces were equipped with knives, swords and spears, with a few rifles.

Nazimova has what is in effect a triple personality to interpret in "The Red Lantern." She appears as Mahlee, an Eurasian girl (that is, half white and half Chinese), in which the racial traits of the Oriental and the Anglo-Saxon conflict in moments of elemental passion; and also as Blanche Sackville, an English girl, the natural daughter of the father of Mahlee. As Blanche, Nazimova for the first time on the screen appears as a blonde.

### Big Thrills in New Outing-Chester Films.

Something new in the Outing-Chester series will be presented in releases 9 and 10, a startling picture of African natives and big game, being released as "Cameraring Through Africa."

These are the pictorial records of the adventures of Charles Cottar, the big game hunter, who has spent the last twelve years in British East and other parts of Central Africa. The first reel, which climaxes with a sensational lion hunt in which three of the big cats participate, will be regular Outing-Chester Picture No. 9, and the second reel, in which several rhinoceroses charging the camera end the scene, will be release No. 10.

Through the press sheet exhibitors will be aided in making a feature of the two releases.

### Paper Aids in Showing "The Red Glove."

Manager Fred Gerling, of the Gordon Theatre, Rochester, N. Y., has secured considerable co-operation from a local newspaper in presenting the first episode of the latest Universal serial, "The Red Glove." The Pictureplay News published two weeks in advance a coupon admitting those presenting it at the Gordon box office to the theatre upon payment of Government war tax. The newspaper paid the theatre for each coupon accepted at the box office. Coupons were made good for admittance the first two days of the showing.

## Fred Jackson's Play Is Basis for "Let's Elope"

SALUTARY lessons to young brides who think themselves neglected by their hard-working husbands and who engage in more or less harmless flirtations with other men are embraced in the development of the story of "Let's Elope," Marguerite Clark's new Paramount starring vehicle released April 13.

The story is based upon Fred Jackson's play, "The Naughty Wife." John S. Robertson directed, the scenario being the work of Katherine Reed.

The plot deals with the young wife of an author who believes herself neglected and plans to elope with a romantic but shallow-brained youth. How the husband learns of this and takes a hand in the subsequent proceedings serves to make this one of the funniest comedies in which Miss Clark has been seen in some time.

The interior of a luxurious bungalow living room is one of the most artistic sets used in pictures in many a day, it is declared. A large winding stairway leading to a balcony is hung with skins, rugs and other trophies of the hunt. A large rock fireplace was specially built so that a real fire could be used, and the leaping flames give a realistic touch.

Playing opposite the star is Frank Mills, and Gaston Glass, who saw service in the French Army, has an important role. Others in the support are Helen Green, Blanche Standing, George Stevens and Albert Bushby.

## Cecil DeMille Finishes "For Better, For Worse"

CECIL B. DEMILLE has completed "For Better, For Worse," his Artcraft special written by Edgar Selwyn and scenarioized by Jean Macpherson.

The final scenes were taken last week at the Lasky Studio. The picture has been nearly three months in the making, for Mr. DeMille has been more than careful to allow no elements of the picture to be passed over lightly.

As far as setings, gowns and properties go, this is Mr. DeMille's most elaborate effort. The gowns worn by every character, from the heroine, Gloria Swanson, down to the extra girls in the reception scenes, were specially designed and made for those who were to wear them.

An example of the care which Mr. De Mille exercises in the perfection of detail in his productions is said to be afforded in the reception scene. The rooms of the set were filled with real flowers—roses and orange, peach and almond blossoms. The set was a riot of color and odor.

### Priscilla Dean Starts on "The Chatterbox."

Priscilla Dean has begun work on a new Universal Special Attraction under the direction of Rollin Sturgeon. The new vehicle bearing the tentative title, "The Chatterbox" was provided by Bayard Veiller. Mr. Veiller is at present at Universal City and is supervising the production of the Dean vehicle. He assisted Waldemar Young in preparing the scenario for the production and is now watching developments of the actual production of the story. Francis McDonald and George McDaniels head Miss Dean's supporting cast. Gertrude Astor, Joseph Swickard and Claire Greenwood also have prominent parts.

### Censors Pass "A Midnight Romance."

William H. Leahy, connected with the Anita Stewart Productions, made a visit to Philadelphia last week, where he awaited the decision of the Pennsylvania State Board of Censors, who were passing on the merits of the latest Anita Stewart feature, "A Midnight Romance." With the elimination of two or three subtitles the picture was passed with the Board's O. K.

**Bessie Barriscale.**
In a "black and white" from "Josselyn's Wife," her forthcoming Exhibitors Mutual release.

## "What Every Woman Wants" Is Good Film for Stunting

FEW features lend themselves so readily to all sorts of advertising and publicity stunts as does "What Every Woman Wants," the five reeler produced by Jessie D. Hampton, with Grace Darmond in the leading role and released by Exhibitors Mutual.

Everywhere, live exhibitors are putting over stunts in connection with this play that bring them big results. For instance, when the picture was shown recently in a string of Chicago theatres, the publicity director arranged with some of the leading merchants to paste stickers with a big query "What Every Woman Wants" emblazoned thereon, upon every package that left their premises. It was remarkable the results which this type of advertising obtained.

It Atlantic City, the same scheme was worked very effectively. In Dallas, the manager of one of the leading theatres hooked up his advertising with that of a number of merchants who had for sale various articles which might be what every woman wanted.

The entire theme of "What Every Woman Wants" centers about her great love for beautiful clothes. It should not be a difficult matter for any exhibitor showing this production to interest his leading dry goods merchant in advertising in connection with this attraction.

**"Beating the Odds" Is Morey's Best.**

In "Beating the Odds," Vitagraph's next Harry T. Morey release, that company claims to have the last word in the type of drama best suited to the big star.

The story is adapted from Irving R. Allen's novel, "The Money Maker." The play was directed by Paul Scardon, and the cast includes Betty Blythe, Jean Paige, Eulalie Jensen, Charles Stevenson, George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross.

**Richmond Theatre Has a Vitagraph Week.**

March 31 inaugurated Vitagraph week at the Bluebird Theatre in Richmond, Va. On Monday of that week the Harry T. Morey feature, "The King of Diamonds," was run; on Tuesday and Wednesday the Alice Joyce picture, "The Captain's Captain," was billed, and the end of the week saw Bessie Love in "The Enchanted Barn" on the screen, together with James Aubrey in the Big "V" special comedy, "Soapsuds and Sapheads." In addition the William Duncan serial, "The Man of Might," was on the bill for Saturday.

## Pathe's New Serial Heads Program for April 20

PATHE'S PROGRAM for April 20 is notable for the beginning of the new Pathe serial, "The Tiger's Trail," starring Ruth Roland with George Larkin, and "The Sawdust Doll," a five-part feature, starring Baby Marie Osborne.

The first episode of the serial, entitled "The Tiger Worshippers," shows the theme of the story—the theft of a mystic tiger idol from a temple of the tiger worshippers in India; the wealth it brings to its possessor; the efforts of the Hindus to regain their idol, and the fight of the heroine, Belle Boyd, to obtain her rights in the fortune of her guardian.

"The Tiger's Trail" was written by Arthur B. Reeve and Charles A. Logue. The scenario was written by Gilson Willets, the novelist.

The story of "The Sawdust Doll" is by Agnes C. Johnston, scenario writer for Mary Pickford, who realized she had in "The Sawdust Doll" a story that would carry its message into the hearts of all humanity.

There are the simple, quiet periods in it when the onlooker is carried to the brink of tears. There is also a big, tense, dramatic moment that makes the story one of maturer cast and passion—one that holds the onlooker breathless watching the swift development of the action, in which the child is to play such an important part.

"Crack Your Heels," the Rolin comedy, starring Harold Lloyd with Bebe Daniels and "Snub" Pollard, which will be released April 20, is a harvest of hilarity gathered on a farm, with real rustic environment and lots of pretty farmerettes; and a cow plays a prominent part in much of the fun-making.

Pathe News No. 34 is released April 23, and No. 35, April 26.

## "Exquisite Thief" Goes Big with Broadway Audiences

PRISCILLA DEAN'S popularity, like that of Dorothy Phillips, has been increasing in leaps and bounds of late, but the great appeal of the former star to the public has never been more clearly demonstrated than in New York, where the Universal star was seen recently at the Broadway Theatre in "The Exquisite Thief."

Miss Dean's Broadway reputation was first really established when "The Wild Cat of Paris" was played at Manager Kashin's theatre the week prior to the opening of the long run of "The Heart of Humanity." This photodrama became the talk of New York, and when "The Wicked Darling" and "The Silk Lined Burglar" were shown capacity business daily resulted.

The "Exquisite Thief" drew such large crowds the opening day that Mr. Kashin was forced to shorten his program and run the feature once more than his schedule called for, in order to handle the crowds. The following days, after every New York critic had lavished praise upon the production and star, overflow crowds were the rule.

Universal has prepared some very attractive advertising on "The Exquisite Thief," and exchangemen and exhibitors who have seen the production at prerelease showings are of the opinion that it will prove one of the distinct successes of the spring. The film will be released late in April.

**"A Stitch in Time" Exceeds Expectations.**

For many weeks past Gladys Leslie, under the direction of Ralph Ince, has been at work on "A Stitch in Time." The picture was completed a week ago, and is being put in final shape for release.

One of Vitagraph's studio officials stated that the finished production exceeds every expectation of the company. Ralph Ince was especially engaged to direct the production, and a strong supporting cast was employed, which includes Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earle Schenk, Charles Stevenson, George O'Donnell, Cecil Chichester and Charles Walton.

"A Stitch in Time" is shortly to be screened for exhibitors.

## Showman Find Special Aids on "Our Teddy" Valuable

THE McClure special service calls exhibitors' attention to the publicity and advertising possibilities in "Our Teddy" in the fact that six great Americans appear in the same picture. President McKinley is shown bidding farewell to Roosevelt, then assistant secretary of the Navy, as he leaves to join the Rough Riders. General Wood, General Pershing, and Admiral Sims, all "finds" of President Roosevelt, appear on the screen in impressive scenes. John Hays, Roosevelt's famous Secretary of State, is portrayed as the President's chief advisor.

That exhibitors have found the services of the McClure special aids of distinct value to them is proven by the many requests for hundreds of additional copies of the stories which have come to the offices of McClure Productions. "Our Teddy" is peculiarly adapted for exploitation by mailing letters to prominent people in the communities in which the picture is shown, telling them just what the picture has in it for them as shown by the splendid results obtained by J. P. Masters of the Princess Theatre, Bowling Green, Ky., and J. L. Parks, of the Seelye Theatre, Abilene, Kansas, who used this method. The McClure promotion service is prepared to furnish an unlimited number of letters suitable for this purpose, as well as newspaper publicity aids of all kinds.

**Next Release for Madlaine Traverse.**

An extravagant woman's sacrifice to save her husband's honor forms the underlying theme of "The Love That Dares," the next Madlaine Traverse picture, to be released as a William Fox Excel Picture. This photoplay, it is stated by the Fox Exhibitors' Service Bureau, has especial appeal to women, and is one of the strongest pictures yet enacted by Miss Traverse.

In the capable leading cast the leading man is Thomas Santschi, who plays the part of the husband. Frank Elliot is the heavy, and other memebrs are Mae Gaston, Thomas Guise and George B. Williams. The picture was directed by Harry Millarde, and the scenario was written by Denison Clift.

**Exhibitors Hold Talmadge Week.**

Indianapolis, Ind., was treated to a "Talmadge" week last week, when the management of the Alhambra Theatre, one of the biggest first-run theatres in that city, divided a full week run between the Talmadge sisters, Norma and Constance. For the first part of the week, Norma Talmadge was seen in her current Select attraction, "The Probation Wife," while for the last three days, Constance Talmadge was seen in "Experimental Marriage." The Alhambra Theatre is under the management of Barton & Olson, who used a quarter of a page in the Indianapolis Sunday Star to advertise the event. Norma was advertised as high priestess of the pantomimic art of dramatic expression.

*There are many ways in which The World's Classified advertising serves theatre managers and other individuals in the moving picture industry. The service is prompt and the appeal effective.*

## Louis Bennison Films Goes Big in the West

JUDGING from the glowing reports received by Goldwyn, distributor of Louis Bennison pictures, from every section of the country, "Sandy Burke of the U-Bar-U" eclipsed the record for attendance and popularity achieved by the genial cowboy star's first Betzwood production, "Oh, Johnny!" All of which goes to prove that Louis Bennison is an established motion picture star. To his originality and his efforts to keep his pictures free from exaggerations is undoubtedly due his great popularity. A cow-puncher himself in his youth, Louis Bennison always aims to portray the characters he knew in his ranch days and not the types usually seen in so-called Western productions.

**"Speedy Meade" Is Coming.**

The West, where, strange to say, Western stories on the screen are more popular than any other, has acclaimed Louis Bennison's "Oh, Johnny!" and "Sandy Burke of the U-Bar-U." His own characterizations and the types he chose for his associates are so true to life that Western picture devotees and newspaper reviewers hail him as a true son of the West.

His newest Betzwood production, "Speedy Meade," bids fair to surpass in popularity his previous remarkable achievements. The new Bennison picture is replete with the wild and woolly situations in which the smiling star delights to revel.

## Second Hale-Caprice Film in Course of Production

WORK has been started at the Capellani studio in Fort Lee, N. J., on the second of the Creighton Hale-June Caprice series of superfeatures being produced by the Albert Capellani Productions, Inc., for release through the Pathe Exchange, Inc. "Oh, Boy," the first of the series, has just been completed under the personal direction of Albert Capellani. In line with the previously announced arrangements whereby Mr. Capellani and George Archainbaud will alternate in the direction of the Caprice-Hale and Dolores Cassinelli Productions, Mr. Archainbaud, long identified with the World program, will direct the feature just started.

The picture is adapted from a well-known French stage success, the name of which is being withheld for the present. Comedy is the predominant note in the new production, although there are numerous defractions of dramatic incidents, which culminate in a highly interesting climax. The story affords Mr. Hale and Miss Caprice ample scope for the display of their inimitable comedy talents, as well as providing opportunity for registering a number of interesting dramatic scenes. A strong cast has been engaged to support the co-stars, the most prominent members of which are Alfred Hickman, Charles Coleman and Katherine Johnson.

**"Brass Buttons" Featured in New York.**

William Russell's picture of New York and the West, "Brass Buttons," is winning big runs in Class A houses from coast to coast. The week of April 6 sees this American production at the Rivoli, in New York, where it will have a special presentation. The following week it is booked for Maurice A. Kashin's Symphony, at 95th and Broadway, New York's leading uptown theatre.

**Canadians Like "From Headquarters."**

Vitagraph's Anita Stewart production, "From Headquarters," is making quite as much of a sensation in Canada as it is on this side of the border.

The Strand Theatre, the Moulin Rouge and the Regent, in Montreal, are playing it, and last week Vitagraph reported the sale of the film to Western Canadian circuits.

**Harry Mestayer**
Seen in production for Rothapfel Unit Program.

## Select Picture Converts Aged Minister and Wife

MRS. H. J. WHITSITT, manager of the Majestic Theatre, in Paragould, Ark., reported recently to J. C. Ragland, branch manager for Select Pictures Corporation, at St. Louis, Mo., the conversion of a couple of seventy-year oldsters into movie fans. The Rev. J. K. P. McKelvey and his wife, aged seventy-four and seventy-one respectively, had never seen a motion picture of any kind until Constance Talmadge, the Select star, came to the Majestic Theatre, in "A Pair of Silk Stockings."

The Rev. McKelvey and his wife had heard of the charming stories Constance Talmadge is making for Select and of her unique characterizations—their invariable youthfulness, the piquant comedy, and their lovableness. And so when "A Pair of Silk Stockings" came to Paragould, this aged and conservative couple decided that here was their opportunity to see Miss Talmadge. Accordingly they visited the Majestic during the run of this Select picture, and have become enthusiastic Constance Talmadge fans, determined to see every one of her productions.

## Big Billboard Campaign for "The Third Degree"

VITAGRAPH has perfected its plans for a national billboard campaign in behalf of its coming Alice Joyce production, "The Third Degree." A splendid 24-sheet has been prepared, carrying a big portrait of Alice Joyce and one of the big scenes of the play, and this will be conspicuous on the boards of the best stands across the entire continent. Not only have the regular billboard spaces been reserved, but special stands and locations have also been contracted for.

This is but an indication of the importance Vitagraph attaches to the release of the screen version of the Charles Klein drama. Tom Terriss directed the production. The cast includes Gladden James, Anders Randolf (Mrs. De Wolf), Hedda Hopper, Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

*The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising Department.*

## "The Love Call" Is Next Billie Rhodes Production

FOR Billie Rhodes' next feature to be released by Robertson-Cole Company through Exhibitors Mutual, the National Film Corporation has selected a story that has appeared in fiction form in many of the leading newspapers of the United States. "The Love Call," written by Margery Benton Cooke, is the title of the feature which will succeed "The Lamb and the Lion" in the list of Rhodes productions on the Exhibitors Mutual chart. E. Magnus Ingleton adapted "The Love Call" for the screen.

The enchanting outdoors of the great West furnishes the settings for the story. A story of devotion to a father, cruel, yet kind to the only person he could tolerate. Kid Allen, as Billy Rhodes is known in this picture, is the foundation for the novel by Miss Cooke. Action abounds in every one of the five reels, and there is a quiet struggle for the love of the girl of the West that will appeal to any audience.

**Cast Short But Select.**

There is a small but select cast of leading players assisting Miss Rhodes. Little Art Hoxen, who rises only six feet six inches above the level of Mother Earth, has one of the most important roles.

Lloyd Whitlock, who eventually makes good and wins Kid Allen, is another attractive character, while for sincere portrayal of the part entrusted him, William Dyer as Mate Allen is entitled to a considerable share of the laurels.

## Names Norma Talmadge's New Russian Production

THE new Russian picture, the story of which is by H. H. Van Loan, which Norma Talmadge is now completing, will be released some time in May under the title of "The New Moon." This was at first selected just as a working title, but it has been decided to make it definite. The production is an unusually elaborate and beautiful one, many of the scenes taking place at court. In the ballroom scenes hundreds of extras were used, and magnificent costumes and military uniforms were worn.

In contrast to the brilliant magnificence of the scenes where Miss Talmadge plays a Russian princess are the interiors and exteriors of a small peasant village in little Russia, where she goes in disguise after a thrilling escape from the palace.

**Support Has Pedro Cordoba.**

Pedro de Cordoba will play Prince Michail Koloyar; Charles Gerard has the role of Theodore Kameneff, a guiding spirit of the Russian insurrection; Stewart Holmes plays Orel Kosloff, Kameneff's lieutenant; Marc MacDermott is Vasili Lazoff an old potter. Ethel Kaye has the part of his daughter, Masha, and other important roles are played by Marguerite Clayton and Harry Sothern.

The story is picturized and directed by Chester Withey, and photographed by David Abel.

**New Dorothy Dalton Picture April 20.**

Dorothy Dalton's new Paramount picture, "The Homebreaker," will be released April 20. In this picture, Miss Dalton, as Mary Marbury, a traveling saleswoman, meets two crayon portrait crooks of the old school on a cross-country train and sizes them up for what they are. Later she runs into them in the big city, but by this time they have dropped the crayon portraits and turned to cubist art.

Frank Leigh and Beverly Travis are said to give excellent portrayals of the two crooks. Other players are Nora Johnson, Mollie McConnell, Edwin Stevens and Douglas MacLean.

The story was written by John Lynch and scenarized by R. Cecil Smith. The production was directed by Victor L. Schertzinger, under the supervision of Thomas H. Ince.

**William Duncan of "The Man of Might."**
Getting a line on the action of his Vitagraph players by hanging to a ratline.

# Louis Bennison's Second

REPORTS on advance trade showings and unusually commendatory trade journal and newspaper reviews point to marked success, Goldwyn believes, for Louis Bennison's third star series picture, "Speedy Meade," written and directed by Ira M. Lowry and produced by the Betzwood Film Company in its big plant near Philadelphia. In this new production the new and smiling cowboy star is declared to have the best opportunities of his screen career—and he takes full advantage of them.

A few months ago, Louis Bennison, then fresh from the stage, made his first appearance before the camera in "Oh, Johnny!" He has since been seen in only one other picture, "Sandy Burke of the U-Bar-U," but in that brief period, he has been placed on the books of exhibitors, not only as a money maker who always can be counted upon to draw heavy patronage, but as a star who never disappoints.

**Has "Broke and Rode" Camera.**

Despite a certain unconscious camera shyness, which afflicts all screen newcomers and which was apparent in spots in Bennison's earlier pictures, he won his way immediately into the hearts of the motion picture public. Now, to use his own expression, the star has "broke and rode" the camera and has come to play master to it rather than slave. The good effects of this victory are apparent in "Speedy Meade," through which Bennison breezes in a manner thoroughly consistent with the title and the fast-moving plot of the play.

Bennison laughs when he tells about his first encounters with the all-seeing lens of the studio cameras. It is funny to him now, to think that he ever was afraid of the blamed thing. But he'll tell you if you press him that there were hours on end, especially in the course of the making of his first picture, in which he wasn't sure he wasn't making horrible grimaces at the cameraman, when he fully intended to register a honest determination, laying low the scheming villain with one hand and rescuing the beautiful heroine with the other.

It was in part perhaps a naturalness born of his desire not to appear stiff and stalking that made Louis Bennison a success from the start. He fought so hard to overcome what he knew were his camera shortcomings that he really had none to overcome.

"Speedy Meade," released March 23, is in five parts. In it Katherine McDonald, who, since appearing in the production has become a star at the head of her own company, is the star's leading woman.

# Goldwyn Is Now Ready

# Bessie Barriscale Begins with "Josselyn's Wife"

THE first of a series of pretentious photoplays from famous novels, to be produced with Bessie Barriscale as the featured player, by B. B. Features, and released by Robertson-Cole Company, through Exhibitors Mutual, will be "Josselyn's Wife," a story of the East which met with widespread favor. "Josselyn's Wife" is now in the course of completion at the Brunton studios in Los Angeles, and will be Miss Barriscale's next release, following "Hearts Asleep," the popular star's current vehicle.

"Josselyn's Wife" was added to the B. B. Features library only after spirited bidding against a number of other organizations which saw in the story by Kathleen Norris an unusually good motion picture medium.

B. B. Features are going about the production of "Josselyn's Wife" in big fashion. Howard Hickman, who is directing the drama, is expending every effort to make the offering one of Miss Barriscale's best.

Playing opposite Miss Barriscale is Nigel Barrie, who only recently completed an engagement with Alma Rubens, in "Diane of the Green Van," also an Exhibitors Mutual release. Barrie is cast as Bibbs Josselyn, a role in which he will have every opportunity to show at his best. Other members of the Josselyn family will be Kathleen Kirkham, as Lillian Josselyn; little Ben Alexander, the loving boy of "Hearts of the World" and "Turn in the Road," as Tommy Josselyn, and Tom Guise, as Thomas Josselyn. In addition, there will be the likable and venerable Joe Dowling, in a favorite role as Grandpa Latimer; Leslie Stewart, as Lindsay Pepper; Marguerite DeLamott, as Lizzie; Josephine Crowell, as Aunt Elsie; George Hackathorne, as Joe Latimer, and Helen Dunbar, as Mrs. Rose.

Miss Barriscale has been very successful with original stories in the past, noteworthy examples being "A Trick of Fate" and "Hearts Asleep," but she has come to the conclusion that widely read novels add considerable value to motion pictures.

"Josselyn's Wife" was published by Doubleday-Page Company, and was listed among the best sellers. It is the best known literary effort of Kathleen Norris. Fred Myton, of the B. B. Features scenario staff, was entrusted with the work of making the continuity.

Long Island furnished the locale for Miss Norris' story and with this country and the people who live on that wonderful stretch of New York, Miss Barriscale is very familiar. A month ago she came East to visit her sister who lives almost on the ground that the Josselyns treaded in fiction. She spent a large portion of the time looking the ground over.

As soon as compatable with her schedule, after the completion of the Norris story, Miss Barriscale will begin the filming of "Beckoning Roads," a novel by Jean Judson, which was published by the Dodd Mead Company and met with no small share of popular appeal.

# William Russell to Film Gregory's "Six Feet Four"

A VIRILE tale will be transferred to the screen when Jackson Gregory's popular novel, "Six Feet Four," is completed. The American Film Company has secured the screen rights to the story, and William Russell will be starred as the stalwart hero. The scenario was prepared by Stephen Fox, of the "Flying A" staff, with Mr. Gregory's co-operation.

Russell, himself, is Buck Thornton, the rancher, who finds it necessary to stoop when entering any other house than his own. Vola Vale will enact the role of the heroine, Winifred Waverly; Clarence Burton, character man, will be the villainous sheriff. Al Garcia plays Ben Broderick; Harvey Clark will be seen as "Two-Hand" Billy Comstock, Jack Bramhall as "Kid" Bedloe, and Charles K. French as Henry Pollard.

From an artistic standpoint the production is expected to be among the most picturesque of the American's output. One mammoth set has already been completed, and work commenced on two others. Director Henry King is now working in one which duplicates the interior of a spacious Western inn, with its rustic bar, unique wall adornments, genuine fireplace and latticed ceiling.

# Ford Making New Serial

AFTER a successful trip through Eastern and Southern cities, where he made personal appearances in several theatres, Francis Ford has returned to Los Angeles and started work on his new serial "The Purple Trail." Mr. Ford will play the leading role, "Phil Kelly" the detective, and will be assisted by Elsie Van Name, Pete Gerald, Jack Lawton, Vic Goss, Mack Fenton, B. Olivo, and Phil Ford. This serial will be in fifteen episodes and it is expected it will be finished in about twenty weeks.

**I. Cobe Now with Aywon.**

I. Cobe, formerly with the Pioneer Film Corporation, announces he is now connected with the Aywon Film Corporation, of which Nathan Hirsh is president, and is touring New York state with a line of feature attractions.

# "The Belle of New York" Aids Salvation Army Fund

SELECT'S "The Belle of New York," in which Marion Davies is starred, proved a big factor in swelling the receipts of the Salvation Army War Fund Drive in Oakland, Cal., last week.

The production was booked for the last four days of the week at the T. & D. Theatre. Realizing that he had an opportunity of helping the war drive, as well as the picture, Manager Perry, of the T. & D., called the attention of the Oakland Lodge of Elks to the fact that Miss Davies is featured as a Salvation Army lass, and suggested that the Elks arrange for an Elks' Night at the T. & D. for the benefit of the drive.

The executive committee of Elks decided to purchase a big block of tickets to be sold at an advance over the house price, the difference in cost and a certain amount contributed by the theatre to be donated to the Salvation Army War Drive.

The Elks' Night was held on Wednesday and the big 3,500-seat house was crowded to capacity. The added publicity helped put the picture over in addition to supplying the Salvation Army with a large sum for the fund. For the remainder of the week "The Belle" sold out at every performance.

**"The Border Legion" Replete with Thrills.**

It meant death for any Rocky Mountain prospector to even attempt to trail a band of desperadoes in the days when gold came fastest, as Zane Grey so vividly describes it in his gripping story, "The Border Legion," a picturization of which, starring Blanche Bates and Hobart Bosworth, is scoring great success in every section of the country.

For years these wolves of the West have plied their nefarious trade without fear of being apprehended. There were sheriffs who dared to give chase after the plunderers, but not one of them ever returned to camp. A thrilling scene in "The Border Legion" is illustrative of the free rein the bandits had in the days of Forty-nine.

*Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising. It's a quick way.*

# BOLSHEVIK PLAY HAS BIG POINTS

## "Bolshevism on Trial" Abounds in Strong Advertising Angles for Adroit Booming of Timely Feature—Play Will Support Publicity and Appeal to All Classes

ABOUNDING in advertising possibilities, "Bolshevism on Trial," promises to be one of the clean-up pictures of the season. Moreover, it proves that a play does not have to hinge upon the war to be out of the ordinary. Of course, Bolshevism is a direct outcome of the war, but this is not a story of Bolshevism in Russia, but off the coast of Florida, and the argument advanced is not against Socialism, as such, but that Socialism in improper hands will inevitably degenerate into the greater license, because the individuals cannot raise themselves to the level of their ideals when such are realized, but pass from liberty into an orgy of license.

The story is taken from Thomas Dixon's book. "Comrades," and barring a weak and inconclusive climax, it is virile and gripping. It is a play that realizes in action the written and spoken arguments of those who seek to hold the world to sanity. It is propaganda in the best sense and as such it might profitably be given Government support, for it is a powerful argument in controverting the dream-talk of the Socialists and proves again that in every movement of this sort the leaders are either actuated by selfish sentiment or are led astray when they feel their power.

**Appeals to All Classes.**

"Bolshevism on Trial" will appeal to all classes, for it is the one grave question of the day, rising superior to all other conditions due to the war. Socialists may not endorse its findings, but they will be interested in the argument and discover much in support of their theories. Others will find in this discussion of the question, real light on the situation. The chief point is that all can be appealed to.

The showing of this play should be prepared for well in advance. It will not yield the fullest results to give an intensive three or six day advertising campaign. The newspaper work should begin well in advance of the showing, if possible through a controversy on Socialism.

Let the management write a couple of letters attacking the socialistic theory and linking it up with Bolshevism. There is almost certain to be a reply from some local high thinker. Then the battle is on.

**Inaugurate a Controversy.**

Work gradually to the contention that Socialism will not be possible in this or the succeeding generation because people are not yet prepared for liberty such as Socialism aims at. Later work in allusion to the feature of the limited experiment made by Upton Sinclair some years ago at Halycon Hall, where the community idea fell because all wanted to live without working. All of this should be worked under a pseudonym.

Then come out under your own signature and apparently get into the controversy for the first time, telling of "Comrades," by the Rev. Thomas Dixon, and adding that you will shortly show a play drawn from the book which gives the result which has attended every such movement in history. Then start your straight advertising campaign. If you can write cleverly or can get someone to do it for you, you can run for a couple of weeks in the local daily, without ever suggesting that the discussion has any advertising intent.

**The Question of the Hour.**

Bolshevism is the question of the hour. It has spread to every town and village. In some places its adherents do not dare openly discuss the matter, but they may have the courage to engage in an anonymous discussion. In the larger places you will find circles openly run. You will find no lack of opponents in the larger towns. Save all of the clippings for lobby work when your open campaign starts.

You can get the ministers to take this question up. The subject is timely and most ministers know that a well advertised topic will draw the crowds. Announce the sermon on your screen for three or four days in advance.

This can be done before you start your campaign or perhaps the minister will be willing to preach on the topic the Sunday before your opening, in which case take the advertising for the church directly into your house advertising. Have a lobby frame announcing that the Rev. John Blank will preach on this powerful play at the First Christian Church.

**Use Paper Plentifully.**

Perhaps you can go further and get some local patriotic society to hold an anti-Bolshevik mass meeting. It can be done. If your house is closed on Sunday, lend your house for the meeting. If you can run seven days, help the society get a hall. It will repay you. Get out posted paper, advising all to attend the meeting and then see the play. There are both one and three sheets which can be stripped to advantage in this connection. Don't think you cannot pull this stunt until you have tried.

When you get ready to do your direct advertising, go to it strong. The cartoon one sheet is exceptionally good. Get these all over town. Don't use less than fifty. Use a hundred if you can. Use several of the six sheets. These deal only with a side issue of the film, but they are flashy and striking. Use at least one twenty-four and more if you can find the boards. It is not as strong as the one or three, but the bigness will help to create the impression of importance.

This is a subject which can be sold with paper. Use plenty of it. Get more than you think you can afford. If you are in a small town, go into the nearby town with the one's and in the city, go beyond your usual district with ones and threes. If you can get twenty extra people with a dollar's worth of paper, you are making a direct profit and possibly some new patrons. If you have not the nerve to use plenty of paper, leave the subject to your opposition.

**Go After Factory Workers.**

If you have any factories in town do not overlook the suggestion at the top of page nine of the press book. There is not a factory owner who is not at least secretly afraid of the growth of Bolshevism, and he has cause for fear. Go to him with the private viewing or even with a good talk on the film and he will buy blocks of seats for his employes and their families.

This is not a fanatical propaganda picture where bias spoils argument. It is a clean-cut study of the reason why real Socialism has not and cannot come. There will be no reaction upon the factory owners after the picture has been seen. It will help them more than they can realize.

And on the same lines, in your own advertising do not advertise it as an argument against Socialism. Call it a study of Socialism. Make this a big talking point.

Get up such questions as "Can a Man be a Socialist without drifting into Bolshevism."

Bring out one big space with a huge "Are you a Bolshevist? Are you sure?"

Then run into your selling talk in small type—an eight or ten point according to your space. Make it plain in all your advertising that this is not a faked-up story of Russian Bolshevism. Don't merely refrain from saying that it is. Tell that it **is not.** Tell that it is the story of a socialistic experiment.

**Hook up with "The Birth."**

Hook up with "The Birth of a Nation," by advertising that this is from a story by the author of "The Clansman," from which "The Birth of a Nation" was made. Do not overplay this angle, for the story can stand by itself, but it is worth some use.

Then tell about the production. Tell that it was made at Palm Beach, with the Royal Poinciana figuring as the mythical Ventura. There are several good fights in the picture, and some splendid crowd scenes in which hundreds are used. Take up the items in detail.

Tell how the socialistic chef goes on strike because he wants a salary, but is led out by the hero's chauffeur, who used to be a white hope, and persuaded that he had better be good. Tell how the community gives a ball where some of the girls shock the spinsters by coming to the dance in home-made living picture suits.

Play up the character of Wolff, who started the scheme to promote his own ends, while talking of community interest. Tell how his wife, who furthered his plans, is selected as the first victim of his new divorce decree and changes her mind about Socialism. Play up the angle of the rich man who secretly backed his son's schemes to show him how impractical Socialism really is.

Then use the combination in something like "One man was a Socialist for love of power. Another was guided by love for a woman. Both talked of the good of the community to hide their own ambitions. That is what Socialism is."

**Make a Run of It.**

And finally, don't make the mistake of booking for a day. Unless you have a three hundred house in a two hundred town, with no neighbors to draw from, book for at least three days. Let your first night's audience tell the others and bring them in.

Run an extra night show. Have a special showing for school children. Work all of the crowd stunts. Put up red flags about town and hire soldiers to tear them down if necessary and then come out with a flaming handbill, explaining that the play is not an argument for anarchy. Have the bills ready printed, that you may get them out quickly or the idea may boomerang. Work out the limit on this and you'll not only clean up, but profit by future business.

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**Books Universals While in New York.**

A. R. McNichol, manager of the Lyceum Theatre, of Winnipeg, Man., was a visitor at the Universal offices the past week. Mr. McNichol came East for the purpose of seeing photoplays to be released during late spring and early summer and was shown "Borrowed Clothes," "When a Girl Loves," "Home," "Forbidden," "Destiny" and "The Fire Flingers," all of which he later booked for one week runs.

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*That business manager, treasurer, organist, operator—the men who are helping you make your house a success—may be found wanting in what you require of them. The World's Classified advertisements reach the best men in the business. No need to be handicapped by indifferent assistants.*

# Reviews and Advertising Aids

**Conducted by Edward Weitzel, Associate Editor Moving Picture World**

## Sidelights and Reflections

THERE'S one born every minute! "The Test of Honor" is the latest John Barrymore picture. As the title indicates it treats of serious phases of life. The story has been admirably handled from every point of view and will command the interest of ninety-nine screen patrons out of a hundred. John Barrymore's acting of the principal part is all that might have been expected from an artist of his high standing. At the opening performance last Sunday afternoon at the Strand Theatre, New York, the picture held the close attention of the spectators. Had it not been for a remark from one of the onlookers, who apparently was following the unfolding of the story with satisfied interest, the writer would have had no hesitation in saying that the star was carrying the entire house with him.

Said the exceptional person to his companion: "I don't care for Barrymore in this; he's much better in comedy"

Well, there's one born every minute —to add to the perplexities of the man in the show business!

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The notion that because almost all moving pictures are reviewed in New York City, the reviewers look at them from what may be termed the Broadway standard is an error. In the first place there are no pictures made exclusively to suit the Times Square taste. The regular theatres of New York have all sorts of entertainments that are planned for the sole purpose of catering to the crowds of out-of-town patrons that are anxious to see something different from the run of attractions they would commonly attend at home. Every screen drama is made with the intention of appealing to theatregoers all over the country, no matter the size of the community in which they live. Reviewers understand this clearly.

Furthermore, New York City itself has every grade of taste and intelligence from the highest to the lowest that is to be found in the entire United States. As a matter of fact the average of intelligence in the smaller place is ahead of that in New York City.

In the course of his duties as a reviewer, the writer has not only gone to projection rooms for the pictures, but has visited all sorts of theatres in different parts of New York and Brooklyn. Two of the pictures reviewed in this issue were seen at family theatres far removed from the artificial atmosphere of Times Square. The picture houses of that locality, by the way, are not affected by the conditions which force so many of the regular Broadway theatres to put on frothy shows that run largely to lovely ladies in lace pajamas. The screen patrons of Times Square do not differ from those of the better class of picture houses in all parts of the United States. WEITZEL.

**IN THIS ISSUE.**

**The Island of Intrigue (Metro).**
**The Quickening Flame (World).**
**Hearts of Men (Abrams-Beban).**
**Speedy Meade (Goldwyn).**
**Pitfalls of a Big City (Fox).**
**Getting Mary Married (Select).**
**The Test of Honor (Paramount).**
**Virtuous Men (S-L Pictures).**
**Diane of the Green Van (Exhibitors Mutual).**
**Married in Haste (Fox).**
**Thunderbolts of Fate (Hodkinson).**
**Poor Boob (Paramount).**
**The Blinding Trail (Universal).**
**A Yankee Princess (Vitagraph).**
**Peppy Polly (Paramount).**

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THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

## "The Island of Intrigue"

**May Allison Has Congenial Role in Metro Production of Entertaining Story.**

Reviewed by Edward Weitzel.

TAKEN from the novel by Isabelle Ostrander, the Metro production of "The Island of Intrigue," starring May Allison, is one of those light, frothy stories that are pleasantly entertaining so long as the spectator does not question the plot and asks only that the romance, like the molasses on the small boy's bread, be spread on thick. The kidnapping of the wealthy heroine by a band of crooks, who take her to an island on which there is but one house, starts the action off at good speed. Her adventures after reaching the island are sufficiently varied in character to keep the spectator amused; especially when she comes across a nice looking young chap who is camping out there and it is evident that each finds the other decidedly attractive. The touch of the dramatic is supplied when the gang try to kill the nice young chap and prevent the girl from escaping. A number of picturesque locations and marine views help the picture.

May Allison looks as if she deserves a rich father and a handsome lover and slides down roofs like a born porch-climber. Jack Mower, as the lover in question, fills all requirements.

**Cast.**

Maida Waring.....May Allison
Gilbert Spear.....Jack Mower
Thomas Waring, her father .....Frederick Vroom
Mrs. Julius Smith.....Mrs. Lucille Ward
Alaric Smith, her son.....Gordon Marr
Yorna Smith, her daughter..Lillian West
Count Pellessier.....Hector V. Sarno
Jackson, the butler.....Tom Kennedy
Mr. Gobel.....Chance Ward
Jones, a sailor.....Edward Alexander

Story by Isabell Ostrander.

Scenario by June Mathis and A. S. Le Vino.

Directed by Henry Otto.

**The Story.**

A gang of crooks in "The Island of Intrigue" learn that the rich father of Maida Waring intends to send his daughter to visit a woman friend of his who has a summer home on Sunset Island. Maida has not seen the family since she was a little girl, and the crooks determine to impersonate the Smiths, get Maida in their power and hold her for a ransom. The scheme is put in motion and might have proved successful except for young Gilbert Spear who is camping out on the island. Maida never suspects the real character of her hostess until after she has accidently met Gilbert during one of her walks alone.

The crooks send a message to the millionaire and receive no answer. They then try to force Maida to implore her father to send the fifteen thousand dollars asked for her release. She refuses and is locked in her room. Gilbert tries to rescue her and succeeds after a series of dramatic happenings that bring the hearts of the two very close together.

**Program and Advertising Phrases:** May Allison Has Congenial Role In Metro Production of Entertaining Story.
"Crook Drama" Filled With Adventure Has Happiest of Endings.
Dashing Star of Speedy "Crime Play" Is Talented May Allison.
"The Island of Intrigue" Is Entirely Surrounded by Ocean of Love.
Popular Novel Finds Its Way to Splen- did Screen Presentation.

**Advertising Angles:** Play up the star and give a hint of the story to show the action. Make the base of the advertising the abduction and the attempted ransom. Picture the situation of the girl and leave them to guess at what happens to her.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released March 31.

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## "The Quickening Flame"

**Five-Reel World-Picture Features June Elvidge And Montagu Love In Fairly Strong Subject.**

Reviewed by Robert C. McElravy.

BOTH June Elvidge and Montagu Love have appeared singly in pictures of much greater strength than this subject, "The Quickening Flame," in which they play together. This is due no doubt for the most part to the type of story chosen for them in this instance. It has a plot of rather pronounced interest, but at no point does the production reach any great depth of feeling or any particular dramatic heights. It is purely a surface story, told in narrative style, and as a

whole strikes but a fair average of interest.

The plot concerns a young American, traveling in England, who marries an actress. The latter is supposed to be killed in a train wreck, and he marries a second time. Later the first wife reappears and she and her alleged step-father attempt blackmail. In the end it appears that the actress herself had committed bigamy, being already married to the man she claimed was her stepfather. This theme has been worked out in satisfactory manner so far as continuity goes, but it was an old device to have the actress repent because of her sympathy for the child of the second wife.

**Cast.**

John Steele.....Montagu Love
Maizie Bell.....June Elvidge
Hester Blaine.....Mabel Ballin
Harlon.....Albert Hart
Judge Mason.....Jack Drumier
Yoshida.....Frank Quong
Bobbie Steele.....Rodney McKeever
Harry Bettram.....Bert Leigh

Story by Elizabeth R. Carpenter.
Scenario by Giles R. Warren.
Directed by Travers Vale.
Photographed by Alfred Moses.

**The Story.**

John Steele, a young American traveling in England, becomes attracted by an actress named Maizie Bell. He calls upon her, behind the scenes, and oversees an altercation between an actor, named Bertram, and his Jap servant, Yoshuda. Maizie also sees Bertram's abuse of Yoshuda who is ill and not drunk, as the actor contended.

Maizie takes the Jap home, where he acts as servant to herself and her alleged step-father, who is an invalid. Steele falls in love with Maizie and the latter accepts him, at the advice of the invalid, in order to get his money. The marriage follows speedily, and a separation almost as quickly, when Steele returns home from a trip unexpectedly and finds Maizie giving a lively party to some friends.

Steele leaves for America, after being disillusioned. Here he falls in love with Hester Mason, granddaughter of his business partner. He reads a news dispatch to the effect that Maizie was killed in a train wreck. He marries Hester, but five years later Maizie and the invalid appear. They attempt blackmail, but Maizie relents after seeing Steele's child. It develops that her alleged step-father is really her first husband. The invalid shoots Maizie during her confession, and he later falls over a cliff in his wheel chair.

**Program and Advertising Phrases:** Montagu Love and June Elvidge Stars In Pulse-Quickening Photodrama.
Impelling Photodrama That Grips and Holds Attention.
He Married When He Thought He Was a Widower.
Two Stars Shine In Photoplay of Speed and Vital Action.
Unusual Photoplay With Uncommon Plot Convincingly Unfolded.

**Advertising Angles:** Play up the stars and present the story in its strong lights. Do not offer the connected story, but work on the blackmail angle. Then pick this up from another angle and ask "Would you pay $100,000 for the happiness of the woman you loved—and your own?" and similar questions. The question plan can arouse much curiosity. Also tell that this is a behind the scenes story and shows life on the British stage.

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released April 21.

## "Hearts of Men"

**Hiram Abrams Production Features George Beban in Simple Story with Unusual Appeal.**

Reviewed by William J. Reilly.

HIRAM ABRAMS has in the George Beban picture, "Hearts of Men," a feature with a strong appeal, and a production of unusual type. The author of the story has built a play with no sensational effects, but which gathers a momentum of interest that makes it irresistable. George Beban calls to the limit upon his rich store of interpretative power for his portrayal of the Italian, Nicolo, and his work contributes largely to the picture's excellent effect.

The story is unique. The spectator will miss the "love theme" labelled and defined as such, but in its place he will find the rich love of a simple, everyday father for his motherless son. The affection for the little lad seated in the heart of the father and in the hearts of the Arizona construction gang give the picture an appropriate title.

No more natural incidents could have been desired. The story of the Italian's labors is not laid in the slums but on the flats of Arizona where with his boy he was unceremoniously dumped to begin the reclamation of his stubborn desert tract. The picture has a particular appeal to those who have left a

**George Beban**
Uses rich store of emotional power in "Hearts of Men."

home abroad to fight against poor circumstances in America. George Beban's little son takes the role of the boy and his bright appearance makes him worthy of the affection lavished on him by his father. The types of the construction gang are done with a masterful touch.

**The Cast.**

Nicolo Rosetti.....George Beban
Maris Rosetti.....Sarah Kernen
Beppo.....George Beban, Jr.
Tina Ferronni.....Mabel Van Buren
Judge Newcombe.....Harry Rattenbury
Steve, the clerk.....George Pierson
Buck Hughes.....Clarence Burton
Hop Sing, by.....Himself

Directed by George Beban.
Story by William M. McCoy.

**The Story.**

Nicolo Rosetti, a flower gardener, buys a tract of land in Arizona for the purpose of taking thereto his mother whose health demands such a location. Instead of finding "Paradise Meadows," he finds a desert. The boss of a railroad construction gang attempts to evict him, thinking he is the forerunner of an influx of Italian labor, but is won over by Nicolo's motherless boy. The gang builds a shack for Nicolo who sends for his mother. The latter dies and the gang persuades Nicolo to marry again for the sake of little Beppo. A letter to his cousin in Italy brings to America Tina Ferronni, won by the idea of marrying Nicolo's "house" and 160 acres of "land."

She and Nicolo are married, but Tina proves faithless, and under the guise of returning to Italy with Beppo, elopes with a dry goods clerk. From Italy she writes of Beppo's death, a false report. The gang contributes its monthly wages for consular investigation and brings the boy home, unknown to Nicolo, whose grief has not been lessened by his discovery of oil. The boy arrives and the hearts of many men are satisfied.

**Program and Advertising Phrases:** George Beban Featured With His Own Little Boy in Touching Drama of Magnetic Interest.
Nicolo's Struggle Against the Desert Typical of Toil of Many Against Stubborn Circumstances of Life.
Delightful Italian Story With Immense Human Interest Depicts the Triumph of Simple, Everyday Man.
Story Featuring George Beban Throbbing With Heart Interest of Highest Type.
Fresh, Simple Tale of Labor Against Poor Circumstances Makes Charming and Appealing Photoplay.

**Advertising Angles:** Beban has made wonderfully good in pictures in the past. His absence from the screen of late may necessitate recalling him to your less devoted fans, so tell who he is and feature the "return to the screen of." Also make capital of the fact that he is now producing his own plays. There is no more sympathetic impersonator of the Italian type on stage or screen than Beban. If you have any appreciable Italian population direct an especial appeal to them in their own language either through a throwaway or newspaper work. Work the stage appearance of George Beban, Jr., for a minor angle. If you have not played Beban under his previous contract, go to some extra expense to identify him.

**Advertising Aids:** One, three, six and twenty four sheets, press sheet, heralds, slides, music one sheet, photographs 8x10, 11x14 and 22x28.

## "Speedy Meade"

**Louis Bennison in Oldtime Melodrama With Plenty of Jump and Ginger Presented by Betzwood Film Co.**

Reviewed by Edward Weitzel.

BACK in the old days between the Civil and the Spanish wars Oliver Doud Byron used to play a line of melodramas that were the forebears of "Speedy Meade," the Betzwood Film Company's production written and directed by Ira M. Lowry and released through Goldwyn Distributing Corporation. The hero was the same quick-on-the-trigger chap who was able to get the better of the villains by his remarkable ability to disguise himself as any odd character that suited his fancy Aided by a change of clothes and a few lines on his face he would boldly enter the presence of the entire gang and successfully defy detection. Once on the spot at the proper time, he would steal the papers and foil the plotters right under their very noses. And how every one in the audience believed in him and loved him for the thrill he gave them all!

Present day lovers of western melo-

drama are still strong for the same sort of hero. As "Speedy Meade," a Federal detective, Louis Bennison assumes disguises and runs down his man with the ease and skill that makes the chap out in front want to get up and hollar for him. Melodrama is never an acquired taste. It is a part of our primitive nature; and the quick turns of the plot in "Speedy Meade" will bring the same hearty response as of old. All the details of the production lend themselves to the success of the picture and, now that the screen is the only source of supply for this grade of drama, there exists a large moving picture public for the jump-and-ginger flavor of this dramatic product. The star's support, headed by Katherine MacDonold, is of the right calibre.

**Cast.**

Speedy Meade.....Louis Bennison
Mary Dillman.....Katherine MacDonald
Robert Bridges.....Neil Moran
Alice Hall.....Claire Adams
Bud Lester.....Norman Jefferies
Henry Dillman.....J. W. Johnston
Buck Lennon.....Ed. Roseman
Mrs. Buck Lennon.....Ricca Allen
Cal Merchant.....William Bailey

Written and Directed by Ira M. Lowry.
Photographed by Davide Calcagni.

**The Story.**

"Speedy Meade," a Federal officer who has been detailed to run down a gang of cattle rustlers, goes to the town where they make their headquarters, after they have murdered a government detective. This detective is the brother of one of Mary Dillman's friends and Mary's father is the head of the cattle rustlers. Mary, who is away at school, does not know of this. She has met Meade and the two are greatly interested in each other.

When the young officer arrives at the scene of the murder he is disguised as a cowboy. The gang become suspicious of him, and Meade disguises himself as a half-witted old sot who does odd jobs around a local saloon. After obtaining the information he is hunting for, the detective assumes the disguise of an old ranch hand and goes to the headquarters of the gang with some cattle to sell. He has learned that Dillman is the gang's leader, and is greatly surprised when he runs across Mary who has returned home on an unexpected visit to her father. Angry at the girl for coming, Dillman is furious with rage when Mary learns the truth about him, and drives her from the house. She is found by Meade. A desperate fight with the gang, in which the detective just escapes with his life and Dillman is mortally wounded, brings matters straight. Dillman is not Mary's father but her uncle who has been using the money left her by her real father for his own advantage. Having broken up the gang, Meade and Mary start for the nearest minister and are married.

**Program and Advertising Phrases:** Louis Bennison, Vigorous Star of Virile Photoplay, Here Again With His Best One.

Love Lost and Hearts Won In the Whirl of Prairie Wildness.

Playing a Lone Hand Wins the Prize and Fools Cupid.

Speedy Story of a Man Who Couldn't Be Licked.

"Speedy Meade" Is Speedier Than a Scared Rabbit.

**Advertising Angles:** Use Bennison's popularity and trade upon his success in his earlier pictures. Seek to link this up with the earlier efforts as "the same swiftly moving action," and similar phrases. The story offers no particularly good points to treat in detail that have not been done before, the best being the girl who comes home from a convent school to find her father the head of a gang of desperadoes whom her sweetheart is trying to apprehend. Make the most of that.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

## "Pitfalls of a Big City"

### Gladys Brockwell Portrays Attractive Part Brilliantly in Fox Picture.

Reviewed by Hanford C. Judson.

THE new Fox six-reel picture, "Pitfalls of a Big City," in which Gladys Brockwell plays the heroine brilliantly and delightfully, belongs with the usual crook story. It aims at the same kind of effect and uses the usual means, yet arrives at a freshly interesting situation. It is a fine attraction, chiefly because of the casting and the acting. Miss Brockwell convinces us that the story is thoroughly human and worthwhile. She is ably assisted by the other players.

Neva Gerber, as the heroine's sister, furnishes many charming love scenes. William Scott, as Jerry, the crook who went straight, and William Sheer, as

**Gladys Brockwell**
As she is seen in "Pitfalls of a Big City."

Spike the crook, who is always vicious, keep the desired atmosphere all through. Dave, the detective, is well played by Al Fremont. The actress, unnamed in the cast, who plays the waitress in Molly's eating joint, deserves commendation. There is a rich vein of spontaneous humor throughout the film. The direction and general handling of the action is fine. It is an entertaining and desirable attraction.

**Cast.**

Molly Moore.....Gladys Brockwell
Jerry Sullivan.....William Scott
Spike Davis.....William Sheer
Marion Moore.....Neva Gerber
Dave Garrity.....Al Fremont
Ted Pemberton.....Ashton Dearholt
Alice Pemberton.....Janis Wilson

**The Story.**

Molly, the heroine of the Fox picture, "Pitfalls of a Big City," has been the pal of two crooks who, as the story opens, are released from prison. She has written to Jerry that she has left the old life for her sister's sake and is straight. Spike sneers at this, but Jerry determines to reform also.

Molly has opened a restaurant and here the two young men find her. The little sister, whom she has educated to be a lady, comes on a visit. One of Molly's customers is Dave, a detective, who recognizes the men and keeps his eye on them, chiefly because he is in love with Molly.

Spike takes a fancy to the sister and tries to make trouble. Molly becomes a tigress and throws him out of the house. Molly's sister is sent to visit a boarding school friend, where she becomes engaged to a rich and desirable man. Spike learns of this and tries to make Molly help him "crack the crib" in the rich man's house by a threat to tell him that the bride-to-be is sister to a "hash slinger." Molly goes to keep Spike from burglarizing the house, enters it after him and the two are caught by the cop on the beat. Spike ducks and Molly is left in the hands of the police. Jerry persuades Pete, the detective, that he was not the man. Jerry is knocking Spike around in a most realistic fight, when Pete comes with the police and arrests Spike after he has killed one of the officers. So Spike goes to the chair, and Molly is freed.

**Program and Advertising Phrases:** The Story of a Woman of the Underworld Who Gave Up Her Crooked Life to Become an Angel to Her Sweetheart.
The Drama of a Crook Whom Love Redeemed.

**Advertising Angles:** Play on the title for your selling point. The title is one which should appeal to the majority of lovers of melodrama and the title played up in big type with some few suggested points from the story are about all you will need. Use all the lithographs you can afford. They will bring you a better return than newspaper work for this play.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14, and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released April 13.

## "Getting Mary Married"

### Marion Davies Has Title Role in Select Picture.

Reviewed by Hanford C. Judson.

THE new Allan Dwan picture, distributed by Select, titled "Getting Mary Married," is a comedy and tells the romance of a step-daughter in a Boston family, the Bussards. Poor Mary, played by Marion Davies, has to live with Step-uncle Bussard a year or he will get the Bussard fortune, and beside Uncle Bussard, there are Aunty and Cousin Matilda. As the situation develops, two ways are used of giving amusement to the spectator. He sees how Mary circumvents the schemes her selfish relatives make up to foil her and he sees how the Bussards show themselves up, not only to him, but to characters in the picture, especially to Boston's "catch of the season," who has fallen in love with Mary. Matilda wants this young man. The very instant she tells him that Mary is out,

Mary is apt to walk into the room so it is no wonder Mary is not liked in the Bussard home.

The direction and general handling of the picture are good. The acting is for the most part acceptable. The sets are especially fine and help the picture much. As an attraction the film should go fairly well, though it is not an especially notable production in anything but its interior sets and its photographic beauties.

**Cast.**

Mary.....Marion Davies
James Wintnrop, Jr.....Norman Kerry
Ted Barnacle.....Nat Moore
Amos Bussard.....Frederick Burton
Mrs. Bussard.....Amelia Summerville
Matilda Bussard.....Constance Beaumar
John Bussard.....Elmer Grandin
Story by John Emerson and Anita Loos.

Directed by Allan Dwan.

**The Story.**

In the opening of "Getting Mary Married," we find Mary virtually a prisoner in her step-father's home in New York. The house has beautiful, big rooms, but poor Mary can have no flowers even and finds no enjoyment. Old hypocritical John Bussard has married Mary's mother who fortunately had died, but Mary suffers from his crazy notions of propriety. He dies and his will requires her to live a year in his brother's Boston home to inherit his money. If she leaves or marries before the year is up, Amos Bussard, the uncle, gets the fortune.

The Boston branch of the family needs money and neither Uncle, Aunt or Cousin Matilda, helps Mary pass the time during the year. A friend of Mary's in New York asks young Winthrop to call. The Bussards are tickled to death and try to palm Matilda off; but chance brings Mary in the room and that scheme is up.

Winthrop calls often and the Bussards get into the habit of telling him Mary is out. He sees through it. Ted Barnacle, a friend of Winthrop's, agrees to act as a sort of camouflage lover, so that Mary and young Winthrop and his mother can have pleasant times together.

The Barnacles are not rich and the Bussards are delighted, but they don't want Mary to wait a year. So they try to force a wedding to save "Mary's good name." Ted agrees to the wedding and asks to have Winthrop as the best man. Since it will make Winthrop "feel like one of the family," Aunty agrees. Winthrop brings his mother and the wedding is the way it ought to be. The fortune goes to the uncle and he finds that it consists really of four dollars and a savings stamp.

**Program and Advertising Phrases:** Pretty Marion Davies in Highly Amusing Comedy by John Emerson and Anita Loos.

See the Clever Way in Which Mary Put One Over on Her Aristocratic Relatives and Won the Catch of the Season.

Mary's Scheming Relatives Finally Obtain the Fortune, but It Only Amounts to Four Dollars and a War Saving Stamp.

Girl Cleverly Circumvents Schemes of Selfish Relatives and Wins the Man She Loves.

**Advertising Angles:** You have plenty of advertising points in this story—a pleasing star, a good story by well known writers and a strong supporting cast. Play them all up. In speaking of the authors call attention to the fact that they write directly for the screen and give a better story than can possibly be worked from a fiction adaptation. Point to their success with Paramount and feature them as strongly as the star. They will bring as good a return. And work on the story angles lightly, showing the points merely to prove what you have said about the authors.

**Advertising Aids:** Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half column cut of star and one one-column and one two-column cuts of star.

Released in April.

## "The Test of Honor"

FOR this Paramount picture an extended review is carried on another page of this issue. We supply herewith the cast, advertising angles and other essential details which, in conjunction with the review elsewhere, completes our exhibitor service on "The Test of Honor."

**Program and Advertising Phrases:** John Barrymore Star of Picture Version of E. Phillip Oppenheim's Novel, "The Malefactor."

Popular Novel Brought to Screen Under Changed Title With John Barrymore the Star.

Impelling Story of Love and Jealousy Among the F. F. V's.

John Barrymore, Star of Stage and Screen, Brings Honor to the Family Name.

Could He Forgive? Did He Forgive? The Woman Who Betrayed.

**Cast.**

Martin Wingrave.....John Barrymore
Juliet Hollis.....Constance Binney
Ruth Curtis / Mrs. Ferris.....Marcia Manon
George Lumley.....Robert Schable
Mr. Curtis.....J. W. Johnson

**John Barrymore**

The noted actor paying the cost of folly in "The Test of Honor."

Judge Ferris.....Bigelow Cooper
Lovell.....Ned Hay
Mrs. Farrell.....Alma Aiken
Zeke.....Fred Miller
Story by E. Phillips Oppenheim.
Scenario by Eve Unsell.
Directed by John S. Robertson.

**Advertising Angles:** Make the most of the Barrymore name, then hook up with the fact that this is the screen version of The Malefactor. Do not try to tell the story in full, but sketch the two episodes and let curiosity do the rest. Make most of your play upon the names of the star and author.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "Virtuous Men"

**First Release of S-L Pictures Is a Melodrama Filled With Spectacular Effects.**

Reviewed by Edward Weitzel.

THE S-L Pictures' first release, "Virtuous Men," starring E. K. Lincoln, is an ambitious production. It is in seven reels, employs a lengthy cast and a large numbed of extras under the direction of Ralph Ince. Billed as a melodrama, it has moments of intense physical action against impressive backgrounds and contains excellent comedy relief. The story has to do with the building of ships for the Government and the efforts of a secret band of alien enemies to prevent any of the ships from being launched. There is the necessary struggle between the loyal hero and his friends and the forces of the enemy, and the scenes range from the forests of the West to one of the great shipyards on the eastern coast. Contrasting views of social life are also included, a ballroom scene being the most extensive ever shown on the screen.

Much of the material used in "Virtuous Men" possesses real entertainment qualities, but in its present form it is weighed down by superfluous scenes. Intelligent cutting will add fifty per cent. to the picture's value. The producers fully appreciate this fact and when the picture is released there is every reason to believe the work will have been done. The cast contains such well known names as Grace Darling, Clara Joel, Robert W. Cummings and William B. Mack, "Hick" Hogan, the comedy relief character is played by Danny Hayes with such easy humor that Hick becomes the most popular person in the story. "Virtuous Men" is a big melodrama; not a society or sex drama, as the title seems to imply.

**Cast.**

Bob Stokes.....E. K. Lincoln
Helen Willard.....Grace Darling
Marcia Fontaine.....Clara Joel
Robert Brummon...Robert W. Cummings
Henry Willard.....John P. Wade
Mocket.....William B. Mack
Clarkson.....Irving Brooks
Lieut. Wainwright.....Edward Talbot
"Hick" Hogan.....Danny Hayes
Main.....H. Blonkhall
Trowbridge.....Logan Paul
Max.....Hugh Jeffries
Blessen.....William Cohill

Scenario by Arthur H. Sawyer, in collaboration with Ralph Ince.
Directed by Ralph Ince.
Photographed by William Black.

**The Story.**

Bob Stokes, the hero of "Virtuous Men," loses his money and discovers that Marcia Fontaine, who had promised to become his wife, has no further use for him. Disheartened he goes West and becomes a lumberjack for the National Lumber Company. Willard, the President of the National, is also at the head of a big shipyard in the East, which has a contract to build ships for Uncle Sam. Robert Brummon, boss of the lumber camp, is a member of an alien enemy society that is trying to prevent the ships from being completed. Through the efforts of Stokes, during which there are an all-around fight and a realistic forest fire, Brummon is defeated, and the action shifts to New York and the shipyard nearby.

Helen Willard, the daughter of the shipyard owner, and Marcia Fontaine, Bob's former sweetheart, now come upon the scene. Helen is acting as a nurse at

the temporary hospital in the yards, and Marcia is acting for Brummon, who is trying to entrap Bob and destroy the ships. The society scenes are contrasted with the interesting incidents that are staged at the shipyard. Before the conclusion the alien enemies have almost succeeded in blowing up a large Government vessel, and Bob has had to fight for his life with Brummon. The finish sees Bob and Helen, now acknowledged lovers, watching the launching of the ship that Bob has risked his life to save.

**Program and Advertising Phrases:** Stirring Melodrama of Vital Action Holds Sensational Scenes and Thrills.
Succession of Thrills Follow Sensations to Stirring Climax.
Happy Ending to Stirring Melodrama Makes for Best Entertainment.
E. K. Lincoln Star of Melodrama Screened In Impressive Detail.
Intrigue Thwarted by Bravery of Dashing Hero Who Wins Great Battle.

**Advertising Angles:** Boom E. K. Lincoln. Play on the title for what you can get. Begin the campaign with a teaser "Are you a virtuous man?" following in a couple of days with the title. Play up both the story value and the spectacular side of the production. Lay stress upon the story of the man who advanced from lumberjack to manager of vast interests. Tell of the wonderful fight in the logging camp. Elaborate on the fire scenes and contrast the same stuff with the lavish settings of the social side. In a word tell that this story has about everything carrying appeal.

## "Diane of the Green Van"

**Attractive Melodrama for Exhibitors Mutual Proves Good Vehicle for Alma Rubens.**

Reviewed by Margaret I. MacDonald.

AN attractively staged romantic melodrama is usually a good box office attraction. This is not by any means the exception with "Diane of the Green Van," made by the Winsome Stars Corporation for the Exhibitors Mutual program. Alma Rubens chosen to impersonate the heiress who longed for life in the open, finds herself well adapted to the situations provided by the author, Leona Dalrymple. The production, directed by Wallace Worsley, is attractively presented and will hold the attention of the average spectator in spite of a few technical flaws of rather trifling significance, such as the too rapid recovery of Philip Poynter from a severe bullet wound. That the picture lacks in the truthful portrayal of everyday life, it gains in the spirit of adventure which both director and author have tried to keep uppermost. "Diane of the Green Van" is not unusual in this respect; there are many widely advertised productions which share this same fault. Harry Von Meter, Nigel Barrie and Lamar Johnstone do noticeably good work.

**Cast.**

Diane Westfall.....Alma Rubens
Philip Poynter.....Nigel Barrie
Carl Granberry.....Lamar Johnstone
Aunt Agatha.....Josephine Crowell
Baron Tregar.....Harry von Meter
Prince Ronador.....Wedgwood Nowell
Themar .....Ed. Brady
Mic-co.....Alfred Hollingsworth
Keela.....Irene Rich

Story by Leona Dalrymple.
Directed by Wallace Worsley.

**The Story.**

The story of "Diane of the Green Van" tells of a pretty young heiress whose mother was a Seminole Indian woman. Inheriting her ancestors' love of the open country she shocks her relatives by taking to the woods in a green van. Here she lives the life of her forebears, and suddenly finds herself the center of a melodrama which ends in a romance. With the discovery that she is the heir to the throne of Houdania she learns that her father, believed to be dead, still lives.

The melodramatic incidents of the story are developed through the scheming of Prince Ronador, the next in line for the throne of Houdania, to do away with Diane, whom he believes to be the only remaining obstacle between him and the coveted place of honor. Considerable interesting incident occurs in the course of the story.

**Publicity Points.**

What's bred in the bone comes out in the blood, and so wealthy Diane Westfall, in obedience to inherited instincts, left home for the open country.

Life in Arcadia isn't always what it's cracked up to be. When the whizz of bullets broke into Diane's dreams, she decided that the war wasn't over yet.

**Program and Advertising Phrases:** Alma Rubens, Beautiful Screen Star, Presents Engaging and Novel Offering.
Inherited Instinct Leads Beautiful Girl Into Strange Adventure.
Life in Arcadia Changes Its Aspect Under Certain Conditions.

**Advertising Angles:** Feature Miss Rubens, but make full use of the story for advertising matter, using bits here and there rather than the connected story with which to gain interest. If you can rig up a green van with a pretty girl in gypsy dress on the back, you can work a street wagon to advantage. Keep it out for several days.

**Alma Rubens**
As she appears in her "woods wagon" in "Diane of the Green Van."

**Advertising Aids:** One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

## "Married in Haste"

**Pretty Fox Comedy with Albert Ray and Elinor Fair in Leading Roles.**

Reviewed by Hanford C. Judson.

WITH witty subtitles and amusing comedy situations, "Married in Haste," a Fox five-reel picture, is certain to be popular with theatregoers. A new star, Albert Ray, has the leading masculine role and his work, which shows a vein of natural whimsicality, entitles him to be so designated. The feminine lead requires little except grace, beauty and naturalness and Elinor Fair has all these qualities. Thomas Jefferson is, of course, wholly satisfying in the small role of spendthrift hero's trustee, left in charge of a large fortune by the boy's father. There are three or four good lesser parts.

The picture shows excellent direction. The sets are interesting and appropriate, many of the scenes are pretty, the action is smooth and the comedy feeling well sustained even in the more farcical parts. It is a good, lively, sprightly picture.

**Cast.**

Sam Morgan.....Albert Ray
Constance Winwood.....Elinor Fair
Agramonte.....Robert Klein
Brown .....Don Bailey
Hernandez.....B. M. Turner
Downer.....Thomas Jefferson
The Valet.....William Carroll
Chauffeur.....William Elmer

Story by E. Lloyd Sheldon and J. Searle Dawley
Directed by Arthur Rosson
Photographed by Roy Klaffkie.

**The Story.**

Sam Morgan, whose honeymoon story is pictured by Fox in "Married in Haste," is a whimsical, rich youth, about to be married. His bride-to-be is pretty but earnest minded and is planning to teach him how to use his money wisely. There is a home wedding. The rich man's trustee has told him that he starts his honeymoon with ten dollars in the bank and refuses to advance him ten thousand on his next allowance. The girl knows about it and is pleased. She plans to have the trustee "abscond" so that the husband will have to earn his living.

Meanwhile the taxi is still running up a bill. They slip away to an expensive hotel and the taxi's register keeps on working. The man steps out to a florist's and buys a hundred dollars worth of flowers; then to a jeweler's. He isn't long in the hotel before his check comes back. Sam begins to fear that his trustee has forgotten to deposit. Soon he receives a telegram that the trustee has absconded.

Sam get himself out of one scrape, only to get into another.

At length, in order to get a chance to make many thousands by selling herrings he doesn't yet own, he gives a check for ten thousand that he knows is bad. The man who holds the check talks only Spanish, and the buyer of the fish speaks only English. The Spaniard enters the room where the deal is being argued and demands his money back. Sam tells the directors that his friend wants the herrings for five dollars a barrel more than they are offering. All get excited and the directors hand over a good check for ten thousand to clinch the deal. This satisfies the Spaniard and lets Morgan pay his heart-breaking taxi bill.

**Program and Advertising Phrases:** Witty Subtitles and Amusing Situations Provide Many Laughs in Latest Fox Feature.
Albert Ray, New Fox Star in Amusing Comedy of a Poor Millionaire and His Clever Wife.
The Story of a Millionaire Who Had to Start on His Honeymoon With Only Ten Dollars.
A Big Deal in Herrings Saves "penniless" millionaire When Trouble is Showered Upon Him.
The Story of a Clever Young Bride, and How She Forced Her Spendthrift Husband to Make Good in Business.

**Advertising Angles:** Advertise the new star, using dope from the press sheet. Put $10.30 in a frame in the lobby and tell that that is what Albert Ray had when he got married, and that his checks came back marked "N. G.," yet

he cleaned up a fortune and proved that you do not always have to repent at leisure. Centre on the star, but always with the suggestion of a better-than-usual play.

**Advertising Aids:** Two designs, each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released April 6.

## "Thunderbolts of Fate."

**Five Reeler for W. W. Hodkinson Program Features House Peters and Anna Lehr.**

Reviewed by Margaret I. MacDonald.

THERE are certain qualities which the high class exhibitor is looking for that are not to be found in "Thunderbolts of Fate," the five-part Edward Warren production for the W. W. Hodkinson program. Among these qualities are wholesomeness of theme and convincing detail. The picture, suggested by a play by Harry S. Sheldon, is lamentably lacking in nobility of purpose, and we find ourselves again wallowing in the mire of unsavory human instincts that do not belong in the respectable American home. When a story of this class is directed in a highly artistic manner we are often prone to forgive its intention, and to admire the skill with which it has been made palatable. In the present instance there are many points which must be voted totally inartistic. The action of the picture, for instance, is not smooth, situations are created in an artificial manner, interior sets are sometimes overburdened with decoration, neither is the characterization always convincingly portrayed. The picture is constructed principally on the close-up plan, evading the deep perspective which would have added much to the general effect. House Peters and Anna Lehr carried their respective roles well under existing conditions.

**Cast.**

Robert Wingfield.....House Peters
Eleanor Brewster.....Anna Lehr
Senator Brewster.....New Burton
Clifford Brewster.....Wilfred Lytell
Edward Brewster.....Ben Lewin
Howard Lennox.....Henry Sedley
Adele Hampton.....Corene Uzzell

Story by Harry S. Sheldon.
Scenario by Winifred Dunn.
Directed by Edward Warren.

**The Story.**

The reason for the title, "Thunderbolts of Fate," seems to lie in a thunder storm incident which leads to the story's climax. The detail of the story follows that portion of a young politician's life which has to do with his love affairs. Robert Wingfield at the time when he is candidate for governor is engaged to a young woman who has sought him merely to further her social ambitions. At the same time she is intimate with a "man about town," and after marriage with Wingfield still keeps up her relations with her lover. Wingfield before his marriage falls in love with Eleanor Brewster, the daughter of his opponent, both agreeing that his breaking off his engagement with his betrothed would interfere with the success of his election.

Lennox, the "man-about-town," grows tired of Mrs. Wingfield and turns his attentions to Eleanor. Her brother steps in to protect her name from being associated with that of Lennox, visits his apartment, and finds him with a dagger in his heart. He is arrested for the murder, tried and sentenced to death. Eleanor, following the governor to his hunting lodge to plead for her brother, is obliged to remain over night, and is accused of wrong doing by Mrs. Wingfield, who arrives the next morning. Through fear of ultimate detection Mrs. Wingfield confesses to the murder.

**Program and Advertising Phrases:** Social Ambition, Plus Jealousy, Make a Short Cut to Destruction.

Jealousy and Intrigue Combine to Hasten Just Retribution.

How Love and Politics Failed to Mix With Social Ambitions.

House Peters and Anna Lehr Stars of Impelling Photodrama.

Stage Play Adapted to Screen Provides Gripping Entertainment.

**Advertising Angles:** Play up the stars and then play up the story, leading up to the scene in the hotel and letting the reader wonder how it turns out. For a teaser use "Who Killed Howard Lennox?" Get this on a big type snipe and repeat on throwaways and in your newspaper work, then make it the text of your following advertising.

**Advertising Aids:** Two designs each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

## "Poor Boob"

**Paramount Presents Bryant Washburn in Character Comedy of Business Life.**

Reviewed by Louis Reeves Harrison.

THE "Poor Boob" type of story has been done so often that it must present some new features to win more than moderate interest. In the Paramount production of this name, starring Bryant Washburn, the situations in which the simp hero is placed are novel, and excellent direction brings out all the good qualities of the story. Starting slowly the picture gains constantly in comic force and admirably illustrates the part that luck plays in a man's life.

Bryant Washburn is a new type of boob and does not depend upon queer looking clothes to help him put the character over. He is steered to prosperity by the wise little stenographer and the wide-awake office boy in the establishment where he works. These two parts are capitally played by Wanda Hawley and Dick Rosson. There are several amusing small town characters. Jay Dwiggins and Charles Ogle have been intrusted with the acting of the hotel keeper and the banker. They make their respective roles stand out.

**Cast.**

Simp Hightower.....Bryant Washburn
Hope.....Wanda Hawley
Jimmy.....Dick Rosson
Henry Platt.....Theodore Roberts
Stephen Douglas.....Raymond Hatton
Benton.....Jay Dwiggins
Tucker.....Charles Ogle
Mrs. Benton.....Jane Wolff
Tiny.....Mary Thurman
Hallock.....Guy Oliver

Story by Margaret Mayo.
Scenario by Gardner Hunting.
Directed by Donald Crisp.

**The Story.**

Simpson Hightower, or Simp as he is familiarly known, the hero of "Poor Boob," loses his cannery factory in his home town and goes to New York to earn a living. He manages to hold a job in Platt's provision factory, largely through the friendship of a bright stenographer and a resourceful office boy. These two advise him to do more bluffing. They do it for him when a Swedish commissioner comes in with prospects of signing a large contract, introducing Simp as the Silent partner.

Pending the execution of this contract, there is a vacation, during which all chase back to the Simp's country town, he posing as a millionaire, with the

THE NEW MOVING PICTURE PR——

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

"Stenog" as his secretary, and office boy as his valet. Simp gets the contract himself, has money showered on him and, as a matter of late discovery, realizes that the stenographer has done all this for him, in spite of the fact that he had a villge ideal now grown so fat that he is disillusioned. Simp appreciates the bright young stenog at last.

**Program and Advertising Phrases:** Bryant Washburn Star of Character Comedy of Business Life.
Comedy of Stage Fame Screened As "Poor Boob."
Screen Comedian Makes Capital of the Comic Side of Love.
Bryant Washburn in Rib-Tickling Comedy. Seen at His Best.
Blunder Championship Won By Bryant Washburn in Comedy Photoplay Match.

**Advertising Angles:** Feature Washburn and get all you can out of the title on the lines of "His name was 'Simp' and he was a poor boob, but when a clever girl got behind him—watch his smoke (house and date)." Try another advertisement on the lines of "Nothing succeeds like success. Just start the ball rolling and it will keep on going. See how it worked for The Poor Boob." You can work a good teaser by using a large "If your girl has thrown you down——." Run this for several days and then add it may be for the best and tell lovelorn swains to see how it was when Simp met Tiny.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "The Blinding Trail"

**Six-Reel Universal Subject Presents Monroe Salisbury In Heart Interest Story.**

Reviewed by Robert C. McElravy.

THIS six-part subject, entitled "The Blinding Trail," is a story of the big out-doors in the region of a lumber camp. The snow-covered pine trees and winter landscape generally give an attractive atmosphere to the production, which is maintained from beginning to end. The plot runs along in a leisurely, entertaining manner and comes up with a telling climax in the closing reel.

Monroe Salisbury is cast in the leading role, that of Jim McKenzie, a rugged woodsman and foreman of the camp, a part which he depicts in good style. The hero meets with an accident, while tobogganning, by risking his own life to save that of the owner's daughter. He loses his eyesight temporarily and wins the girl's love. He regains his eyesight, marries the girl, and again loses it on the day their child is born. Later he regains his sight a second time, after fighting a hand-to-hand battle with the villain, who has lured his wife away. The story has numerous big moments and contains considerable heart interest. There is not much dramatic effect until the closing reel, but the strong climax is worth waiting for, and the story interest is never really weak. The number is one of the best in which Mr. Salisbury has appeared.

**Cast.**

Jim McKenzie.....Monroe Salisbury
Helen.....Claire Anderson
Adele.....Helen Eddy
DuBrey.....Arthur Maude
Bill Cairnes.....Johnnie Cook
Halverson.....Alfred Allen
Story by Stuart Payton and John B. Clymer.
Directed by Paul Powell.


# Mr. EXHIBITOR

In the State of

# ILLINOIS

MACK SENNETT'S

# MICKEY

WITH

# Mabel Normand

**The picture that played to, and pleased more people than any other feature in the**

**LAST FIVE YEARS**

**BEING BOOKED**

**Through Your Territory**

**Over 400 DAYS played in Chicago and SMASHED every house RECORD.**

**For quick action**

**WRITE, WIRE OR PHONE**

**DO IT NOW**

**MICKEY FILM CO.**

F. O. NEILSON, *General Manager*

220 S. STATE STREET

CHICAGO, ILL.

**Phone: Wabash 373**


**The Story.**

Jim McKenzie is boss of a lumber camp, owned by John Halverson. The owner comes to camp, accompanied by his daughter, Helen, and his niece, Adele Grey. McKenzie appeals to the hearts of both girls, but, through an accident, Helen finds him her own particular hero. He runs his sled into a tree, while tobogganing, in order to avoid striking Helen, and thus temporarily loses his eyesight.

Helen has a romantic turn and asks Adele to encourage McKenzie to propose to her while he is still blind. McKenzie does so, and they are married after he has recovered his sight. On the evening of the day their child is born, McKenzie's sight against leaves him. Helen then succumbs to the allurements of Jean DuBrey, assistant camp boss. She goes to his cabin, and McKenzie, still blind, gropes his way thither. Some tense scenes follow, in which McKenzie tries vainly to get hold of DuBrey. He at last succeeds and a terrific struggle ensues. In the midst of this DuBrey shoots and kills Helen and he himself is killed. McKenzie is stunned by a fall, but on his recovery again regains his sight. He then marries Adele, who has loved him all through.

**Program and Advertising Phrases:** Monroe Salisbury Star of Gripping Photoplot of Virile Adventure and Absorbing Intrigue.
Rugged Story of the Forest and Lumber Camp Will Grip and Hold.
Eyes That Cannot See Are Opened by Strange Trick of Fate.
Thrills and Surprises Maintain Suspense at High Pitch.
Exciting Struggles and Thrilling Adventures in Gripping Play.

**Advertising Angles:** Play up Salisbury but do not neglect the story. Play it up in your advertising, presenting the factors in as striking a fashion as you can, drawing the contrast between the two girls, telling how he married the wrong one, then come down to the elopement and the fight and stop, adding that to reveal the climax would be to spoil the patron's enjoyment. The story is one in which you should be able to interest your patrons. Work it.

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

## "A Yankee Princess"

**Vitagraph Feature With Bessie Love Is Good Farce With Celtic Strain.**

Reviewed by William J. Reilly.

THE VITAGRAPH production, "A Yankee Princess," with Bessie Love in the title role has the extravagant Irish wit and the strain of Celtic imagination throughout. It is a good box office attraction in spite of a few conventionalities in construction. There is real flavor to the story. Bessie Love is seen as Patsy O'Riley, of Flannigan's Flats, who, in spite of her later transformation into Miss Patricia, retains all her over-abundant charm of personality. There is a family fight put on in the early part of the picture which has fine resemblance to an Irish tribal feud, and which all loyal Irishmen will applaud. Bessie Love's attire as Patsy is characteristic of the imaginative qualities of the production. She carries through a number of ridiculous situations with her usual zest and vivacity.

**The Cast.**

Patsy O'Riley.....Bessie Love
Larry Burke.....Robert Gordon

Michael O'Riley.....George Pierce
Mrs. O'Riley.....Aggie Herring
Lord Winbourne....J. Carlton Weatherby
Lady Windbourne.....Katherine Griffith
Molly McGuire.....Lydia Yeaman Titus
The French Chef.....Max Asher

Director, David Smith.
Story by Bernard McConville.

**The Story.**

Patsy O'Riley's father is a contractor living in Flannigan's Flats in Vitagraph's "A Yankee Princess." He suddenly becomes rich through his invention of an ore crusher. Patsy is sent to a finishing school where she finds that her riches have been too newly made. She therefore claims descendency from a line of Irish kings in order to join a society at the school and finds that she must show a family coat-of-arms. Her parents visit Ireland and pick up a number of heirlooms and a coat-of-arms from the house of Lady Windbourne. Her ladyship and her eligible son later visit America, meet Patsy, but discreetly maintain silence when they discover their crest in the O'Riley household. Patsy becomes engaged to the son. Enter Larry Burke on the trail of the Windbourne heirlooms, and in the guise of a writer of a book on Irish art. He finds the influence of Irish fairies, Patsy in particular, too strong to resist, and it develops that Lady Windbourne's son is an impostor, and that he is the real heir. The coat-of-arms thus stays in the O'Riley family.

**Program and Advertising Phrases:** Rich Vein of Celtic Humor in Charming Story Featuring Bessie Love.

Her Name Changed from Patsy to Patricia but She Still Retained Her Native Charm.

Extravagant Gaelic Imagination Seen in Fresh Picture with Bessie Love as the Star.

She Had to Produce a Coat-of-Arms to Join the Select Sisterhood and She Did It in a Twentieth Century Way.

She Rode Shamrock the Mule out of Flannigan's Flats but Later She Rode in the Park With Her Hero.

Bessie Love Plays With Zest Inimitable Characterization in Story With Irish Strain.

**Advertising Angles:** Play up the star and make heavy use of the line "Bessie Love, an American Princess." Make a little gilt crown for her photographs for the lobby and store windows. Work on the lines of "He had three million dollars but no family tree, but you can grow a tree for three million. But the tree shriveled up until the right man came to prune it—and to add fresh leaves." In other words, tell that this is the story of the newly rich and some of the things which happened to them.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released April 21.

## "Peppy Polly"

**Paramount Presents Dorothy Gish in a Bright and Effective Comedy.**

Reviewed by Louis Reeves Harrison.

SOMETHING new in high comedy for the screen, a departure from the commonplace, in that it amuses and entertains, while it sharply criticizes one of our institutions of social hypocrisy, "Peppy Polly" hits straight from the shoulder at the horrors of reform schools for incorrigible girls without preaching its lesson to the detriment of interest in the story. With both edges keen and bright, this Paramount production may be booked with confidence that it will be a satisfying presentation on its own merits, with the delightful personality of "Peppy Polly" thrown in. All the zip and vim of the active little star's nature is brought into play, almost from start to finish, the exception being a moment of pathos, which she handles with consistency to the role. Her entire support is strong, involving a large cast, and there has been no stint in fine settings, some of them only for a glimpse of the action. There is an excellent quality of craftsmanship in all departments.

Hardly a fault worth noting is to be found in the construction work of author and director, a few forced situations being excusable for the sake of rapid development. "Peppy Polly," of the Paramount, is a credit to all concerned in her production.

**Cast.**

Peppy Poliy.....Dorothy Gish
Dr. James Merritt....Richard Barthelmess
Judge Monroe.....Edward Peil
Sarah Keene.....Emily Chichester
Mrs. Kingsley Benedict..Kate V. Toncray
Mrs. Crafton.....Josephine Crowell

Story by Frank E. Garbutt.
Scenario by H. M. Stearns.
Directed by Elmer Clifton.

**The Story.**

An optimistic young stenographer, the heroine of "Peppy Polly," becomes secretary to a wealthy lady of languid interest in social reform. Polly accompanies her employer to a reform school for girls and discovers imprisoned in solitary confinement a girl she knows. She learns the truth through the cell window and determines to expose the cruelty of the place herself. She consults a judge and he agress to send her there for some trivial offense. Polly has hard work getting arrested, only to find herself confronted by an associate of the judge, who is seriously ill. It is too late. The young reformer has smashed a window and stolen a bunch of watches. She is made an example of and sent up for a term of three years. Her experiences are dreadful enough to gradually break her down, and the judge who was to have released her has died. There is only one friend in the place, a young doctor, bent upon the same mission as herself, but they are skilfully compromised by the keeper of the place. It looks dark for them both, when they are reunited in the Governor's private car after a thrilling escape by Polly. Investigation reveals that the judge kept a diary and noted there enough of Polly's adventure to save her and to prove the institution nothing less than a disgrace to our pretended civilization.

**Program and Advertising Phrases:** Pretty "Peppy Polly" Pretended Pilferer Plays Pleasing Part in Production with Plenty of Pep and Punch.

Dorothy Gish in Amusing and Entertaining Comedy Exposing Evils of Girls' Reform School.

Pathos and Comedy in Latest Paramount Production Starring Dainty Dorothy Gish.

Unique Romance of Girl Who Gets Sent to Reform School to Help the Inmates, But Also Finds Plenty of Romance.

**National Electric Ticket Register Co.**
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Watch for coming announcement of
**SESSUE HAYAKAWA PRODUCTIONS**
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
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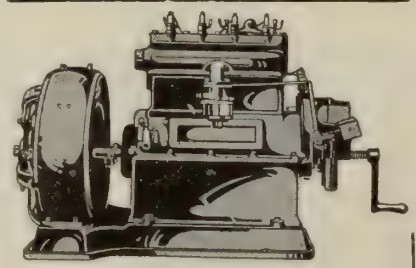

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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 24
Universal Motor Co.
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal
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DON'T FORGET
We assume full responsibility the moment your films are delivered to us for DEVELOPING and PRINTING and the results are always satisfactory.
Our experience and responsibility will prove dependable allies to your production department—always.
**EVANS FILM MFG. CO., 416-24 West 216th St., New York City** Telephone: St. Nicholas 3443-44

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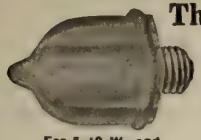

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For 5–10 W. and 25–40 W. Lamps

Reynolds Electric Co.

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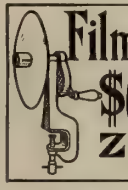

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Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE

300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

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TRADE MARK REGISTERED U S PAT OFF JULY 23 1918

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HERTNER ELECTRIC CO.
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MOTION PICTURE DEVELOPING

PRINTING AND TITLE MAKING
PRIVATE PLAYS PHOTOGRAPHED
CAMERAS RENTED—24-HOUR SERVICE.

CLIMAX FILM CO.
5 LAFAYETTE BLDG. UTICA, N. Y.

Astonishing Outcome of Girl's Attempt to Study Conditions in a Reform School for Girls.

**Advertising Angles:** Play up Miss Gish and identify her by previous plays if necessary. In any event recall her latest hits and tell that the title suggests a story to fit her breezy personality. Tell the story. If your clientele will stand for it, work for sensational stuff such as "Dorothy Gish in a Reformatory." "Broke a jeweler's window in order to get sent to jail." Work up interest in how and why she was sent to the reform school and let them come to your house to find out the outcome.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 30.

# COMMENTS

## Fox Film Corporation.

OUT AN' IN AGAIN (Mutt and Jeff).—Has a theatre for background and much of the astonishing. Quite a snappy and humorous bit of film. It surely has something new in kisses.

WM. HOHENZOLLERN, SAUSAGE MAKER (Mutt and Jeff Comedy).—A certain tough character wanted in Paris has taken to sausage making. As he dare not go on the street to collect his own dogs, he advertises, and the two friends, through taking dogs in, find out about him and make him say "Kommerade."

## Pathe Exchange, Inc.

WU FANG ATONES (Pathe), April 13.—Chapter 15 of "The Lightning Raider." This last instalment brings about the death of Wu Fang, who is finally cornered in a coal bin and commits suicide. Later events clear up the mystery of Lightning's birth and reveal that she is not the sister of Tom, who loves her, so they are free to wed. The number brings all questions to a satisfactory conclusion. The serial as a whole has been clear-cut and full of novel and exciting incidents.

CRACK YOUR HEELS (Rolin-Pathe).—This pictures the amusing adventures of Harold Lloyd, Harry Pollard and Bebe Daniels on a farm. They have some funny knockabout experiences, but the number does not boast of any connected plot, which would have improved it considerably.

## Universal Film Company.

THE WIFE BREAKERS (Star Comedy), March 31.—A typical Lyons and Moran comedy in which Eddie and Lee appear as two neglectful young husbands whose wives turn the tables and decide to appear as though leading a wild life. The husbands pretend to commit suicide, but all ends happily. This number is handled in a laughable manner, and will no doubt go well.

GYMBELLES AND BONEHEADS (L-Ko), March 26.—A two-reel comic, with Dick Smith and others in the cast. The action takes place in a hair dressers' establishment and a gymnasium next door. There are also some good park scenes. This contains some laughable examples of knockabout humor of the burlesque type. Some of the situations are very amusing.

SKIDDING THRONES (Star Comedy), April 14.—A first rate little burlesque featuring Eddie Lyons, Lee Moran and others. Two waiters and the chef and cashier of a restaurant are declared to be rulers of a revolutionary province in turn, and each tries to poison the others. The complications are handled with excellent humor, and the number is very amusing.

Ventilating Fans

10", 12" and 16" Sizes

Put pure air in your theatre with little expense. We have prices so low they will surprise you. We make all types Fans.

Fidelity Electric Company
LANCASTER, PA.

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

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INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

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62 West 45th Street New York City

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Every State—total, 25,300; by States, $3.50. Per M.

1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 3.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## General Film Company, Inc.

**SCRANTONIA FILM COMPANY.**

*(Featuring Charlie Fang.)*

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

**OFFICIAL WAR PICTURES.**

*(Committee on Public Information.)*

Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**

*(One-Reel Patriotic Films.)*

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

*Arc Review.*

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

**COSMOFOTOFILM.**

I Believe (Six Parts—Drama).

**AMERICAN FEATURE FILM CORP.**

Hearts of Love (Six Parts—Drama).

**MAXWELL PRODUCTIONS.**

The Married Virgin (Six Parts—Drama).

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

**FEATURES.**

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

**OUTDOOR SUBJECTS.**

Feb. 23—A Peek of Paradise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.

## Pathe Exchange, Inc.

**RELEASES FOR THE WEEK OF MAR. 9.**

Carolyn of the Corners (Bessie Love—Drama).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

**RELEASES FOR WEEK OF MAR. 16.**

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

**RELEASES FOR THE WEEK OF MAR. 23.**

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

**RELEASES FOR WEEK OF MARCH 30.**

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**RELEASES FOR WEEK OF APRIL 20.**

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers"—Three Parts—Drama—Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

**RELEASES FOR WEEK OF APRIL 27.**

The Unknown Love (Dolores Cassinelli and E K. Lincoln—Six Parts—Drama—Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

**AMERICAN FILM COMPANY.**

**(Released by Pathe.)**

Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
The Intrusion of Isobel (Mary Miles Minter).

**W. W. HODKINSON.**

**(Released Through Pathe.)**

Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

## Fox Film Corporation

**BIG TIMELY PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).

**EXCEL PICTURES.**

Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).

**VICTORY PICTURES.**

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

**MUTT & JEFF ANIMATED CARTOONS.**

Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and In Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

**THE GREAT NINE.**

Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris( Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

**PRODUCTIONS EXTRAORDINARY.**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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WANTED—High-class movie man to open first-class picture show in Phoenix, Arizona. I have a building centrally located with a lease for fourteen years. Big opportunity for right man. Party must have at least three thousand dollars to invest, and must be capable of assuming full management. Address Benjamine Rice, 525 Main St., Joplin, Mo.

## HELP WANTED.

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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).

**SCREEN CLASSICS, INC., SPECIALS.**

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star).

**NAZIMOVA PRODUCTIONS.**

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

**TRIANGLE PRODUCTIONS**

Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).

## Vitagraph

**VITAGRAPH FEATURES.**

Feb. 17—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).

**VITAGRAPH SPECIALS.**

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).

**LARRY SEMON COMEDIES.**

April 14—"Well, I'll Be —" (Two Parts).

**BIG V COMEDIES.**

Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).

**The Iron Test.**

*(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)*

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## Universal Film Mfg. Co.

**CENTURY COMEDY.**

**(Two-Reel Comedies.)**

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

**HEARST NEWS.**

*(One-Reel News Weeklies.)*

Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.

**L-KO.**

*(Two-Reel Comedies.)*

Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9—A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.

**NESTOR.**

*(One-Reel Comedies.)*

Feb. 10—Mixed Wives (William Franey)—03585.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

**UNIVERSAL SPECIAL ATTRACTION.**

Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.

**NEW SCREEN MAGAZINE.**

Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.

**INTERNATIONAL NEWS.**

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.

**UNIVERSAL SPECIAL FEATURE.**

**The Lure of the Circus.**

*Drama—Each Episode in Two Parts—Eddie Polo Featured.*

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575
Feb. 10—No. 13, "The Plunge for Life"—03587
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

**The Red Glove.**

*(Drama—Each Episode in Two Parts—Marie Walcamp Features.)*

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.

**CURRENT EVENTS.**

Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18—03705.

**STAR COMEDIES.**

*(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)*

Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.

**WESTERN AND RAILROAD DRAMAS.**

*(Two Reels Each.)*

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.

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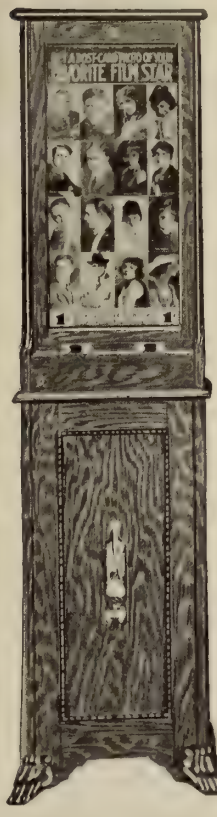


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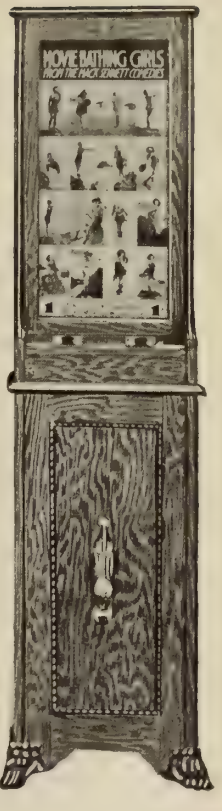


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**PUBLISHED ON THE 15th AND 30th OF EACH MONTH**
**Foreign Subscription: 20 francs per annum**
**Editorial and Business Offices:** **Via Cumiana, 31, Turin, Italy**

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

Feb. 23—The Woman on the Index (Pauline Frederick).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

**BENNISON STAR SERIES.**

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

**GOLDWYN SPECIALS.**

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

**CAPITOL COMEDIES.**

*(Two Reels each)*

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

***"Go Get 'em Potts" Series.***

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

**FORD EDUCATIONAL WEEKLY.**

Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**

*(Two Reels Each.)*

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

**PARAMOUNT-ARBUCKLE COMEDIES.**

*(Two Reels Each.)*

Feb. 16—The Pullman Porter.
Mar. 2—Love.

**DREW COMEDIES.**

*(Two-Reel Comedies.)*

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
April 23—Let's Elope (Marguerite Clark).
April 20—Greased Lightning (Charles Ray).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

*Artcraft Pictures.*

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).

**PARAMOUNT-ARTCRAFT SPECIAL.**

Feb. 16—False Faces.

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Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

**SUCCESS SERIES (RE-ISSUES.)**

Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

**PARAMOUNT-BURTON HOLMES.**

Feb. 16—The War Women of England.
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

**PARAMOUNT-BRAY PICTOGRAPH.**

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

## World Pictures Corp.

Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

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## Feature Releases

**BLUEBIRD.**

Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

**CAPITAL FILM COMPANY.**
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Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

**CHRISTIE FILM COMPANY.**

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home.
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.

**EDUCATIONAL FILMS CORPORATION.**

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

**Bruce Scenics.**

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

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Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.

**OUTING-CHESTER PICTURES.**

*Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)*

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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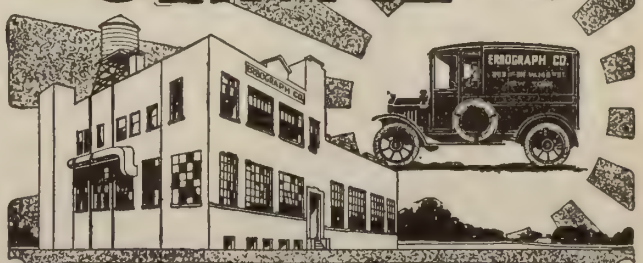


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# List of Current Film Release Dates

**JEWEL PRODUCTIONS, INC.**
Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

**LEONCE PERRET PRODUCTIONS.**
1402 Broadway, New York.
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**Essanay.**
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

**PUBLIC HEALTH FILMS.**
Fit to Win.

**S. L. PICTURES.**
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln).

**SELECT PICTURES.**
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

**Specials.**
Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).
Apr.—Bolshevism on Trial.

**SELZNICK PICTURES.**
Upstairs and Down (Olive Thomas).

**WILLIAM L. SHERRY SERVICE.**
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**Burlingham.**
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**Features.**
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

**UNITED PICTURE THEATRES.**
Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

**ZION FILMS.**
Khavah.

## State Right Releases

**HIRAM ABRAMS.**
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

**ACME PICTURES CORPORATION.**
The Thriteenth Chair (Yvonne Delva).

**ALPHA PICTURES, INC.**
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**AMERICAN FILM COMPANY, INC.**
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Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION.**
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Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).

**AYWON FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

**THE FILM MARKET, INC.**
403 Times Building, New York.
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

**GAUMONT CO.**
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The Warrior (Seven Parts—Drama—McClure Picture).

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When Men Betray (Drama).
Ashes of Love.
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Tempest and Sunshine.

**HILLER & WILK, INC.**
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
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The White Heather (Tourneur).

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Virtuous Sinners.

**J. PARKER READ.**
Forbidden Fire (Louise Glaum—Seven Parts).

**RENCO FILM COMPANY.**
29 La Salle Street, Chicago.
Birth of a Race.

**HARRY RAVER.**
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Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

**Al and Frank Jennings.**
Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**
Mother I Need You.

**Edwin Arnee.**
The Haunted House (Mystic Comedy—Two Parts).

**United Film Corporation.**
Crime of the Hour (Seven Parts—Drama).

**HARRY RAPF.**
Palace Theatre Building, New York
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**WILLIAM STOERMER ENTERPRISES.**
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The Tidal Wave (Eight Parts—Drama).

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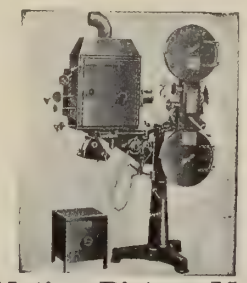

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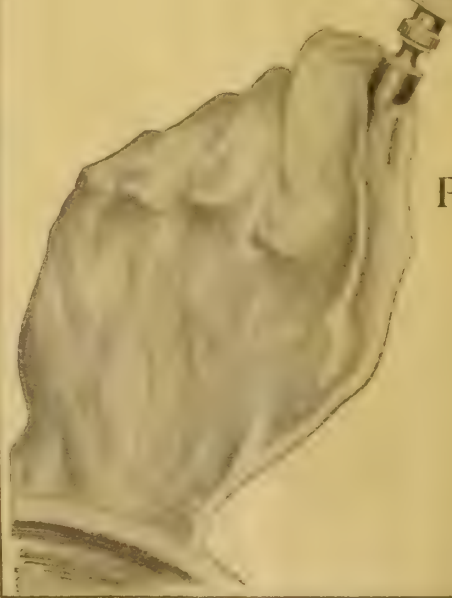

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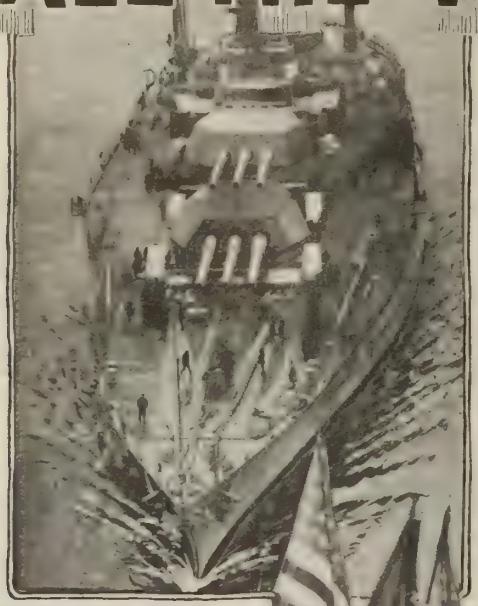

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"GREASED LIGHTNING" will scoot to success like a burst of blue blazes.

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Wanda Hawley, Robert McKim and Otto Hoffman are some of the many good ones in the cast.

Lay a big bet on "Greased Lightning." She never skids, takes all grades on high and will bring home the money.

*By Julien Josephson Directed by Jerome Storm*
*Photographed by Chester Lyons*
*Supervised by Thomas H. Ince.*

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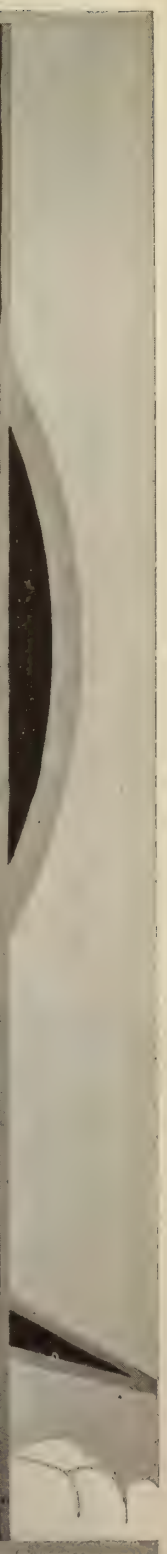

# in "GREASED LIGHTNING"

## A Paramount Picture

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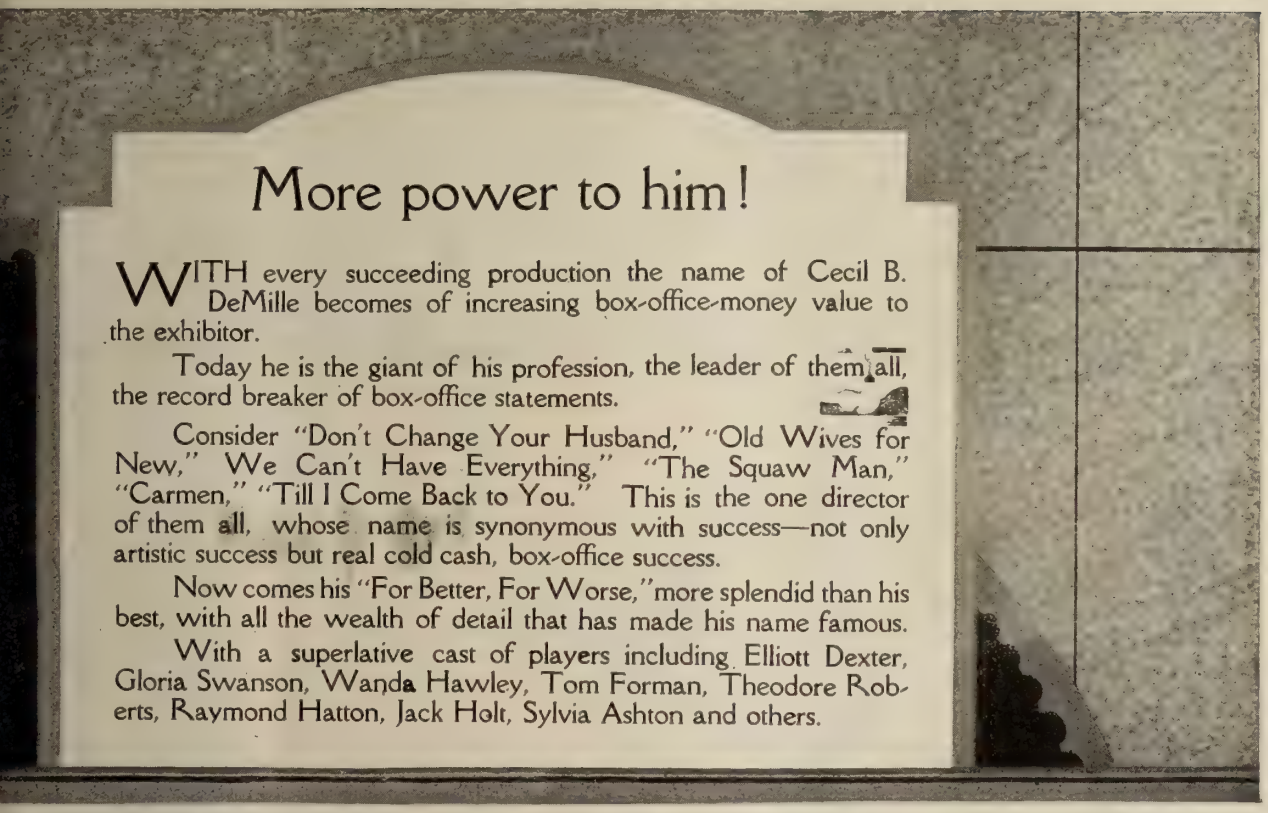

# More power to him!

WITH every succeeding production the name of Cecil B. DeMille becomes of increasing box-office-money value to the exhibitor.

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# "For Better, For Worse"

BY GAR SELWYN

## An ARTCRAFT Picture

SCENARIO BY JEANIE MACPHERSON

THIS is the story of the men who couldn't go—of the misunderstanding, disrespect, and isolation that came to some real heroes who did the work at home.

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ARTCRAFT PICTURES

*Adolph Zukor Presents*

# JOHN BARRYMORE

In

**"THE TEST OF HONOR"**

*A Paramount Picture*

*Story founded on "The Malefactor" by E. Phillips Oppenheim. Scenario by Eve Unsell. Directed by John S. Robertson.*

# "A PICTURE EVERY EXHIBITOR OUGHT TO GO AFTER"

SO says Variety of the "Test of Honor." Here's more of the review: "This is a whale of a feature. It is one of the best pictures for dramatic values that has been turned out in a long, long while. It is so good a picture that there seems to be a lack of words that might adequately voice its praise. It is a picture with all the essentials that go toward making a feature production that is out of the ordinary run of screen plays. It is about as fine a piece of work as Barrymore has ever done either on stage or screen."

And here's part of an editorial headed "A Real Artist" from the Exhibitors' Trade Review: "It is a pleasure to call attention to a real star—John Barrymore—and his picture, "The Test of Honor.' Mr. Barrymore's portrayal is without exception one of the finest pieces of acting the screen has ever seen. He has complete command of all the moods—from farce to tragedy and in this picture his work in characterized by a finish and a maturity which deserve very high praise."

Then this, from a whole page by Edward Weitzel in the Moving Picture World: "John Barrymore is the best dramatic actor who has appeared in New York this season. He is equally proficient on the shadow stage. His latest picture 'The Test of Honor' is a picture exhibitors should be eager to run. It has every element for both artistic and financial success. Its story is intensely dramatic but is never over the heads of the general public, that large class that demands that first and foremost it be entertained. The additional interest contributed by the presence of Barrymore will receive its proper valuation but the picture would itself reveal sufficient merit to score a pronounced hit."

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*to the*

# EXHIBITORS OF AMERICA

FOLLOWING the elaborate presentation of the Rothapfel Unit Programme in each of the theatres playing it for the opening week, the one, two, three and four day showings will receive careful attention.

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*A Drama of Ancestry That Was Bought and Love That Was Given*

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*and pulsing human hearts in both places*

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Albert E. Smith, *President*

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Samuel Goldwyn, President

16 East 42nd Street New York City

# The Grip of The Ages

## THE ETERNAL MAGDALENE

will grip American screendom as the problem of the painted woman and the little girl around the corner has gripped civilization since the dawn of history. Your patrons will be thrilled and moved and uplifted by Goldwyn's panoramic picturization of Robert H. McLaughlin's sensational drama of love and compassion.

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"The sympathetic screen version of this touching drama takes hold of one's heart. The evident sincerity of the cast will create an impelling desire in all who see the picture to have, with them, some part in spreading the gospel of human understanding as opposed to that New England rigidity that made 'The Scarlet Letter' possible. The world as a motion picture audience owes your company a debt of gratitude for the production".

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It was the smaller exhibitors, the men who are generally credited with constituting 80 per cent of the industry, that gave Bennison his send-off. They saw the audience-appeal of this powerful and likeable Western star and his initial picture, "Oh, Johnny!" They had no hard and fast, full-booked-up, first run contracts to prevent the introduction of a new star. So they booked Bennison.

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The "little fellows" gave the Bennison snow ball a start and he's been rolling up contracts ever since.

The contracts on the outside of the snowball are first run contracts—big ones.

First run exhibitors in big city after big city have realized the great drawing power that Bennison has built in the second and third run houses. And they are clearing their tracks for his next and best picture—

*Betzwood Film Company's Presentation of*

# LOUIS BENNISON

*in*

# "The Road Called Straight"

*Written by Wilson Bayley Directed by Ira M. Lowry*

*Released Everywhere May 11*

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16 East 42nd Street New York City

# East to West

For a big special of the West-that-was, there's no testing ground in America like the East-that-is.

The producer of border melodrama will find no more exacting audiences anywhere than in the great cities that line the Atlantic Coast. They expect much from that old romantic West — hard riding and hard shooting; brave living and brave loving; punch, punch, punch and one more punch for the finish. And, with all this, a wealth of that rich atmosphere of hardy chivalry and romance that only the most expert of directors, players and technical men can summon to the screen.

And what is the reaction of the easternmost East—New England—to the newest photoplay of the old West, Zane Grey's story, "The Border Legion," directed by T. Hayes Hunter and acted by Blanche Bates and Hobart Bosworth?

Bookings speak for themselves. But audience-reaction is even more important, and here we have the word of two representative leaders among New England exhibitors.

"The Border Legion" is a big drawing card from the box office standpoint, and that is what we exhibitors look for. It is a wonderful picture and we are doing wonderful business with it. It has all the ear marks of a box office money getter.

Manager Thomas D. Soriero
Park Theatre, Boston

Thought it would interest you to know that "The Border Legion" proved to be one of the best Western pictures we have ever played both in the point of story photography, and with the drawing powers of Blanche Bates it is a very good card for us.

Manager Gordon Wrighter
Poli's Palace, Springfield, Mass.

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# "How Can I Know He Is My Boy How Does Any Father Know Except by Faith in His Wife"?

"Men *believe* their children are their own. The mother alone *knows*."

"When the breath of scandal carries the words *your wife* a man doesn't argue—he acts."

"Do you still think you can have my love and do just as you please?"

"You and De Lota met as strangers in Paris, *but you had known each other for eight years*. How can I believe you now?"

"It's a different story when it's your own wife, isn't it?"

"The physician who takes a woman through the sacred crises of her life can't be deceived, Frank."

"I don't like your going to a place where you're ashamed to take your wife."

"Yes, I have served a year in prison, but the jails would be full if every man as guilty as I were convicted."

"By our old religion a man had as many wives as he wanted but if a girl made a mistake and married without confession to her husband, she was stoned to death."

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*Directed by George Irving*

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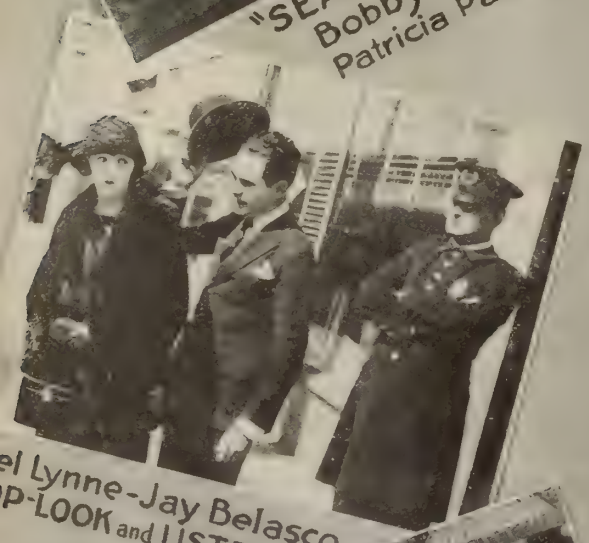

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**Direction of CHARLES DAVENPORT**

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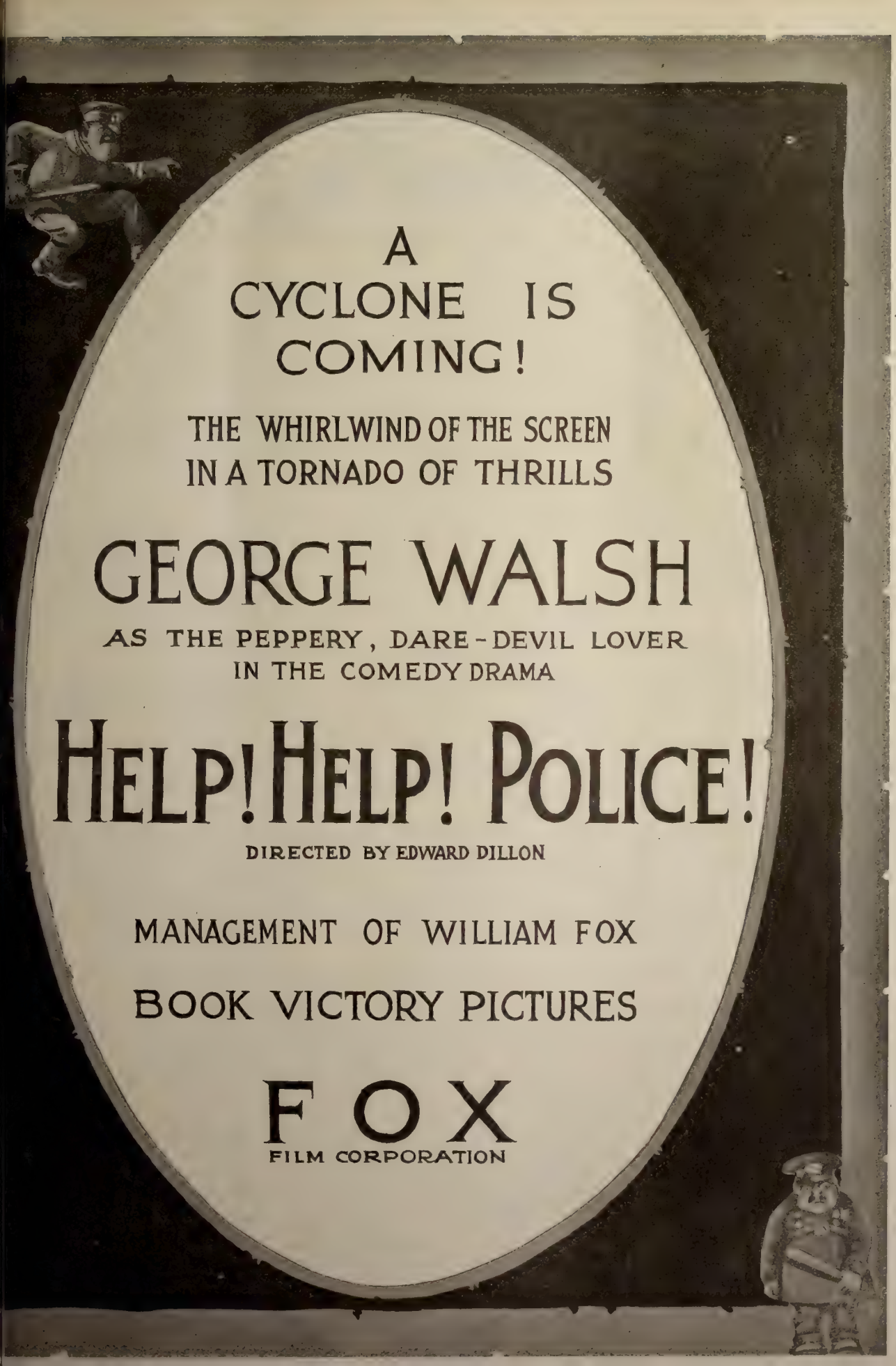
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HELP! HELP! POLICE!
DIRECTED BY EDWARD DILLON
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MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

# SCREENERS TAKE REINS FOR "V" DRIVE

## "Bring the Boys Home" Slogan for Victory Bonds—Airplanes and "Prop." Transport to Help Stars

THE members of the Los Angeles film players' colony, theatres and exchanges will play the same big part in the coming Victory Loan drive as they did in previous campaigns.

D. W. Griffith will be chairman of the studios committee; Harry Leonhardt, of the California Theatre, chairman of the theatres committee; and A. P. Michael Narlin, chairman of the Los Angeles film board of trade, will be in charge of the exchanges.

**Miniature Transport in Park.**

Pershing Park, situated in the heart of the business district, will, as usual, be headquarters for the film people's activities. Each studio will be assigned an evening at the park, at which time a program of entertainment will be given to assist in the sale of bonds.

A miniature transport has been erected in the center of the park and the stars taking part in the drive will make their appeals to the public from the deck of this vessel.

The campaign will be taken to the outlying parts of the city by four tanks. These tanks will cover the entire city through a series of precinct meetings. All of the towns of Southern California will be visited by a flock of airplanes which will transport stars from the studios to the bondselling meetings held in each town.

The slogan of the campaign will be "bring the boys home," and there is no doubt but that the film people of Los Angeles will carry the drive forward in the same intensive manner that characterized their efforts in former campaigns.

The drive lasts three weeks.

## Minneapolis and St. Paul To Have $1,000,000 Theatres

PLANS for the construction of a twenty-story building in Minneapolis which will house the largest and most elaborate motion picture theatre between New York and the Pacific Coast have been announced by the Hamm, Finklestein and Ruben interests.

Simultaneously announcement was made by the same group of men that they had acquired the uncompleted Mannheimer Building in St. Paul and would build there a theatre similar to the one in Minneapolis. It is reported that the Minneapolis structure will cost upwards of $1,000,000.

"While the St. Paul structure will cost at least $600,000," said I. Ruben, "the present Lyric Theatre building will be razed to make room for the Minneapolis building, which will have a frontage of 128 feet on Hennepin avenue and a maximum depth of 208 feet.

The completion of these new houses will give the Hamm, Finkelstein and Ruben group, operating under the name Twin City Amusement Trust Estate, a total of eighteen theatres in the cities of St. Paul and Minneapolis—eleven in Minneapolis and seven in St. Paul.

MULLIGAN.

## To Hold I. A. T. S. E. Meet in Horticultural Hall, Ottawa

THE City Council of Ottawa, Ontario, has granted the use of the Horticultural Hall, Lansdowne Park, Ottawa, for the convention of the International Alliance of Theatrical Stage Employes and the Moving Picture Operators to be held in the Canadian capital in May. The city has also voted $500 as a grant toward the entertainment fund of the delegates who are expected from all parts of the continent. One of the features of the convention, which opens on May 26, will be a street parade from the Chateau Laurier, the hotel headquarters of the convention, to Horticultural Hall.

Six different committees have been appointed by the Ottawa locals to take care of the out-of-town guests. These are the Reception, Accommodation, Entertainment, Parade, Hall and Central Executive Committees. The convenors of these committees include E. Gorman, Steve Wagoner, F. Gooden, G. Graham, J. Curzon and W. Lans.

The Ottawa operators held a general meeting on Sunday, April 13, to arrange for the convention.

## Carl Laemmle Returns East After Two Months at U City

CARL LAEMMLE, president of the Universal Film Co., returned to New York Tuesday, April 15, following an extended stay at Universal City, where he supervised the production of a number of new Universal pictures. On his return trip, Mr. Laemmle spent a day at Salt Lake City, another at Omaha and three days at Chicago, where he conferred with Manager I. L. Lesserman and District Manager Sidney Goldman.

Mr. Laemmle spent eight weeks at the Pacific Coast studios, during which time he supervised the production of several forthcoming Universal features.

According to Mr. Laemmle, the erection of new laboratories, several new studio buildings, the return of many technical helpers from the war and generally improved conditions at Universal City will make it possible for Universal to make up a loss of eight weeks in its producing schedule before the first of June.

John D. Tippett, Universal's European representative, accompanied Mr. Laemmle as far as Chicago, where he will remain for several days before coming to New York to prepare for his return to London. Mr. Laemmle's two children, Rosabelle and Julius, returned to New York with the executive.

## Big Theatre Interests in Cleveland Form Combine

ONE big combine of Cleveland picture theatre interests and another in the making was the record of activities in that city for the week ending April 12.

Announcement was made that the Mall and Alhambra theatres, owned by Strong, Desberg, Laronge and Greenbaum, had combined with Loew's Stillman, and shortly would go under the operating control of Marcus Loew. It also was stated that the new Euclid Theatre, a downtown house seating 2,000 which opens Easter Sunday, would become a Loew theatre in the fall and by that time, Strong, Desberg, Laronge and Greenbaum, who built the Euclid, would have another big house finished or well under way in the Euclid-East 105th street district.

The other combine, which is reported to be well along, is between Paul Gusdanovic and Joseph Grossman. The former owns two downtown houses, the Strand and Orpheum, and three neighborhood theatres, the Homestead, Eclair and Norwood. Grossman owns the Standard, a downtown house, and is promoting a big new theatre in the Euclid-East 105th street district.

**Hal Roach in New York.**

Hal Roach, proprietor and director general of the Rolin Film Company, which produces the Harold Lloyd comedies released by Pathe, spent a few days in New York last week in conference with Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. The great success the Lloyd comedies have attained and future plans of the Rolin company were the principal topics under dicussion.

**Fauley Make "Art and Spaghetti."**

Wilbur F. Fauley, of the New York Times staff, has contributed a group of pictures, entitled "Art and Spaghetti," portraying Bohemian life in Greenwich Village, to the Universal Screen Magazine, April 25 release. Mr. Fauley took up motion picture photography last summer, preparatory to entering the film division of the Army.

# BATTLEFIELDS SETTINGS FOR FOX FILMS

## Verdun, the Marne, Chateau Thierry, Belleau Wood To Be Used for Locations—Going After More Stars

THE Fox Film Corporation is planning large productions for the coming year. A letter to all Fox managers giving the first information of the big plans which are now under way was sent out from the New York office this week.

This letter discloses the fact that William Fox is negotiating with stars of worldwide fame and with some of the foremost writers of the day.

He has spent days upon the battlefields and in other points of interest, picking locations and arranging to use these historic spots, so fresh in the memory of the nation, as the background and setting for powerful, modern, after-the-war dramas and stories of today. Verdun, the Marne, Chateau-Thierry, Belleau Wood—names and places forever fresh in the hearts of Americans—will be seen on the screen as the settings for forceful Fox dramas.

**Not to Be War Pictures.**

It is announced that these new productions will in no sense be war pictures. They will be tremendous dramas and spectacular productions played by American companies.

The letter which makes this announcement to Fox managers follows in part:

"I have just received a series of cables from Mr. Fox and Mr. Sheehan which indicate that next fall the Fox Film Corporation will be in the market with a series of the most spectacular productions which the film industry has ever seen.

"This judgment of Mr. Fox and his mission was written upon his arrival in London. Since then both he and Mr. Sheehan have been extremely active."

Again, to quote from the letter signed by Jack G. Leo, vice-president of the Fox corporation:

"Among the things which we may anticipate as the result of the negotiations now being carried on by Mr. Fox and Mr. Sheehan on the other side are:

"Stories by the most celebrated authors of today—men and women of world renown, these stories to be filmed in the old world spots which are today the points of keenest interest to the entire American population."

## Automatic Orchestra Pit for Cleveland's Euclid

CLEVELAND'S largest picture theatre, the Euclid, at East Ninth street and Euclid avenue, will be opened Easter Sunday. It will contain an automatic orchestra pit.

This house, in the course of construction for six months or more, will have 2,000 seats, a grand concert orchestra of twenty-five pieces, a large organ, and will present high class programs of pictures and music.

It was built by Strong, Desberg and Laronge, owners of the Mall and Alhambra theatres, which have just gone into a combine with the Marcus Loew interests.

The Euclid's seats are laid out in fan fashion, with the screen in a corner of the building. There is no stage. The decorations are in the Adam period, with a light blue predominating. Everything of latest equipment has been installed.

There are several rest rooms, parcel room, a fountain in the foyer and a mezzanine promenade.

The orchestra is under the direction of Max Faetkenheuer, well-known composer and stage director. But the big surprise of the entire theatre is the automatic elevated orchestra pit, which is operated by a hydraulic arrangement.

By this the orchestra may be playing deep down in the pit out of sight or up in full view, as desired, the pit moving up and down like an elevator.

## Saenger Company to Open Its Forty-sixth Theatre

J. H. SAENGER, president of the Saenger Amusement Company, Shreveport, La., who operates forty-five theatres in five states, announces that the forty-sixth playhouse will be opened in Alexandria soon. Mr. Saenger, accompanied by E. M. Clark, special representative of the company, recently visited Alexandria for the purpose of closing the deal recently made with the Rapides Opera House Company. The property known as the Rapides Theatre, Third and Washington streets, was purchased for $25,000.

Mr. Saenger states that the legitimate attractions and high class moving pictures will be shown exclusively. The Saenger company is at present operating one motion picture house at Alexandria, the Saenger, and the new house will in no way interfere with the policy of the old one.

**Hodkinson Manager Marries.**

Carlos E. Moore, manager of the Pittsburgh branch of the W. W. Hodkinson Corporation, was married in New York City on April 10, to Miss Sade Bain, of New York. Miss Bain has been associated with Siegmund Lubin, of Philadelphia, and with Edgar Lewis in his production of Rex Beech's novel, "The Barrier." She has recently been with the Famous Players and Fox companies, and played with Leah Baird in Harry Raver's Four Star production of Augustus Thomas' stage success, "As a Man Thinks." She has now left the screen permanently. Mr. and Mrs. Moore will live in Pittsburgh.

## Salt Lake Showmen Still Worried Over Tax Payment

SALT LAKE CITY theatre managers are having more trouble with reference to the payment of the war tax. It has arrived at a point where they do not know what to do, and the only remedy which suggests itself is the removal of the office of the collector of internal revenue back to Salt Lake.

Under the law the managers are required to remit an estimated one-fourth of the taxes collected during a specified period and within the following thirty days to remit the balance, accompanied by the receipt for the remittance of the first quarter.

The managers have complied with the requirement to remit a quarter of the tax for the last period in question, but no receipts have been received. It is now within a day or two of time given to remit the remainder, but since no receipts have been received they can not comply with the provisions requiring that the receipt accompany the last payment. Accordingly they are corresponding with W. C. Whaley, internal revenue collector at Helena, Mont., to ascertain what is to be done.

It has been reported to theatre men here that the Helena office is thirteen months behind in its work and that this condition is responsible for the trouble with reference to the war tax payments.

**Carry Buys Washington Theatre.**

One of the most important capital city theatre deals of recent months has just been consummated, whereby the Empire Theatre, at Washington, on H street, between Ninth and Tenth streets, northeast, has been purchased by Albert Carry for about $100,000.

The theatre is under lease to George W. Linkins, a prominent real estate dealer, who has been operating it for several years. The new owner will hold the property as an investment, Mr. Linkins continuing to occupy it under his lease.

The house is one of several on H street, northeast, all of which do capacity business continuously, that being the center of one of the city's most intensively populated sections.

## Toronto Police Confiscate Johnson-Willard Fight Film

A RAID by the police on the Peter Pan Theatre, Queen street east and Waverly road, Toronto, during the presentation of the Johnson-Willard fight pictures has the whole city talking. The local authorities got wind of the fact that the Havana bout views would be screened at the Peter Pan Theatre at a private show and they waited until the crowd had seen about half of the feature before they made a descent upon the premises.

A representative of the Ontario Government accompanied the Toronto police officials in order to secure evidence and the police were ordered to confiscate the film. The picture had been banned by the Canadian authorities although it had been presented many times in military cantonments under the direction of Captain T. C. Flanagan, who is now an officer of the Canadian secret service.

Tickets for the special show at the Peter Pan were sold at 50 cents each and the exhibition was started after the regular performance.

**Fails to Create Missouri Censor Board.**

The attempt to provide a state censorship board for picture theatres in Missouri has failed, despite appeals of churches and reform organizations.

The original bill before the State Legislature is missing and a parliamentary rule prevents consideration of the substitute unless the original bill is returned with it.

The substitute was prepared by Representatives Eigel, of St. Louis, and Taylor, of Kansas City.

# SUNDAY PROS AND CONS PLEAD

## Governor Smith, at Albany, Hears Both Sides of Sunday Bill—Next Few Days Will Decide Fate—Hearing Attracts Greatest Interest This Year

Albany, April 16.

ADVOCATES of the Sunday motion picture bill, as well as those who opposed the measure, had their innings for two full hours or more before Governor Alfred E. Smith this afternoon, while a throng that not only packed the Executive Chamber, but extended into the lobby as well listened and aplauded the speakers. A stroke of the pen in the hands of Governor Smith during the next few days will decide the fate of the bill over which there has been so much struggle and contention during the last two or three months. In numbers, men and women were about equal at this afternoon's session. Each side was given an hour during which to make its arguments. In connection with the Sunday motion picture bill, the pros and cons for Sunday baseball were also given an airing.

No hearing thus far this year attracted greater interest than the one of today. Governor Smith appeared at 3 o'clock and announced that the opposition would be given the first hour. The Rev. H. L. Bowlby, of New York, general secretary of the Lord's Day Alliance of the United States, handled the program for the opposition, while Senator James A. Walker appeared and stated he would handle the program of those in favor of the measure.

**Speakers for Opposition Are First.**

The first speaker for the opposition was the Rev. Joseph A. Dunney, of this city, a well-known Catholic priest, who is in charge of the parochial schools of the Albany diocese. Mr. Dunney said he would take up the arguments in favor of the bill one by one and that he would outline the fallacy of these arguments, first calling attention to the fact that one cannot make a referendum of the moral law.

The speaker said that to his way of thinking Sunday movies themselves tended to Bolshevism, first, because they were irreligious; second, because many of the pictures were salacious and sensual, and third, because they created disorder, for the commercialism of Sunday never made for order. He said he could summon a labor vote against Sunday movies fully as large as any labor advocate of the movies. Furthermore, said the speaker, the labor vote of this State is not in favor of the Sunday motion picture bill. The speaker closed by saying his arguments were based on religion, morality and public decency.

**Speaks Direct to Governor.**

The Rev. Dr. David James Burrell, pastor of the Marble Collegiate Church, of New York, and president of the New York State Sabbath Day Alliance, speaking against the bill, said he was not going to address a single person in the audience, but that he would speak directly to Governor Smith in view of the fact that the outcome of the bill was today solely up to the State's chief executive. The speaker said he believed the Governor was open to conviction and he was sure that as a man with a family he did not wish to commercialize the great American rest day.

"It is said the working class wants Sunday movies," said Dr. Burrell. "It is not so. It may be so with some, but not in the great body of our laboring men. Our workingman wants to be in his home on a Sunday. You don't want Sunday shows. You are not clamoring for it. The man who takes in the money and the ushers do not want Sunday motion picture shows. The men who are making money out of it, plus the newspapers, for obvious reasons, are the ones who are behind this bill. The commercial factor is the real center. I enjoy the movies and I pick my films, but six days in the week are enough and I strenuously oppose any effort to break down the Sabbath Day."

**Methodist Preachers Say "Commercialism."**

The Rev. O. F. Bartholomew, of Mount Vernon, stated that he wished to be recorded in opposition to the bill, and that as such he expressed the wishes of over 400,000 people associated with the Methodist Church, according to a recent conference, where a unanimous vote was taken against both Sunday motion picture shows and Sunday baseball, because of the commercialized element. The speaker said that furthermore, as an instructor of 1,500 men, constituting the largest Bible class in the United States, of which over 800 were laboring men, he had found a strong feeling against the bills, because of the fact that as labor was fighting today for shorter hours, they could not consistently support any measure which would not only commercialize the Sabbath, but require many persons to labor long hours.

Mrs. Ella A. Boole, vice-president of the W. C. T. U., stating that she represented 47,000 organized women of this State, recorded herself against the bill, as she said, "in the interests of growing boys and girls."

Advocates of the bill were introduced by Senator James A. Walker, who first called the attention of Governor Smith to the fact that there was no better judge in all New York State of home requirements than the Governor himself and he believed that the Governor was today perfectly willing to intrust the question of Sunday movies to each municipality as represented by its board of aldermen.

**Judge Collins Favors Sunday Shows.**

Judge Cornelius Collins, of the Court of Special Sessions of New York City, and president of the Catholic Big Brothers of the Metropolitan diocese, commanded instant attention as he spoke not only in favor of Sunday motion picture shows, but Sunday baseball.

"We see our wealthy persons enjoying their tennis, their golf, their automobiles, but if my boy knocks a baseball in the air on a Sunday, he violates the law. These ministers here today represent but a type of their own church, and we can bring just as many ministers

**This Josslyn's a Lucky Cuss. Bessie Barriscale's the Star of "Josslyn's Wife," an Exhibitors Mutual Release.**

who favor baseball on Sunday afternoon and Sunday motion picture shows, because of the fact that they know the innocence of this sport and this amusement, because they know that the baseball game takes away the hoodlums from the corner on the afternoon and the Sunday motion picture show in the evening, because the latter offers an hour or two of education and a recreation and revigoration."

**Mr. Jackson Discounts "Commercialism."**

One of the best arguments of the hearing was made by the Rev. W. H. Jackson, well known here from frequent appearance at similar hearings. Today, he appeared, as he said, at the request of William A. Brady.

"What is this commercial talk that I hear?" said Mr. Jackson. "Is it the financial return? If so, there isn't a minister who could do without it. I work on a Sunday and I am paid for it. Let me tell you that no less a personage than Justice Cropsey, of the Supreme Court, has gone on record as saying that the Sunday motion picture shows have taken the hoodlums from the corners, where they insulted women in passing, and that in Brooklyn crime has decreased 30 per cent. because of these self-same shows. There can be no better argument."

**Operators' Spokesman Scores Clergy.**

James P. Holland, president of the New York State Federation of Labor, scored a hit when he stated that he was appearing today at the request of the moving picture operators, and that if the ministers wanted a job in which they had the real interest for the working people at heart, they should lose no time in getting to the third floor of the Capitol, where the health insurance bill, the minimum wage bill and the eight-hour day for women, were being held up in committee by the Speaker of the Assembly.

"I go to church on Sunday," said Mr. Holland, "but after church services I think I have a right to spend the hours as I wish, and I can ask no better for my family than to take them to the motion picture show. It is better for our young men and women to be there than to hide around the corner doing wrong. The people want this measure and they should have it."

**Mayors' Secretary Gives Figures.**

One of the best arguments of the afternoon was made by W. C. Capes, secretary of the State Mayors' Conference, in which he said that a careful inquiry made by his organization to the mayors showed that 23 cities in this state now have Sunday movies and in 35 cities the houses are closed, but that in 9 of the 35, according to the mayors, the houses would open if given the right to regulate the law. In the open cities, there were 6,361,661 persons, or 63 per cent. of the total population of the entire state.

The closing argument in favor of Sunday motion pictures was made by Attorney John J. McInerney, of Rochester. He was followed for a minute or so by Senator James Walker, who asked the Governor if he did not think that if Sunday movies were good for New York City, were they not good for the rest of the state, and that if Sunday baseball was good for upstate, why was it not good for New York City?

"There are some people," said Senator Walker, "who have never laughed, who never will laugh and who never want anybody else to laugh."

Among well known exhibitors present were Sydney Cohen, Charles O'Reilley, "Lou" Rogers, from New York; Gus Konigswald, H. Manus, of Brooklyn; "Lou" Bitner, of Cohoes; Charles Hayman, of Niagara Falls; Ira Mosher and Joseph Schuert, of Buffalo; W. A. Callahan and I. M. Salyerds, of Rochester, and S. I. Berman, of Brooklyn.

GRANT.

# CENSORSHIP AGAIN LOOMS IN NEW YORK

## Long-Dormant Slacer Bill Shows Sudden Life—Passes Assembly—Possibility of Becoming Law

SUDDEN life has been injected in the Slacer motion picture censorship bill, which up until a few days ago was considered a dead issue so far as the present session of the Legislature was concerned. Now the bill has passed the Assembly by a vote of 77 to 57, and while it is late in the session, it stands a fair chance of passage.

Assemblyman John W. Slacer, of Buffalo, introducer of the bill, speaking in its behalf before the Assembly, declared it was absolutely necessary that the state be given control of films that are being exhibited because some of them are of a character that should be prohibited from being displayed. According to Mr. Slacer the bill is in the interests of producers and exhibitors who demand clean movies, just as much as it is in the interest of the public.

**Censorship Unnecessary Say Film Men.**

Those who opposed the passage of the censorship bill put up the claim that the motion picture men themselves are driving out of the business those who do not show decent films, and that the creation of a board of censors in this state was entirely unnecessary and would also hamper the business.

The State Board of Regents, according to the Slacer bill, which was explained in detail in a recent issue of Moving Picture World, will have the power to name the board of censorship and this board would pass on all films which could be exhibited in this state only with their approval. The bill has now gone to third reading with reference.

Frederick H. Elliott and Arthur Friend, of New York, reached here today and said they were out to oppose the passage of the bill. Mr. Friend and Mr. Elliott conferred with Royal K. Fuller, who was recently active in creating favorable sentiment for the Sunday motion picture bill and who was recently apopinted as secretary to the Highway Commission.

GRANT.

**Rainbow Number of Moving Picture World May 10.**

Rain, rain, and sun! a rainbow in the sky!—Tennyson.

**Rainbow Number of Moving Picture World May 10.**

## Picture Showmen Went to the Public for Support

IN conversation with Sydney S. Cohen, president of the New York State Exhibitors League, a representative of Moving Picture World learned some of the details that led up to the successful outcome of a seven months' campaign for legalized showing of pictures on Sunday in New York State. With the bill at the moment awaiting Governor Smith's signature Mr. Cohen was loath to make extensive comment on the issue; but enough was learned to make possible the following statement of fact:

Profiting by the mistakes of other movements, both in New York and other states, Mr. Cohen and the executive committee of the State League decided upon an entirely different campaign than previously had been forwarded in the interest of "public welfare" legislation—they went direct to the public and depended upon the influence of the thousands who want pictures on Sunday to wield a beneficial effect upon representatives in the Senate and Assembly.

In promoting the successful outcome, Mr. Cohen gives unrestrained credit to his fellow-workers of the League's executive committee: Harold Franklin and Jules Mehales, Buffalo; W. A. Dillon, Ithaca; Irving Reynolds, Rochester; W. H. Linton, Utica; Sam Sheer, Long Island City; C. L. Reilly, New York; S. L Berman, Brooklyn; Al Hamilton, Yonkers, and C. A. Hayman, Niagara Falls.

These men worked with Mr. Cohen in getting the public interested in the campaign for Sunday pictures. Different centers of population were systematically canvassed for signatures to petitions and letters to representatives. Slides on the screens were a potent factor in forwarding the action of the general public. It was from this angle—the urge of the people themselves—that the bill was passed

There was no canvass for financial aid outside of the exhibitor body itself. The manufacturers or distributors were not asked to contribute and the matter was entirely financed by the picture showmen themselves. Proceeding on the basis that it was the exhibitor's business to do all he could in his own interests, Mr. Cohen and his associates succeeded.

**Jean Calhoun**

A descendant of John C. Calhoun, who appears with Frank Keenan in his Pathe, "The Tide Book."

# CHINA KICKS IN WITH A CHAMPION

## Floods, Revolutions and Queer Traditions of the Chinese Are Breath of Life to F. M. Sanderson, Who Manages Fourteen Theatres in Oriental Republic

### By William J. Reilly

ROLL back the portals of the Exhibitors' Hall of Fame. Let them open wide to admit a new member to the meeting of famous picture showmen. When it comes to the triumphal music, let that be a blare of Chinese cymbals and blocks in a nightmare concoction of Oriental jazz, else the hero will be homesick.

F. Marshall Sanderson, general manager of China Theatres, Ltd., headquarters Tientsin, China, is not only the composite Kunsky-Rothapfel-Loew of the Far East, but in the picture are features all his own. Running a chain of fourteen theatres in a great circle in North China, he has had problems enough to make Hercules and his historical Twelve Labors look like a lead pipe snap. Bullets whistle over the roofs of his houses while a revolution is in progress one week. And the following week the rattle of musketry is superseded by the roar of the waters, and his theatres are flooded. He then makes a round of inspection in a Chinese sampan.

**Success in China Is Success Anywhere.**

What exhibitor in this grand and glorious republic of ours has to follow his patrons down to the seashore and show them pictures there in the hot months when the torrid weather drives the people to the sea? What exhibitor here has to cater to a people who refuse to pay for a thing before they have seen it? What showman between our shores ever had his projection disturbed by towels whizzing across the light ray, making fantastic figures on the screen?

These are but minor difficulties confronting F. Marshall Sanderson. Eight years in the East have taught him how to cope with many a puzzling situation. Curious laws and customs of the Chinese, the cosmopolitan character of the legation element in the cities, the procrastinating tendencies of the Orient all presented barriers to this business-like, clear-visioned Englishman. Yet were you to see the interior of the Empire Theatre in Tientsin, one of the five in that city owned by his company, you would put on your strongest spectacles, gaze for a long interval and then ejaculate, "Can this be China!"

Not only has the Empire a handsome lobby, a beautifully decorated interior, a luxuriously appointed foyer, and a stage for traveling shows, but there is connected with the theatre a real mahogany bar where prohibition never loiters, and a cafe and cabaret with a Russian stringed orchestra of five pieces, led by an American, Harry Carey of Los Angeles.

**Empire an Oasis in the Desert.**

"The Empire is more than a theatre," said Mr. Sanderson. "It is a club. The people of the East have a generous living philosophy. They like to have a good time, and be happy, so we decided that we were in China for the purpose of entertaining and that is why we established the cafe and cabaret. Even the Chinese women are dancing now, a thing undreamed of five years ago."

The Empire Theatre was built two years ago by A. Bari, a British-Indian subject, a man with a powerful insight into the future of the moving picture business in the Far East. Years ago he started the Old Arcade in Tientsin as a photoplay house, and despite all odds against him succeeded. He was the most important factor in the establishment of China Theatres, Ltd., and is now a member of the board of directors which controls the company.

**Believes China Is Overcharged for Films.**

Mr. Sanderson left the Far East in February. He is in America for a few months, seeking to link the motion picture business of China closer to that of

**F. Marshall Sanderson.**
General Manager of China Theatres, Ltd., and the Orient's prize exhibitor.

America, studying America's latest houses, and trying to interest American producers in the just claims of the picture showmen of the Orient. He came to New York last week after a month on the Coast.

"American producers have the idea that the whole of China is nothing but a mint turning out money for the moving picture men. China's four hundred millions loom up larger in their minds than they actually are. They say, 'With four hundred millions of people out there, they must be harvesting money.' So the prices for their films are almost unbelievable.

"If I could interest the producers in a percentage basis for the exploiting of pictures, not only in China, but in the whole Orient, I could do big things for both the producers and myself."

**Sanderson's "Revue" Unparalleled.**

The work of managing the fourteen theatres controlled by China Theatres, Ltd., often sees Mr. Sanderson around the clock without a moment's rest. Coming of a newspaper family and being himself an old newspaper man, having written for the Sydney (Australia) Morning Herald, he believes in the efficacy of printer's ink in advertising. One of his many scheduled works is directing the publicity for the entire chain of houses.

The weekly "Revue," published by Mr. Sanderson himself, is a house organ, which it is safe to say has no parallel in America or elsewhere. It is a twenty-page booklet supported by advertising, containing announcements and reviews by the editor of the coming week's features, with editorial comment and a column of witty paragraphs by an American. A localized edition is printed in each city. Letters from patrons concerning various pictures and general discussions by them on the photoplay are printed, linking the public to the theatres in a way no system of American houses has succeeded in doing.

The press of the entire Orient knows of Mr. Sanderson's "Revue," and has often devoted space to favorable comment on the fact that China has in this little paper something which no sophisticated Western country has even attempted.

**Tong Keeps Billboards Clean.**

Besides the publicity carried in his house organ Mr. Sanderson gives his varied public abundant notice of his features through newspapers and billboards. Italian, French, and English newspapers carry his big displays, translated to the proper language, while a staff of Chinese publicity experts, after getting an idea of the picture from Mr. Sanderson, hand out the real thing to the Chinese in their native newspapers.

All the billboard posters are done by hand. Mr. Sanderson has one native who is particularly adept with brush and ideas and who does all his work on brilliant red poster sheets, which is the usual background used by the advertising artists. A scene from a photoplay tells a Chinaman more than several thousand words. He eats stills alive.

The theatres never are obliged to worry over keeping their billboards clean. A certain tong makes a living by watching the boards religiously, tearing off the posters the morning after the show, and selling them for waste paper. Each Chinaman has a certain sector of the city and no other member of the tong encroaches on his territory.

Ten of the fourteen houses operated by China Theatres are Chinese houses exclusively. The other four cater to the cosmopolitan element consisting mainly of foreign business men and the staffs attached to the various legations. Each particular nationality, of course, is strong for its own pictures, and Mr.

Sanderson finds his patrons a critical lot.

**Theatre Seats Are Family Pews.**

The Pekin Pavillion, one of the China Theatres' chain, finds so consistent a patronage in the legation attaches and their families that certain rows of seats in the house amount to another set of family pews. After dinner in the evening, they come around to see the one show starting at 9 p. m., and occupy the same seats night after night. The president of China is a frequent viewer of the Pavillion's pictures. The patrons pay their four dollars "Mex" or two dollars American money for the big feature pictures and after the show come around and thank Mr. Sanderson for bringing such a photoplay to them.

When asked if he used Chinese music in his theatres, Mr. Sanderson smiled. "Chinese music isn't music," he said. "It's a nightmare of noise made by the clashing of cymbals and the banging of blocks. We use pianos and orchestras in the bigger houses and pianolas in the purely Chinese theatres."

**Chinaman Doesn't Pay as He Enters.**

Mr. Chinaman has queer ideas on the pay-as-you-enter proposition. You don't catch him paying for anything he can't see. Accordingly such a thing as selling him a ticket for a movie show is out of the question. You must open your doors to the crowd, let it surge in, and then start your show.

"After the picture has run for a few hundred feet and we have their interest, we stop the projection, put up the lights, and take up the money in big baskets," said Mr. Sanderson. "The Chinaman puts in his coppers, 3, 10, or 20, according to the price on the seat he is occupying. Then the lights go out and the picture goes on." Two of the five theatres in Tientsin are called King Wee and Quong Ming, whose names signify Joy, Happiness or Brilliant Pictures.

In regard to the titles and continuity in the films, Mr. Sanderson said they were often entirely omitted. Before going to the theatre, the Chinaman will send his boy out and get a program of the show which contains a synopsis of the story. After getting the idea of the play firmly in his mind, he will go to the theatre and see the picture.

**Fat Man Symbolizes Happiness.**

"They like comedy and drama with action," Mr. Sanderson went on. Fatty Arbuckle and Charlie Chaplin are their favorites. They go frantic when they see something they really like. You never heard such a howling bedlam or saw such a whizzing of towels.

"The comedy of the fat man they like best of all. To them a fat man represents a happy man; and happiness is the great thing for which the Oriental seeks. Society drama, with intricate, involved relations between men and women, they do not understand. Cartoons they enjoy immensely, particularly those of Bobby Bumps and his dog. We are planning to make our own topical events, to be shipped also to this country."

Mr. Sanderson personally views every picture shown in his theatres and constitutes a self-appointed board of censors. Anything tending to give the Chinaman a wrong impression of the manners or life of English speaking people, he eliminates. He related the following tale of 101 per cent. showmanship:

**Hanging Something to "Hell's Hinges."**

"Two days before 'Hell's Hinges' was to be shown in Tientsin, I announced that the picture could not be shown as it would give offense to the missionary element. I did this after one of the biggest advertising campaigns I ever put out, and after I had the people interested to the boiling point in the Bill Hart picture and eager to see it. Simultaneously with the announcement that I could not show the picture, I asked if my patrons would not appoint a censorship committee of their own to see if there was a possible chance for the exhibition of the photoplay. Sure enough, they appointed two missionaries, a doctor and an attorney, who unanimously approved. Consequently, the clean-up was huge."

Mr. Sanderson relies on the Moving Picture World when he buys his pictures. As an instance, he cabled $4,000 to a New York bank and bought a big war film on the strength of the World's recommendation. He clips Epes Sargent's Advertising Aids for Exhibitors and often devotes an hour or two to perusing them in his scrap book and getting a fresh stock of ideas on exploitation.

**Chinaman Must Have Tea and Towels.**

The Chinese New Year, which comes with the first new moon of the year and lasts two weeks, is a busy time for the China Theatres. During the two weeks the Chinese give themselves up to amusement, and the houses are packed to suffocation for twenty-four hours around. The people crowd the theatres, sip tea, which they buy from the attendants in the theatres, and mop their sweating faces with cold towels likewise provided by the ushers.

The Chinaman, Mr. Sanderson finds, cannot sit through a picture show for an hour and a half without frequent cups of tea and cold towels. Accordingly, the picture is stopped about every reel for an interval to permit him to imbibe and to whizz his towel across to an attendant in the aisle, who immediately wets it in icy water and whizzes it back.

The projectionists in all the China theatres are Chinese, and Mr. Sanderson vouchsafes the statement that he has not seen projection in America to compare with that turned out by his native boys in China. The boys are first trained in the repair of damaged film and gradually work into the art of projecting pictures. They sleep in quarters provided by the theatre and are happy on a salary of five dollars "Mex" per month. The attendants are likewise natives, and save for one or two of the larger houses, the managers are also Chinese.

**Continuity in English and Chinese.**

While in San Francisco, Mr. Sanderson made arrangements to have titles and continuity inserted in Chinese in the films bought for his company. The Chinese will be put in a column parallel to the English and duplication will thus be avoided.

Commenting on this, his first visit to the States, Mr. Sanderson said, "I really am overjoyed with the heartiness and kindness with which I have been received. People have given me their time to show me all over their theatres and their studios. Wherever I go they cannot do too much for me. I shall carry back to China the memories of a wonderful reception."

After a week in Chicago, Mr. Sanderson will go to Seattle and sail from there early in May.

**One Reason Why Firemen Demand High Salaries.**

What fireman dotes on the idea of meeting that right of Herbert Rawlinton's as a regular thing? The athletic star of Oliver's serial, "The Carter Case," is shown here rescuing Margaret Marsh and William Pike.

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**Marguerite Clark Leaves for the Coast.**

Marguerite Clark, who has just finished the final scenes of her new Paramount picture, "Come Out of the Kitchen," adapted from Alice Duer Miller's story and A. E. Thomas' dramatization of the book, has left New York for California, where she will take up her activities at the Morosco studio at Hollywood. There, under the direction of Walter Edwards, Miss Clark will start work in the Paramount version of Clyde Fitch's comedy, "Girls."

It is several years since Miss Clark has been in California, her recent work having been confined to the Eastern studios of the Famous Players-Lasky Corporation.

# ADVERTISING FORUM FINISHES OFF

## Final Instalment of Letters from Picture Showmen Who Voice Their Opinion of Distributor Announcements in Other Than Moving Picture Trade Papers—Forty-six Exhibitors Have Submitted Views on Important Topic

WE present this week the sixth and final instalment of letters from picture showmen who have contributed their opinions on the subject of advertising in other than strictly moving picture trade papers. Including the communications in this issue, forty-six picture showmen have expressed their views.

The discussion started in our issue of March 22, when William Sievers, holder of the First National Exhibitors' Circuit franchise in St. Louis, expressed as his belief the thought that money was practically wasted by moving picture distributors who advertised in theatrical papers other than the strictly moving picture class.

Out of this initiation have come the opinions of these other showmen who have generally agreed with Mr. Sievers in principle while broadening the scope of their expressions to include other topics of mutual interest to both the showman-exhibitor and distributor.

The discussion has resulted in giving publicity to many complaints that the theatre managers have to make in regard to their position as retailers of films. There has been much printed during the series of benefit to the industry; of direct benefit to the distributor who has read the series carefully and has given heed to the arguments and statements of conditions as outlined by the men who make or break the picture business.

Contributions have come from towns large and small; from the biggest of circuit managers and large city exhibitors to the "little fellow" who plays pictures only three times a week, because his town cannot support full-week presentations. All section of the country have been represented; and every one of the letters have been of value in giving the distributor a line on conditions in the retail branch of the industry.

### By W. T. (Bill) Yoder

**Manager Pathe Exchange, Dallas, Tex.**

KNOWN throughout Texas and Arkansas as one of the most progressive exchange managers in the Southwest. Mr. Yoder is admired by hundreds of exhibitors as a man who is striving for the betterment of the motion picture industry, and his statement favoring the restriction of trade journal advertising to the five publications that are devoted solely to the interests of the industry is made as a plea for an upward step along sensible lines.

IT is my personal opinion that if all companies would confine their ads to the reliable publications a great load would be lifted from the shoulders of an already overburdened set of exhibitors and exchange managers. The men who are trying to present to the theatre goers and admirers of picture shows the finest in the movie game today already have more to attend to than perhaps any other class of business men in any other line of business in the world.

I would welcome an act by the heads of all producing and distributing companies that would result in remedying this extravagance and wasteful advertising. I don't want anyone to think that I am opposed to advertising. Any theatre manager, whether he is trying to put across a girl show, a drama, a stock company or a motion picture would be a candidate for a home for the silly, were he for one moment to believe that advertising is without merit. But I do believe that the motion picture interests of America are doing a great injustice to themselves and the people who pay to see picture shows, when they heedlessly appropriate money for advertising in every publication with space enough to print their ads.

**Practical Experience Dictates.**

I do not make this statement from the standpoint of a man whose knowledge of the picture business is gained by sitting at a desk, in a carpeted and beveled glass office far from where the admission price is placed in the ticket window. I make my assertion from knowledge gained while I have been with picture theatres and have managed them.

I know the mental strain and nervousness which is the experience of every exhibitor, when he is trying to book pictures that will please his patrons. I know just what it is to pore through reams of pages of motion picture publications in search of a feature that will tickle the register in the box office. I know just what it means to see a competitor playing full houses, while I wondered just what I could buy to rival or go them one better.

I am well aware that the chief trouble arising when booking a picture is the worry caused a manager who ponders over the question of "Can I believe what the ——— book say about this picture? Can I believe that the picture is as good as they say it is? Can I trust that their opinion is candid and frank and based upon the merits of the picture and not upon the number of inches of advertising carried in the same issue of that publication concerning that feature?" These are the questions that boldly form themselves in the mind of every thinking exhibitor and they are the questions to which there is but one answer. And that answer is that the only way to settle the matter is to place motion picture ads in publications wholly dependent upon the motion picture business for

**Ruth Roland, Star of Pathe's New Serial, "The Tiger's Trail," Certainly Needs a Social Secretary**
To answer the telephone and warn her of such pitfalls as are presented in the scene on the right. However, Ruth makes quite some call girl herself.

their existence. This is my personal opinion of a remedy for the matter.

**Prefers Newspapers to Billboards.**

I believe in advertising as strongly as any man alive today. And more than that, I believe in advertisements in newspapers and trade journals more than any other advertising than could be suggested to me. A few days ago, I was asked whether it would be better to exploit a certain feature with the use of twenty-four sheet billboards or whether the money should be used in newspaper advertising. I immediately wrote back that personally I approved of the newspapers. That is the best way to reach the people. The billboards are usually placed in cities of over 10,000 population and this is decidedly unfair to the town of less population. The people of the villages and smaller towns are entitled to their share of whatever advertising the motion picture companies decide to devote to their films.

I want to score the publications that do the industry the so-called "honor" of placing at the tail-end of each issue a "section" devoted to motion pictures. Their sole interest in motion pictures is just how much money they can bleed from it in advertising—and that alone. There should be a combined effort by the film interests to "weed out" such periodicals by restricting the advertising to the trade journals that are published solely to help the motion picture exhibitors of this country in selecting pictures which will be profitable and enjoyable.

**Business Weary of Lavish Spending.**

It's plain waste, it seems to me, to do other than this. It is an extravagance that looks to me like something unpardonable. There is no industry which is as tired of gaudy and lavish expenditures of money as the motion picture business. The time used to be when the crowing ad for a show was to tell how much, or how many millions of dollars was paid out to produce it. This is daily proving itself to be foolish. The day is here now when we are trying to show just how fine a picture we can produce at as reasonable a figure as possible. And this doesn't mean that I favor a curtailing of the expenses of producing a picture. I don't. It means that I absolutely and unqualifiedly object to a waste of money, and this is what seems to me to be the present policy of many of the picture companies as regards the extent of their trade journal advertising.

I know a good many theatre managers, but I don't know of a single one who has time to read all of the trade journals that in mass formation seem to come hot from the printing presses to his office. I don't know of a single exhibitor who has time to wade through half of them. I do know, however, of lots of theatre managers who take time to throw them away. They do this simply because they have not the time to read them and know them to be hopelessly unreliable and untruthful in their editorial and news comments, and therefore refuse to fool themselves and waste their time by going through them. I know that five trade journals, as the First National Exhibitors Circuit has proposed, are a plenty—a sufficiency. I am not quite sure whether five is too many or not. I am positive that five is enough, however.

## By Lou Bissinger

**Manager, Washington Theatre, Dallas, Texas.**

I BELIEVE that the most progressive move regarding the advertising end of motion picture production and distribution would be a decision by all film companies to restrict the advertising and exploitation of their product to five trade journals—in other words to follow the example set by the First National Exhibitors' Circuit.

I am somewhat inclined to believe that it would be a pretty good idea to give the advertising to less than five journals. I don't know many exhibitors who have time enough to read five of the trade publications.

**Moving Picture Advertising Individual.**

I don't know of any example I might cite as a parallel. You can't compare moving picture advertising to any other kind in the world. When you advertise a bar of soap you are trying to sell a product every one needs and uses and which, accordingly, will attract the attention of every one wise enough to use soap. But when you are trying to sell (I mean by "sell" to rent) a film you've got to meet the eye of only those men who have any use for films. Only the users of moving picture films will be able to take what you are advertising. Therefore, what good would it do a moving picture concern to scatter his advertising broadcast, in magazines controlled many times by friendship and advertising? I really couldn't say just how many magazines and periodicals there are in the United States. It would take a week of a man's time to figure up and see. I do know, however, that the man who runs a moving picture theatre doesn't think, consider or pretend to book his pictures from any of those million or more magazines if there are that many. The picture show man, the live show man, has his standbys and in these he looks to see which films he will book and which he will disregard

Now comes the question of whether it is money wasted to advertise—regardless-of-where. I think it is a foolish way to do business—this policy of sticking your ad in everything that will print it. It's undignified. It's just as ridiculous as pasting large signs in the cellar of your theatre.

**Spending Public's Money.**

It's the same with the First National's trade journal advertising policy. The First National believes that the way to conserve is to restrict its advertising to only five trade magazines. They believe and I think they are right in believing that the great majority of the live-wire exhibitors in this nation believe in the policy that the use of only two or three of the multitude of "trade" journals is a common sense way of doing business.

First National believes that money sunk in advertising is money that can't be atoned for. They believe it is the public's money they are spending and that is both a constructive and a correct view for them to take. With a policy like that there is nothing but success ahead for the moving picture men, providing other companies show progressiveness and following the example set by the First National policy.

After one considers the proposition thoroughly, he finds it will be to the advantage of the First National Exhibitors' Circuit if the other motion picture companies do not decide to adopt the plan as it has been set forth by the First National people. This is what it will mean. It will mean that when an exhibitor or manager wants to find out what offerings the First National is releasing, he will know of five ways to find out. He will know that the First National Exhibitors' Circuit's advertising department has not scattered a confusing barrage fire of advertising at all the theatre managers in the country, but that they have considerately and conservatively held their information concerning their new releases to the five standard motion picture trade journals.

**Trade Journals Depend on Industry.**

It is not only a matter of sound business policy, but a matter of gratitude to follow out the plan of the First National's trade journal advertising policy. There are publications in the United States that depend entirely on the moving picture business for their existence. If the moving picture business, impossible as this supposition is, should go out of business tomorrow, there are a

**"Refreshments Were Served and a Fine Time Was Had by All."**

Martin Johnson, Jesse D. Hampton, Mrs. Osa Johnson, H. B. Warner and William Desmond just before the Johnsons sailed for the South Seas for their second series of Cannibal pictures for Exhibitor-Mutual.

few moving picture magazines which would naturally have to suspend operation also.

There are other periodicals. There are those that take advertisements of the variety stage for the most part, the ads of those on the legitimate stage. These usually do the moving picture people the satirical kindness of putting a small section for us in the back pages of each of their issues. For this representation many moving picture companies give them advertising. Their editorial comments and their "news" comments are amusing to a forward looking exhibitor. He knows that some of them will boost a picture to the skies for a certain number of inches of advertising.

So why should the officials of any company support these propositions that absolutely do not help their businesses, but serve rather to cheapen them?

## By H. P. Thompson

**Manager, Liberty Theatre, Pardeeville, Wis.**

THE advertising proposition that Mr. Sievers writes about in your issue of March 22, is one which I feel is a deep question. I am in about the same fix as the old Black Hawk coon who wrote home to his wife: "As I write this I am standing in five feet of blood with dead Germans floating all around me." While many have achieved success they do not know the recipe that will give it to me in my neighborhood.

However, I have always thought that the money spent for advertising in the current magazines was money thrown to the birds as far as the exhibitor is concerned. Especially is this so of the average small town exhibitor.

While there would of necessity be a small influence exerted by a "national campaign" in the magazines devoted to home reading, yet I do not believe that this influence is worth, to the exhibitor, the added cost that comes to him on his contract. I firmly believe that it is up to the exhibitor to work out his own salvation according to the needs of his own field with the advertising aids that are always at hand, viz: the local press and the matter compiled by the picture people for the exploitation of the picture.

**Hadn't Observed Post Ads.**

I have made inquiries of quite a number as to whether or not they had noticed the Paramount-Artcraft advertising in the Post. Invariably they said no. This shows that comparatively few of the class we want to reach or rather that we do reach are not influenced by this advertising.

It is true that there are a large number of people that are not attending the movies that should be pushing their dimes and nickels in at the box office window, but there always will be such. And no amount of national advertising will overcome this condition. The exhibitor who makes a study of local conditions and then puts pep and brains behind his advertising is the only man who can accomplish what seems impossible. Give us the goods, and we can sell them, but until they put pictures up to a consistent standard we cannot expect too much. If we have pictures that are heavy and deep, then we get one class of people; if they are light and airy we get another class and so on. We must cater to all classes; but we can have good pictures, too, that are clean, entertaining and not of the dime novel type.

**Patrons Resent Exploitations of "Lemons."**

That, is in itself, one of the big faults I have found with the trade advertising. Unless an exhibitor is so situated that he can see the picture himself, he gets hooked and hooked right. The exchange sends out a man with a picture. He has a big line of stuff that looks good. He has trade journal reviews that are dreams. The exhibitor buys the show and finds that he has a special that is nothing more than an ordinary picture. The exhibitor puts a lot of hard work and money behind his local campaign and he "soaks" his patrons, and all his previous efforts are gone to naught, because he has lost the prestige he has gained. He has told a barefaced lie, and the people resent it. Why trade journals will do these things, in cooperation with the producers, I cannot understand.

**Why Do They Lie About Lemons?**

Why will the salesman lie like a pirate to the exhibitor when he knows that the picture he is selling is a lemon? Why? But he will. He does it right along. I know. I've been lied to. What with the lying criticisms in the trade journals, unscrupulous salesmen, fictitious values put on pictures by the exchanges, there is surely a job in front of the exhibitor. Until we all play fair—fair with ourselves, fair with the people—we are going to have a hard time getting organized on a basis that will perpetuate the moving picture business.

If the exchange will play fair with me, I am not afraid of what I can do here at home, but I want the goods that I order, not shoddy when I am paying all wool prices; and when I advertise all wool goods I don't like to give my patrons shoddy. Can't the producers see that the success of the exhibitor is their success? If they want to help, just give us pictures, we'll do the rest. It's our business to give the people what they want. We are trying to build for the future as well as for the present. Can't the producer see that too?

**Has Met Three Fair Salesmen.**

During my picture experience there has been just three salesmen whose words have come to mean something to me. When they say: "its a bear," I grab it. I know they are square. I know they are coming back to see if I made good. They have an interest in my welfare, in that of their company. They believe in looking up. They don't insist that every picture they have is a "knock 'em dead" proposition for me. They talk sense. They give a local man credit for knowing something about local conditions. But I know what they tell me is good stuff because it is straight. First National has one of these men. That is why I like First National. They seem to be building on a foundation that will not wash away with selfishness. They want to play fair.

True values behind your advertising is just as essential in the movie business as it is in the mercantile game. If you can show a consistent value on the screen, your advertising is going to get results, but advertise three features, two of which are nothing more or less than lemons, and your advertising means nothing to the public. Let the trade journals, press reviews, the producers' own press stuff reflect his spirit of fairness, and then let the exhibitor play fair with his people and the picture game is due for an era of unheard of prosperity. And the place to begin this clean-up is at the bottom. Let's go.

## By Fred J. Dolle

**President, Broadway Amusement Company, Louisville, Ky., Owners of the Four Downtown and Six Suburban Houses in Louisville.**

THE step that has been taken by the First National Exhibitors Circuit to restrict its advertising to those trade journals which have given proof by genuine service that they are a help to the motion picture industry is one that should be a matter of congratulation to everybody who is interested in the development of the motion picture business along well regulated lines.

One great difficulty that our business has to contend with grows out of its vast size and its wonderful, rapid growth. That difficulty is the tendency to become too diffuse. Covering the entire country in its scope and enlisting capital in such enormous amounts there has been a natural temptation to those who are looking for easy money to rush into the motion picture field in one way or another. One of the fa-

**"Modern Husbands" Often Have to Be Expert Explainers.**
Henry Walthall, for instance, has to point out many things in his Exhibitors Mutual of that name.

vorite ways of going after this easy money has been to start a motion picture journal or to attach a motion picture department to some publication that could show any excuse for invading the field.

**Locusts of the Film Business.**

There is no limit to the number of these publications that can spring up. They are like a swarm of locusts that will devour the harvest and give nothing in return. Already they have increased in numbers until it has become impossible for a business man to give time to read them. Many of them do not justify themselves as news publications, nor do they carry any message to the motion picture exhibitor, nor succeed in any way in the task of developing the great motion picture industry to the point of a perfected business organization with a tried and tested system and with the high standards of business conduct and lofty ideals for public service, which should be the aim of us all.

The First National has taken the first positive action towards checking this harmful condition which is at best a nuisance and which, I think, can justly be called an evil because it is so wasteful and carries such a tendency to bad practice. The motion picture industry should recognize and accept only the journals that depend on their merits for their success and consequent prosperity. These journals should serve as beacon lights and should illuminate every course that must be followed by the moving picture industry in seeking its full development. They should be free from every influence that would hamper them in this duty.

With more publications in the field than it can properly sustain, there will be constant tendency on the part of those who find it difficult to get along to become mere press agent sheets, taking their cue from every proposition that comes up from their advertising management. As these publications necessarily cut into the funds that are available for the support and encouragement of the real trade journals they make it more difficult for the deserving publications to earn the reward to which they are entitled. Thus, their chief effect is to lower the standard of motion picture trade journals.

**Make Clear Stream Muddy.**

Even this is not their most baleful effect. They muddy the streams of information which should flow clear and unpolluted. They pour into them such a mass of prejudice and subsidized stuff that the exhibitor or anyone in the motion picture business who is seeking facts and truthful opinions finds it difficult to get a clear view in this turbulent stream.

I am glad the First National has decided to make a selection of trade journals that are worthy mediums and has shown the courage to face the attacks that will come from the disappointed seekers of advertising.

## By C. W. Hartman

**Manager, Garrick Theatre, Dallas, Texas.**

I AM against the practice of gross extravagance in advertising and I am heartily in favor of the policy of the First National Exhibitors Circuit as regards trade journal advertising. I believe in publicity—all kinds of it. I think that a good press notice is worth a meal ticket to the manager for whom it is written. Every bit of notice and publicity a theatre can get, if it's favorable, will work out to the advantage of that theatre. In our local papers here I don't care a snap, lots of times, for the advertising. What I want is the reading matter that goes with it. But I've never yet done any advertising or wanted any publicity from papers that didn't amount to much and that didn't tell the truth in their news and editorial columns.

**Local Situation of Vital Consequence.**

The more I've thought about it, the more it has interested me when I consider that the judgment of a manager is mainly responsible for a full house or a blow-up. A theatre manager reads the trade journals and mentally notices each of the advertisements that appeal to him. He considers just what sort of show he operates, what kind of persons attend his show, what they like. Are his audiences made up mostly of stenographers? Or are thousands of the "four hundred" his chief patrons? All this passes through his mind before he books a picture. When I see an advertisement, a title with it that sounds good, a locally popular star, and all-round classy exploitation, I begin asking myself: "To whom will that picture appeal? Will it please the working classes as well as the 'elite'? Will it be in the favor of the Governor's lady as well as the maid?" If the picture answers these requirements, then I book it.

I can find the new releases all included in the five leading trade journals. I haven't the time to read all the trade journals that come my way. They come to me from all sides. I sometimes feel that I would be able, should I take a week off, to read all of the trade journals that collect about me in a few days. I wouldn't be a bit surprised if upon investigation it were found that some of the so-called trade journals with four or eight-page motion picture departments were given away.

**Truth in News Columns Essential.**

I heartily agree with Mr. Sievers, of Missouri, and I believe that the Moving Picture World is undertaking a fine movement to start a discussion on this most important subject. I am firm in my conviction that Mr. Sievers expresses the sentiment of thousands of exhibitors when he says that "Three things that are demanded of the trade journals selected are: they must be the recognized leaders; they must be devoted exclusively to the motion picture industry; they must be publications, the news columns and editorials of which are not influenced by advertising." Personally I think the last qualification which Mr. Sievers names is the most important—the one regarding the truthfulness of the news and editorial columns. If exhibitors were assured that what they read in the trade journals is absolutely true, it would lessen their worry about fifty per cent. As the matter stands now, an exhibitor can take the word of a news item in some indifferent trade journal and get an idea that he was buying a world beater. And yet—twenty minutes after he has flashed his buy on the screen he sees what a lemon he has picked. But what can be done? He has rented the film because he took the word of a news item in a trade publication. He has already made his advertising spread. The people will come to see the picture. Who is the loser? It is the exhibitor, of course. The folks to whom he has promised a knockout find out that they have been misled and lured into a show which the manager grossly pretended to be extraordinary, but which was really nothing unusual or perhaps inferior. They will mentally decide that henceforth they will patronize a theatre where the advertising is at least honest, even though the picture is not anything wonderful.

**Exhibitors Must Keep Patrons' Faith.**

I believe the action of the First National Exhibitors Circuit will be very popular in that it will enable the exhibitors to keep faith with their patrons. No matter what the exhibitor has to pay for a film, the motion picture public will have to repay him. Therefore, is it a matter of fair play for a

**Don't Crowd! Norma Talmadge Is Keeping Store for Some Time.**
At least she'll be on the job until her next Select, "The New Moon," is completed.

company to squander money in advertising that will be slow in coming back from the public?

Mr. Sievers is right. A time for a "weeding out" is here. The motion picture game will prosper and grow bigger and grander as long as we cultivate it correctly. There is a way to save money in advertising pictures. Those who follow the lead of the First National Exhibitors Circuit strike a blow for better movies.

## By Floyd Stuart

**Manager, Old Mill Theatre, Dallas, Tex.**

I BELIEVE that the policy of the First National Exhibitors' Circuit regarding trade journal advertising is the system to which every film company must logically come if the business is to be conducted on a wise plane.

I wish the advertisers could see the mess of would-be trade journals on my overladen desk. There are three books in the accumulation that I am going to read. The rest will be thrown in the waste basket. Thank goodness the circulation departments of most of those journals don't send us stamps like the amateur writers of scenarios do. We have to stamp up the blamed scenarios, but I am certainly happy that we can just dump the superfluous trade journals in the waste basket and let 'em rot there.

Every wise theatre man knows that the way to sell pictures is to advertise them in magazines that are devoted strictly to the moving picture business.

**No Appeal in Theatrical Magazine.**

I want to declare absolutely against the belief of many producers and distributors that any theatrical magazine is a good bet for moving picture men. Those journals which depend upon all kinds of theatrical lines for their existence are thought of by all sober minded exhibitors as merely "ways of sinking ad money."

Of course, if the plan is to see how much money you can spend, regardless of how, I would say that it's all right to go ahead and stick your ad into everything with space to print it. If you want to think along that idiotic line, go right ahead and put the ads into the church weeklies and the country papers. It's a fine way to lose money—or rather, waste it.

I don't draw my statements from any radical ideas or prejudices against any of the trade journals. I know whereof I speak because I have talked hundreds of times with many of the managers of other houses and exhibitors whom I have the pleasure of knowing. Practically all of them are of the same opinion. They agree or rather they complain, that so many different trade journals are thrown and scattered broadcast at them that they are becoming disgusted with the situation. Lots of people think that a theatre manager is an idle type. There are the ones who naturally think that the more advertising a picture receives the more notice it will get from a theatre manager. But this is all wrong.

**Managers Strive for Expediency.**

The live theatre manager nowadays is trying to conserve. The end of the war didn't stop conservation among the theatre managers of this country, the live ones at any rate. They're as busy as ever. They're trying to decide matters with as much efficiency and quickness as possible. There's always plenty to occupy their attention. And when I tell you that half of the moving picture theatre managers in this nation today don't read but three or at most four of the trade journals, I'm telling you the gospel truth.

## By George Westfall

**Owner of the Gem, Gainesville, Mo.**

I AM an exhibitor in a town of less than 1,000 inhabitants and have only three shows a week—but I take three of the leading trade journals. And I have read Mr. Sievers' statement about the trade journal advertising policy of First National Exhibitors Circuit and want to back him up.

I depend on the trade journals for all my attractions and therefore don't take any chances on reading articles about pictures that are elaborated on or influenced by advertising. I did not always live in "the sticks" and know something of the ways of man. Although I don't get "first run" pictures I could not get along without my journals.

## By H. M. Thomas

**Manager Rialto Theatre, Omaha.**

I HAVE been reading with a lot of interest the comments on the First National's plan of confining its advertising to the trade to five papers, dealing solely with motion pictures. I manage the Rialto Theatre at Omaha, Neb.,—the largest, newest and best moving picture theatre in Omaha—and I take a leading interest in all movements among film men here. I keep in close touch with the film game. I am a part of the game. With your permission, I'd like to air a few of my views on the subject of advertising for the benefit of the exhibitor.

Unfortunately, my life is short. I feel I cannot logically expect to live more than 100 years longer. My days, also unfortunately, contain only twenty-four hours, and my hours—yours may be different—are limited to sixty minutes each. I feel that I am greatly mistreated in regard to the little time I have, but that is neither here nor there.

**Can Read Just So Much.**

What is important is that I, one of the thousands of exhibitors, am one of those for whose benefit the producers and the distributors advertise. Since my time is so brief, I can read only so much. I'd like to read every magazine that has a page or two of moving picture information, but I can't. I'd like to play hide-and-go-seek looking through those magazines, seeking out the elusive little bits of moving picture information, but I can't. I am unusually unfortunate, you see, because I haven't enough time.

From where I sit, Mr. Editor, I can see a roomy table over at one side of my office. Heaped up on that table are piles of magazines. Count 'em. One, two, three, four, and five. Did you say there might be five magazines? I see only four—then a pile of miscellaneous magazines. That pile of miscellaneous magazines is the pile that I, some day, am going to read through. Just as soon as I can find thirty hours in a day, I am going to read through that pile of magazines.

**Four Piles Are Well Thumbed.**

Look closely and you will see the pages of the magazines making up the other four piles are well-thumbed. I read those trade papers. Yes, yours is among 'em. Each day I eat at least one meal. Regularly I shave. Regularly I enter my office. Regularly I pay bills. Just as regularly, once a week, I read those four trade papers. I read 'em from kiver to kiver. I dig deep into 'em. I read of a showmanship stunt and picture that stunt in my house. I read all the news, all the stories, and then I read the ads. I wouldn't pass up the ads for anything. I'd almost rather read those ads than to eat. They are that interesting to me.

Human beings have made great progress in flying, but it can't be compared to their progress in writing moving picture advertisements. We found some new ideas during the war, just past, but for every such idea the moving picture ad writers found several. Motion picture photography has advanced considerably since I first knew it; but its advancement is nothing, as compared

**Finished Smiling? Well, You've Been Smiling at "The Foolish Age."**
This is just one of many foolish scenes from the Paramount-Mack Sennett.

to the advancement in writing moving picture advertisements. I try to keep up. I write some new ideas in my advertisements, myself. Guy Leavitt, your correspondent here, has made me pretty widely known by writing up some of the new ideas I have used. I am glad to give them to the trade papers. Maybe someone else can use 'em.

**Reads Four and Is Through.**

But when I finish reading those four papers from cover to cover, I am through. Besides, all my time is up. I'd like to get down the family album and look at it, but I can't. I have taken up all my time reading those trade papers. I'd like to read the Saturday Evening Post and see in advance some of the stories which will be told in pictures I will show some day. But how can I? I use all my time reading the four papers.

Then I get the extras. Maybe the ushers would read 'em. Maybe they'll have time. Anyway, I haven't time. I can't find time to read the extras. They do me no good.

I'm not even saying it is a waste of money for our producers and distributors to use them, and that that money might better be put into production. I don't want to get off the track. I just wanted to mention that I am sorry I haven't time, and I don't believe any other busy exhibitor has time, to read more than the honest-to-goodness trade papers.

I like a zebra in a circus parade and I sometimes, when it is real hot, order a half-and-half at the lunch counter (half milk and half cream—a-ha!) but I don't favor zebras in the moving picture magazine field. Barber pole newspapers, part one thing and part another, do not satisfy the craving I have. I used to like to play hide-and-go-seek, but that was before I got so old and so busy and time got so short.

I'm going to read what others keep on having to say.

May you have success, say I; and if there's any little thing I can do to help the good ship along, just toot the whistle.

# FINDS SOUTH READY FOR BIG THINGS

## Sales Manager S. J. Rollo of Exhibitors Mutual Back from Trip Sees Dixie Assured of Lasting Prosperity

DESPITE the demobilization of troops in the cantonments and the stopping of work in shipyards, business is great through the whole South and exhibitors are confident of the most prosperous spring and summer in the history of motion pictures.

This was the message brought back to New York by S. J. Rollo, sales manager of Exhibitors Mutual Distributing Corporation, who returned early this week from a flying visit to Exhibitors Mutual branches, through which Robertson-Cole subjects are issued.

"The South never had so much money as it has now," he said, "and the impetus which the war gave to Southern business has increased instead of decreased in momentum. They say the old South is gone forever, and that the new South will rival the North in prosperity and enterprise.

"Every exhibitor I met is full of confidence. Some have suffered a little, but not as much as they expected to suffer. There is talk of new theatres in all the larger cities of the South and unless there is a set-back of unexpected proportions the next year will see under construction some motion picture palaces which will rival the cinema temples of the Pacific Coast.

"My trip was largely to look over our exchanges in the South in company with S. T. Stephens, Southern supervisor of exchanges, but I took the opportunity to meet exhibitors in all the cities I visited."

## World Will Distribute Houdini in Many States

WITH the announcement of World Pictures taking over the Houdini serial, "The Master Mystery," for California, Nevada, Northern Idaho, Washington, Oregon, Arizona, Iowa, Missouri, Nebraska, Kansas, Minnesota, North and South Dakota, a radical departure from its accustomed policy of never handling a serial has been made.

World pictures took over the distribution of this serial only after a large number of reports came into the home office from the exchange managers of the World Film Corporation in which they spoke of the box office value of the Houdini serial. It was stated that it was cleaning up. The executives of the World began to make inquiry as to the possibility of securing the distribution of "The Master Mystery" for all territory still open, only after the closest investigation into what the picture is doing.

When B. A. Rolfe, president of Octagon Flms, Inc., who produced the Houdini serial, was approached by World officials, he, knowing the reputation of the sales organization of the World, was inclined to give a favorable hearing to the proposition put before him. All details were arranged within twenty-four hours and the exchange managers of the territory indicated above were notified that World Pictures would give them a chance to show just what the company could do in making a record for serial distribution.

**This Isn't the Chinese Version of "This Little Pig Goes to Market."**
It's Nazimova in a scene from her Metro, "The Red Lantern."

## Expect Spring Releases of Hodkinson To Be Well Ahead

THE W. W. Hodkinson Corporation will be five months ahead of the customary time that the larger motion picture organizations begin their annual releasing season, when on April 20, it inaugurates a series of spring and all-summer big productions for the Allied Companies, whose pictures are distributed in the United States under the Hodkinson imprint through the Pathe branches. Most producers and distributors wait until mid-September to begin the calendar releasing year and in past years much of the summer dullness in the motion picture theatres perhaps has been directly traceable to the producers' unwillingness to risk releasing big, pretentious pictures during July or August. For this summer the most accurate reports obtainable from every section of the United States indicate a period of unprecedented patronage.

**Releases Begin April 20.**

Harry Raver's production of Augustus Thomas' New York stage success, "As a Man Thinks," starring Leah Baird and directed by George Irving, will be released everywhere April 20. This is the first of the previously announced Four-Star pictures.

On May 4 Jesse D. Hampton presents a J. Warren Kerrigan picture, a secret service melodrama of action and mystery, "The Best Man," from the story by Grave Livingston Hill Lutz.

The Zane Grey story, "Desert Gold," is now being completed in California and the Colorado desert by Zane Grey's own company for release either two or four weeks after May 4.

Another producing unit about which announcement is to be made separately has completed Stewart Edward White's "The Westerners," under the direction of Edward Sloman. This production will have an early summer release.

# RUBBERNECKING IN FILMLAND

## Spring, the Well - Known Season, Hits Los Angeles, Bringing Monkey Business 'n' Everything

### By Giebler

IT is Springtime, Gentle Annie, Springtime in Filmland. This announcement should have been made two or three weeks ago, but other important matters caused it to be overlooked.

We are sorry, because if Spring were not officially announced many of the recent arrivals from the East would not know that Winter had gone and Spring had come.

The usual signs of Spring observed in other sections do not obtain here on the west coast. We are not awakened at the first crack of dawn by the song of the pewee singing at our casement. Our birds do not sing any sweeter in the Spring than at other seasons. Neither do we walk in the wildwood and observe the violet and the skunk cabbage, those earliest of eastern flowers poking their heads from the blanket of dead leaves that sheltered them all winter.

**Who Do the Native Sons Blow?**

Our flowers, like our native sons, blow all the year round, and besides, we have no wildwood, it has all been staked off and sold to tourists for bungalow sites.

Those of us who have abided here for any length of time know when Spring is here because the rains give way to fogs, which give us the snuffles. The Spring earthquake shakes us up, the Jap gardener shakes us down for new vegetables, and summer squash makes its appearance on the boarding house tables.

**Press Agents' Poetic Prose, Too.**

These are the old reliable signs, and in addition to them we have other harbingers just as reliable. The chromatic scale of Harry Northrup's ties; the wide smile that wreathes the countenance of Wellington Wales; Bennie Zeidman's lamblike friskiness; Kenneth McGaffey's new pipe; Pat Dowling's new car.

Bill Russell blows in from Santa Barbara for sessions with sundry tailors and haberdashers; Sam Comly's mustache shows signs of growth; Mary Pickford has another birthday.

We are glad Spring is here. Optimism is in the air. A feverish activity permeates the colony; the day is not long enough. Even the editor of Rubbernecking feels the elixir of life surging through his sclerotic system and bumps himself into doing three studios in one week and one of them on a dark and stormy night.

**Sennett Girls Not There That Night.**

It was nine p.m. when I got to the Mack Sennett studios, where Richard Jones was making a comedy. Yes, the same Dick Jones that directed "Mickey," and "Yankee Doodle in Berlin"; the same Dick Jones that comes from Missouri, the home of the corncob pipe, bevo, catfish and geniuses.

I don't know the name of the comedy Dick was making. I've quit asking the names of plays I see on the fire because when I have heralded their titles far and wide through my eagerly read dope, the producers go and call them something else.

**Jones Has Good Comedy Company.**

Jones had a good company. There were Chester Conklin, Jimmy Finlayson, who came over from Scotland with the "Bunty Pulls the String" company a year or so ago and liked it so well that he stayed; Billy Armstrong, Marie Prevost, Harry Christensen, wrestler and strong man, and his many times wrestling partner, Kala Pasha; Katherine Mineau, and Jack Ackroyd, who has just returned from a three years' engagement in the big drama overseas, with medals and scars and stirring tales.

We had a pleasant and profitable evening, and I am not trying to cast aspersions on a band of hard working comedians when I say that the whole time was devoted to monkey business.

**Does Monkey Business Pay?**

One of the leading players in the comedy was Pancho, a monkey. Pancho was cast for an elopement with Kitty, a daughter of that famous feline of the films, Mrs. Pepper, and owing to the camera shyness of the cat, and the inability of Pancho to take things seriously, it required the greatest patience and the utmost perseverance to get the proper dramatic effect to the work of these two players.

Any one who has had the rare privilege of sticking around a comedy studio when the wheels are turning knows that some of the funniest stuff does not get into the picture. This evening was no exception.

**And Pancho Hangs By His Tail.**

The action of the comedy required Pancho to have two tails—and thereby hangs a tale, and before we go any further we must pause and speak a few kind words for the property room at the studio, for the fact that Pancho's tail was to play a dual role was not written down in the scenario. It was just a happy thought, born on the spur of the moment.

A property room is called upon to produce some queer things. I never knew that they kept an assortment of animal tails on tap, but no sooner had the request been made than here came the prop room a-running with a perfectly good monkey tail that they had been keeping packed away in the cedar chest, apparently for just such an occasion.

Pancho's real tail, a particularly long and handsome one, was wound around his body and hidden by the neat little ready-made suit of clothes he was to wear in his part, then the tail that was to double for his natural caudal appendage was fastened onto the suit at the proper place, and all was well.

**The Tale of the Tail.**

That is, all was well until Pancho caught sight of the tail. It was a good tail—that is, pretty good. It might have had a few moth-eaten spots on it here and there, but we all thought it looked fine.

Pancho looked at the tail in astonishment, then he made a few remarks. We thought he was bawling somebody out for not sending the tail to a dry cleaner's before he was asked to wear it, but

**Which One of These Occupations of Hale Hamilton Would You Prefer.**

Naomi Childers is the flower-witch on the right, and both scenes are from their forthcoming Metro, "After His Own Heart." Address your replies to the above question to our own Department of Labor.

a second or so later we realized that we did not understand money language as well as we thought we did, and also that we did not reckon on the shortness of a monkey's memory.

**Pancho's Fickle Tail.**

Pancho had forgotten what had been done with his regular tail, and thought the one stretched out on the floor was his own. He tried to move the tail. Monkeys use their tails the same as they do their feet, and when that monk put the muscles in play that had heretofore made his tail one of the most tractable members of his make-up, and the darn thing laid there on the floor with not so much as a wiggle, he was the most puzzled Simian in the world.

He talked some more, then he took a few steps, and the tail followed obediently, but it was not coming along with the usual speed. He decided to investigate, and started to pick up the tail. There was no feeling in it, and he dropped it as if it had been a hot coal. He made a big jump, but he couldn't get away from it; old Mr. Tail went right along behind.

**He Took a Little Bite.**

Pancho took hold of it again, determined to fathom the mystery. He shook the tail; he pinched it; he even took a little bite of it. This was the last test. It did not taste like a monkey tail at all! He made a terrible face.

Pancho was done. His once beautiful tail would be a drag on him all through life instead of a helpful member; it would be like a mortgage—like a mother-in-law. Pancho grew voluble. He cursed the movies—comedy movies—and all things connected therewith.

"Can't you shoot your old pictures without taking all the pep out of some poor monkey's tail? Where do you get that stuff? What in the name of Darwin do you mean by it?"

And then the poor little old man broke down and cried, and somehow it didn't seem so funny after all.

**A Different Tale.**

The next day I went out to the Lasky lot and talked to Adam Hull Shirk, chief of the publicity bureau, and Kennth McGaffey, who used to be chief of the publicity bureau, but who is now putting subtle stuff in sub-titles.

I wandered out on the stages and found Donald Crisp directing Bryant Washburn in "A Very Good Young Man," with Helen Jerome Eddy, Anna Q. Nilsson, and Helene Chadwick as support, and listened to Donald's tale of the trip he took with Rex Beach down in the Gulf of California, where they went looking for wild adventure.

Donald says there are cannibals down there, and just before they arrived the man eaters had caught a lot of fishermen and put them in a stew, and that he and Rex Beach were shot at by the savages on two or three occasions.

**Donald's Crisp Whiskers Gone.**

Donald developed a severe case of whiskers while he was gone and still bore traces of the attack on his chin when I saw him. Otherwise he was all right and none the worse for his harrowing experiences.

Over on another stage Hugh Ford was making William Gillette's "Secret Service," set to the films by Beulah Marie Dix, with Captain Robert Warwick in the leading role.

This is Captain Warwick's first play since coming back from the war, where he spent a year.

**Cactus 'n' Everythin' in "Desert Gold."**

After Lasky's, I went over to the Brunton plant and watched T. Hayes Hunter direct a scene for Zane Grey's "Desert Gold," in one of the best built-up sets I have ever seen.

The set represented the patio of a ranch house in the desert country and was most complete and most realistic. It was a bit too realistic in spots. I refer to one particular spot near a fountain where a cactus had been set to lend atmosphere and action to the scene. If everyone who passed got as much action as I did when I passed the spot, the idea was good—distinctly good.

Van Campen Heilner, the assistant director, told me that Hunter and several of the players, after going through two weeks of desert location, where they bearded the cactus in its native lair with perfect safety, came to conclusions with the plants on the stage and had to have stickers picked out of their persons.

**Enter Eddie Lincoln.**

The other end of the set was decorated with Eileen Percy in a hammock, pretending to be asleep, and E. K. Lincoln, who tried to kiss her but did not because it was written down in the story that Eileen was to wake up before the actual osculation took place.

There were a lot of other players in the piece—Margery Wilson, who wore boots and had to come into the scene and weep as soon as Mr. Lincoln and Miss Percy got through with their almost kissing stuff; Edward Coxen and W. Lawson Butt, and Russell Simpson, who I seem to meet in almost every studio I visit—great demand for Russ these days—Arthur Morrison, Walter Long, William H. Bainbridge, who is a poet as well as an actor, and an active member of the local Verse Writers Club; Frank Lanning, Frank Brownlee and Laura Winston, and Abe Schultz, and A. L. Todd at the cameras.

## New Des Moines Theatre Is Held Up Willy-Nilly

WITH a strike of all building trades on in Des Moines the completion of the New Des Moines theatre is held up and there is considerable conjecture about how soon it will be completed although scheduled for opening about May 1. A. H. Blank and others interested in the theatre offered to accede to the demands of the unions and pay the new scale in order to get the building done, but the labor heads have refused to treat with individual firms, and not until all master builders sign up on the new scale in every department from masons to interior decorators will building be resumed.

It was thought for a time that picture operators might be included in the strike out of sympathy with the electricians. In this respect local theatres would have nothing to fear as Messrs. Burgum, Day, Metzger and O'Hare at the Garden, Palace, Rialto and Majestic theatres respectively are first class operators and shows would go on just the same. The danger of the operators being included in the strike has passed now, according to their business agent. Meanwhile Blank and his associates with thousands of dollars of materials on hand ready to finish up the big new house are waiting.

## How Prizma Films Are Made and Why They Are Practical

IN its issue of February 1, 1918, the British Journal of Photography said "We have still to wait for the ideal color film which can be bought all complete by the yard and inserted for projection into the standard cinematograph lantern."

Prizma color films answer this description and project at the same speed as the black and white films, without attachments or alterations of any kind to the usual projection machine.

The negatives are made on panchromatic emulsion, that is sensitive to all colors and is developed in total darkness.

Each area of a Prizma color positive film is practically complete in colors and may be viewed in the hand as well as on the screen. The material used is a celluloid base coated with a sensitive emulsion on each side. It is first printed with a design and treated, after which all of the pictures representing the greens and blues are printed on one side. On the opposite side all of the pictures representing red and orange are printed. The reds and greens are in register opposite one another and the same applies to the oranges and blues. After development and further chemical treatments the images appear in their natural colors and are ready for projection.

**Prizma May Be Rapidly Made.**

While this description appears to require a great number of operations, it is in practice rapidly executed. So far as the time consumed in making a Prizma color film is concerned, such films have been made from the negative to the projecting positive in a day.

Examined under a microscope or close to a projecting screen, the images appear to be in black, with color passing through the grays and whites. This is due to the fact that the images are in minute sections and what appears as white on the screen is not white at all, but instead is a series of designs. White light, if separated into its several parts, is composed of red, green and blue light, and conversely if one combines red, green and blue lights from three lanterns so that all of the colors fall together on the curtain one will not see color—but, instead, white. If complementary lights composed of red-orange for one color element and green-blue as the other color element are used and they are blended together over one another on the curtain, white will result.

The same applies to Prizma color films. What appears as white—a white lily for example—is composed of these five elements of color, so minute in size that at the distance from which one views the pictures, they appear as white.

**Farnum Recovers from Operation.**

As a result of an affection caused by his strenuous outdoor work in speaking in the various Liberty Loan and war welfare work campaigns, William Farnum recently underwent an operation for the removal of his tonsils, at the Clara Barton Hospital in Los Angeles. Mr. Farnum has now completely recovered and is at work on "The Lone Star Ranger," the story of which was written by Zane Grey.

# FIRST NATIONAL TO MEET MONDAY

## Franchise Owners and Their Exchange Managers to Hold Joint Convention of Co-ordinated Effort—Board of Directors to Announce New Contracts

TWENTY-SIX of the largest theatre owners and operators in the United States will convene in New York City next Monday as members of the First National Exhibitors Circuit. The occasion will be the second annual meeting of the franchise owners of the Circuit.

Simultaneously the managers of the twenty-six First National exchanges, owned and operated by these exhibitors, will hold their first annual convention in New York.

Both conventions will be held at the Hotel Astor, which, for the week beginning Monday, April 21, will be First National's official headquarters.

Plans for the meeting of the exhibitor-members of the Circuit include the announcement, by the Board of Directors for 1918-1919, of new contracts recently entered into by First National.

**Form of Co-ordinated Effort.**

The joint convention of franchise owners and their exchange managers is a form of co-ordinated effort without precedent in the operation of a distributing or exhibiting organization. Plans made by the members for the purchase and release of productions will be referred to the convention of exchange managers, where the commercial problems concerning them will be debated and uniform sales campaigns adopted for the distribution of the releases.

In several instances the franchise owners will be accompanied by men associated with them in their respective theatre enterprises, and who, by virtue of their financial and executive interests in the exhibiting activities of these members, are directly interested in First National.

A number of the branch managers will be present with their assistants and leading salesmen, to whom the trip to New York will mark their first visit to the home offices of the Circuit.

**Past Year Proves Plan's Value.**

It was just a year ago that the first annual meeting of the stockholders of the original exhibitors' co-operative organization was held in New York. This was less than a year after the formation of First National by J. D. Williams, its manager. Up to the time of its initial membership assembly the Circuit had made comparatively few releases. Its announced policy of "big special feature attractions only, distributed on the open market system," had found slight favor among the stars and producers. Charlie Chaplin was the first of the more popular stars to recognize its value as the true test of ability, and as a fair and equitable booking method for the exhibitors. His first special, "A Dog's Life," was presented at the Strand Theatre, New York, the week of the first annual meeting. The box office receipts for the seven days gave the members ample justification for their confidence in the policy which they advocated as exhibitors, and for the promotion of which they had obligated themselves financially.

**To Negotiate for More Stars.**

Authorization was given the Board of Directors to proceed with negotiations for contracts for the productions of other stars, to be marketed through the Circuit on an independent basis. Within the year First National has released through the theatres operated by its members "Tarzan of the Apes," "My Four Years In Germany," "Italy's Flaming Front," "The Romance of Tarzan," three additional features starring Madame Petrova, "Our Teddy" and "Whom the Gods Would Destroy," in addition to signing distributing agreements with stars that have given First National the second Chaplin production, "Shoulder Arms," two of the series of special Anita Stewart attractions, "Virtuous Wives" and "A Midnight Romance."

One of the most widely commented activities of the Circuit was its contract with Mary Pickford for three special feature productions. The first of these, "Daddy Long Legs," will be released very soon. This was followed by a contract with Norma Talmadge for twelve specials, and an arrangement with Jack Pickford for three features.

Announcement of the other contracts recently signed will be made to the members at the meetings next week.

Chief of the official tasks confronting the stockholders is the election of a Board of Directors for 1919-1920 and the discussion of plans for extension of the Circuit's interests during the coming year.

**Those Who Will Be There.**

First National members who will be present are Fred Dahnken, T. L. Tally, J. H. Kunsky, E. H. Hulsey, J. D. Williams, Adolph Linick, E. V. Richards, E. I. Church, Fred Levy, Thos. Saxe, A. J. Gillingham, Jacob Fabian, A. J. Jones, Robert Lieber, H. T. Nolan, J. B. Clark, Max Speigel, E. B. Johnson, Moe Mark, F. V. Fischer, W. P. Dewees, Tom Moore, N. H. Gordon, M. L. Finkelstein, T. H. Boland, H. Schwalbe, E. M. Mandelbaum, W. H. Swanson, A. H. Blank, Nathan Asher, Henry Brouse, T. E. Larson, Frank Ferrandini, Wm. Sievers, P. J. Schaefer, R. A. Rowland, and A. Freedman.

Branch managers who will be in attendance at the convention of First National exchange executives include B. Cunningham, Floyd Brown, A. C. Seery, Harry Scott, L. Bickel, Harry Weiss, W. J. Heenan, W. E. Lusk, A. Cubberly, Thomas B. Spry, Jack Brainard, E. M. Asher, C. J. Briant, R. H. Clark, L. D. Balsly, M. Johnson, J. S. Skirboll, J. H. Ashby, W. E. Knotts, J. P. Anderson, C. R. Beachman, J. J. Unger, Lee L. Goldberg, S. S. Schwarz, H. J. Fitzgerald, S. J. Baker, C. E. Holuh, and A. B. Knox.

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**Marion Davies Buys An Aeroplane.**

Marion Davies has purchased an aeroplane for practical use, and she will begin taking lessons on it in Staten Island under Katherine Stinson, the famous aviatrix, just back from war work. The plane was purchased recently from George D. Grundy, owner of the Lexington Theatre, New York City, and the Staten Island Bungalow Colony.

**Earle Williams Enjoys a Smoke Betwee n the Big Scenes of His Vitagraph Success, "The Usurper."**

# Rambles Round Filmtown

**With WALTER K. HILL**

The Rambler.

### Stunts That Lead to the Bughouse.

WE speak in defense of the exhibitor—who we like better to call the picture showman. He is suffering from a superabundance of "stunts." At least he would suffer public condemnation if he tried for only one week to provide a "stunt" for each of the six or seven times he changed his bill.

"Stunts" are wished on him from many and varied sources—with the press-book always doing its share. And such "stunts!"

Here is one we clip from the press-book supplied by one of our program distributors to "put over" a feature that boasts:

**Jungle Atmosphere.**

"Set up the jungle atmosphere at your front door. Convert your ticket booth into a grass hut of the crude style of the huts of African natives. (Stills of the production will give you the clue to this).

"Cover the floor with reeds or corn husks and set rubber plants and potted flowers in the corners.

"Spears, bows and arrows, shields made of skins, mounted heads of wild animals and the skins of animals hung on the walls will give added 'color' to the display.

"Negro boys or men, clothed in breechcloths, would make suitable ushers and the effectiveness of their employment would be enhanced if they carried spears.

"They might even engage in a spear-throwing contest just before the picture was shown. Of course, in this event, they should be brought onto the stage yelling and dancing like wild men."

Where in Fremont, Neb., can Wall Brothers get this routine of requisites?

And what of the houses where usherettes are employed?

And that mad dash onto the stage!

"Yelling and dancing like wild men."

In which the audience might join.

Oh———well; what's the use!

—v—

Charles Condon, of Boston and the U. S. Army, New Yorked with Sister Mabel Condon this week. He spent his seven days' leave wishing he was again living in our city.

—v—

**The High Cost of Friendship.**

"After the first of July Sam Trigger Wants to See His Pals."—Advertisement in Motion Picture Club dance program.

Only two and a half months to stay under water.

—v—

"There were seven punches in that picture," said the producer to Jim Beecroft. "Which one did you like best?"

"The one that landed on the star's jaw," was Jim's snappy verdict.

**What's the Sense in Being Poor?**

McAdoo Got Into the Motion Picture Business. Why not you? New blood is needed and real business ability. If you have $2,000.00 or more we will show you how to open a motion picture exchange business in your own town. Write for details. Romayne Superfilm Company, Los Angeles, California.—Collier's Classified.

—v—

**For Any Anna's Scrap Book.**

While Anna played the piano the others munched a banana.

"Shall we Savannah banana for Anna?" said one who enjoyed the piano.

"No, Anna will not Havana banana."

And that makes tomorrow manana.

—v—

Footnote for the new school of interviewing:

Story of the interviewer's life will be continued next week.

—v—

**Putting a Crimp in Tradition.**

Ben Grimm, just returned from the war and Hawaiian Islands, declares that all the girls with shredded wheat costumes and hula-hula dance movements are on Broadway.

—v—

"Oh, You Women" Made Available for All.—Tradepaper Headline.

Nationalization of the screen feminine?

—v—

**Shakespeare Was Right.**

" * * * and I will make it felony to drink small beer."—Henry VI, Part II, Act IV.

—v—

The weather this week will be for better, for worse.—Progress-Advance.

We'll have weather, you know, weather or no.

—v—

Harry Reichenbach is filling the newspapers with sensational items. We opine that he is getting ready to break loose soon in behalf of some new film production.

—v—

**Riding Backward Has Its Blessings.**

When I get a trade paper it reminds me of a man riding backward in a train. He sees everything after everybody else has seen it.—Guy Barrett, in Wid's.

But he gets a more general and much broader view and sees the landscape from an entirely different angle.

From the Rambler Column.

Yeh. But don't it make yuh awful sick!

Chicago, Ill. J. Ray Murray.

—v—

"Will the Chaplin Influence Kill Bull Fighting?" asks Internationalist Randall White in a Moving Picture World headline.

Perhaps. But more to the immediate point: What influence will kill bull shooting?

—v—

Salt Lake Managers Want Revenue Collector Nearer.—Tradepaper Headline.

As a class they are alone in their class.

—v—

**Yesterday, To-day and Forever.**

The yesterdays of the motion picture art-industry are the yesterdays of flattered conceit, press agent puffery, vulgar ostentation and vanity and jealousy that led most of the picture pioneers to ruin and oblivion.—Exhibitors' Herald.

**Margaret Marsh Takes "Rasseling" While Bible Is Being Rewritten.**

WE GET IT from the very clever wordsmith who publicizes "The Carter Case" that Margaret Marsh, to "endure unflinchingly the strenuous punishment" she must undergo during the progress of the serial, is taking athletic lessons—such as boxing, wrestling, et cet and ad lib. Read on:

"Special interest attaches to the fact that Miss Marsh's preceptor in the vigorous art of athletic resistance is the most desperate and ferocious of the emissaries who attacks she suffers on the screen. It is said on no less authority than the Bible that the lion shall gambol with the lamb.

"But the spectacle of the lion's teaching the lamb the very tricks which will enable the feeble beauty to withstand the dastardly attacks of the beast is a novel and unique extension of the Biblical promise."

—v—

Arthur Leslie has projected his scheme for installing industrial departments with the frequency of garages in the automobile business; has gone so far as to associate himself with E. A. Mac Manus, the enterprising inventor of serials and other money-making angles of THE celebrated industry.

—v—

**First Class in Bar Work Forming.**

Norma Talmadge is now studying classic dancing and Russian ballet, a statement we make on authority of Beulah Livingstone, the bright young lady who makes Miss Talmadge known through the public prints. We quote:

"Miss Talmadge is taking two private evening lessons a week, and as soon as she is far enough advanced in the bar work, will form a little class of four, including Anita Loos, her sister, Constance, who will soon arrive in New York from the Coast, and Mercita Esmonde, known in private life as Mrs. Harry Northrup."

—v—

**Is This Knock or Boost for Films?**

"Superintendent Sheridan, of the Family Theatre, comes forward with the plaint that it is almost impossible to keep his force of usherettes up to the necessary numerical strength. He lays the blame on the romantic nature of the scenes shown daily on the screen, claiming that this has the effect of turning their thoughts to matters matrimonial.—Cincinnati Correspondence Empy World.

—v—

**Bulls Eye Publicity Registers.**

Hap H. Ward was coming to the studio from location, when he saw an auto lying alongside the road, turned completely over. A fourteen-year-old boy had a hold of it trying to turn it over, but the machine was too heavy for him.

"Wait a minute, son," Hap said, "or you'll break your back. Jump in with me and we will go to a garage and get a tow car."

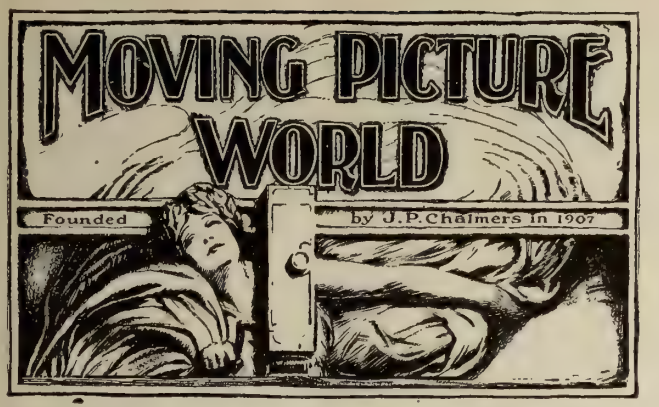
"I can't," replied the lad, "dad might not like it."

"Oh! shucks, come on," said Hap. Finally the boy got in and started for the garage, protesting all the time that his dad would be mad. While waiting at the garage for the tow-car, Hap suggested a cup of coffee, but the boy said:

"I just know dad won't like it."

Hap turned to the kid and asked him why his dad would be mad and why wouldn't his dad like it.

"Well, you see," said the boy, "dad is under the car."




Entered at the General Post Office, New York City, as Second Class Matter

**Published Weekly by the**

## CHALMERS PUBLISHING COMPANY

**516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY**

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

**J. P. Chalmers, Sr.....President**
**J. F. Chalmers.....Vice-President and General Manager**
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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

**SUBSCRIPTION RATES.**

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**Canada ..... 3.50 per year**
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, April 26, 1919

### "Let's Go!"

THE National Prosperity Campaign, with headquarters in the Commodore Hotel, New York, has adopted the slogan "Let's Go!" For some weeks that has been the thought behind the men who lead the motion picture industry. These men have been going, going ahead and strongly. They have been building new houses, they have been renovating old ones. They have been getting ready for the business they see not only ahead of them, but directly in front of their houses. Producers have lost no time in so ordering their affairs that they will be equipped to meet the big push when it arrives; many believe that already it is here.

Even if it has pre-adopted as its own the action implied by "Let's Go!" the industry welcomes the efforts of leaders of other lines of trade to drive home the fact that the volume of business is increasing. The film industry becomes one spoke in the great wheel driving steadily toward good times, work aplenty and good wages.

By all means, "Let's Go!"

### Exhibitors Forum Comes to Close

WITH this week's issue we print the final installment of the letters written by exhibitors in favor of the stand assumed by First National in limiting its trade advertising to straight motion picture publications. It has been an illuminating discussion. Few of the motion picture showmen have felt themselves under any obligation strictly to adhere to the basic theme. They have gone afield. They have talked about trade papers in general and what in their opinion went to the making of good ones. They have given utterance to opinions that may be read with profit by those who edit trade papers as well as by those who make and exploit films.

But are five trade papers really necessary? In glancing over the letters as they apear in the World today, we find in the first two an expression of opinion to the effect that the writers are dubious as to the usefulness of five. W. T. (Bill) Yoder, manager of the Pathe Exchange of Dallas, says he is not quite sure whether five are not too many. Lou Bissinger, manager of the Washington Theatre of the same city, declares he doesn't know many exhibitors who have time to read five publications.

H. P. Thompson, manager of the Liberty Theatre, Pardeeville, Wis., talks about national advertising and unfair salesmen, among other subjects of interest. "During my picture experience there have been just three salesmen whose words have come to mean something to me," he declares. "When they say, 'It's a bear,' I grab it. I know they are square."

The producers may care to have something to say regarding the many points the exhibitors have raised in the columns of Moving Picture World during the last month. Our columns are open to them. In any event, the discussion has been one of the most interesting in the history of the trade. We repeat: It has been illuminating for the producer, the trade press makers and the exhibitors.

### Are You All Set for the Victory Loan?

APRIL 21 is the date set for the beginning of the campaign for the Victory Loan. This will be the last of the great national outpourings of wealth. The four others were to make possible the winning of the war. The present loan is designed to clinch the results obtained by American soldiers in the field. The interest the Government will pay has been raised to 4¾ per cent., an attractive figure, if we may borrow a phrase from the marketplace. If men and women and children will in war time subscribe and oversubscribe to loans bearing 4¼ per cent., why should not a peace time—a Victory—loan at 4¾ per cent. quickly be snapped up? Surely it is due to the men living and dead who have shed their blood that this be done.

### The Passing of Sidney Drew

IT is going to be a difficult matter to fill the place that was occupied on the screen by the late Sidney Drew. An accomplished comedian, his sole mission in connection with the moving picture was to make his public laugh. He accomplished this commendable purpose with an originality of method, deft-

ness of execution and wholesomeness of effect that made his characterization of the delightfully human Henry and the pictures in which he appeared with his talented wife warmly welcomed in every grade of screen theatre.

The list of Drew comedies is a long one and the average of merit surprisingly high. No exhibitor ever hesitated to book one of them on the grounds that it might contain anything of an objectionable nature.

Sidney Drew served the screen with loyal devotion and intelligent endeavor and was substantially rewarded for his work. Clean fun is a boon that humanity will always demand and pay for with a willing hand.

### New York Responds to Impetus

NEW YORK STATE is responding to the double impetus of reviving industry and the enactment of a Sunday local option bill by the State Legislature. As our Albany correspondent points out, hardly a day passes without the filing of a new incorporation having to do with the motion picture industry.

The capital city of the Empire State also has felt the touch of opportunity. Max Spiegel is to erect a 3,000 seat house to cost upward of $300,000. Samuel Suckno, well known also to the exhibitors of the State, will build a picture house costing $200,000 and seating 1,800. Two other theatres are to be constructed during the summer. F. F. Proctor has taken over the famous Harmanus Bleecker Hall, with its seating capacity of 3,800, and plans as a part of the entertainment he will provide for Albanians a list of high-class photoplays.

In Brooklyn, William Brandt, president of the borough's exhibitors, announces he will build a house costing a quarter of a million dollars. He intends making the successor of the present Carlton a theatre second to none in his borough. Especial attention will be paid to the music. There will be employed a large orchestra under the guidance, possibly, of a musician of international fame. Also there will be installed an organ of unusual size.

### Short-Sighted Business Policy

A LONG talk this week with F. Marshall Sanderson, general manager of China Theatres, Ltd., a concern operating fourteen theatres in North China, produces confirmation of the fact that the producing end of the picture business is not aware that New York City is only a spot on the globe and not the whole terrestrial sphere itself.

Mr. Sanderson stands for a company which represents the pioneer element of exhibitors in China, a brainy, growing organization, which in familiar terms is in on the ground floor of the exhibiting business in the great Oriental republic of 400,000,000 souls, and which plans to extend its business throughout the whole of the Far East.

What sensible producing company could afford to overlook the possibilities represented in a country with a population four times as large as America's, and on the top of that the prospects presented by India? In so short a space as ten years from now there will be millions of dollars of film business in these great countries. Yet producing companies, with their publicity staffs sending out yearly tons of matter, a great deal of which is left to mold on the shelves of the exchanges, do not even deign to give China consideration. The matrix, often despised and rejected by the American newspaper, is the best picture salesman of the Orient. A picture in a newspaper sells more tickets to movie-loving Chinamen than the best assortment of press dope gathered from the best of publicity writers. Yet Mr. Sanderson is authority for the statement that matrixes might be made of radium so seldom do they make their way to mails for the Orient.

It is evident the company which first becomes aware of the real extent of the horizon beyond New York City, which grasps the scope of the Orient's possibilities and gives the exhibiting companies there consideration and service of quality, will shortly be "on the ground floor" with the pioneers.

Service to these companies means a field of future prosperity rich enough to make for the whole picture business of America a mighty parallel.

Who will send F. Marshall Sanderson, Tientsin, China, a few matrixes? Who is going to roll up the curtain that separates New York's home offices from the light of the rest of the horizon?

### A Fortunate Condition

A FULL-PAGE article in a recent Sunday edition of the New York Sun is headed: "New Era Finds Film Stars Leaning on Playwrights as Never Before." This is merely one way of stating a fortunate condition. The moving picture is steadily improving. The followers of the film are demanding a better grade of drama and the producers are turning to the works of the best modern authors for scenario material. This will demand better technic from the scenario writers, if the most is to be made of the stories that are being purchased at advanced prices, and corresponding skill on the part of everyone connected with the production of these best sellers and well known stage hits.

It isn't fair to put all the blame for the failure of many stories in the past on the stories themselves. Better craftsmanship on the part of the scenario writer and the director would have made many of them acceptable. A deeper knowledge of the "Don'ts" of showmanship would have prevented any scenario writer or director from allowing the hero or heroine of a picture to lose the sympathy of the spectator, as has been the case many times in the past; also the importance of keeping the hero or heroine the central figure of the story would not have been underestimated.

One producer is quoted in the articles as saying that the moving picture public cannot be fooled, and then naming a picture that the public did not take to at all. The star had scored big hits in most of her previous pictures, but her following forgot all about her charm when she was given a character in which she lost the sympathy of the spectators and it was transferred to one of the minor parts. The necessity of having a theme that starts when the picture starts and carries through to the finish is another rule that cannot be avoided if the picture is going to satisfy the public.

Even in the old days of which Lawrence Reamer speaks in the article when the star and not the play was the thing and the actress had only to choose her parts from the round of standard dramas the box-office returns showed that the public had its favorite plays—the ones in which the stars did their best work. Mr. Reamer's statement, "The vehicle in which her talents were exhibited never counted in the past," is not borne out by the facts in the case: Booth did the biggest business of his career in Hamlet, his greatest part, and Mary Anderson made a like financial and artistic record as Juliet.

## Personal and Otherwise

R. EUGENE GOLDSMITH left for Chicago April 11 to join the sales force of the Pathe exchange. Mr. Goldsmith was for some years with the Kleine Company in Chicago and a representative in Pittsburgh and Canadian territories.

* * *

Adolph Eisner, of the Doric Theatre, Kansas City, was in New York the weeks of April 6 and 13 inspecting all the finest theatres of this section, fine-tooth combing for all the latest and up-to-the-minute wrinkles of equipment. At the same time he took note of the different methods of presentation, stage and screen effects and musical settings. The Doric is of Doric architecture and its furnishings are of the most artistic character. "If there is anything that New York can show us," said Mr. Eisner, "I am from Missouri and willing to be shown. The Doric wants the best and newest."

* * *

While in the Hotel Astor a few days ago we met C. S. Edwards, one of the pioneers of the industry. For years he was identified with the Yale Amusement Company, General Film and Pathe organizations.

* * *

Sergeant R. D. (Dell) Goodman, of the Sixty-third Field Artillery, who has just obtained his release, has gone to Chicago as special feature salesman for Pathe.

* * *

Nugent Flynn, of Kansas City, franchise holder of the First National in his territory, was in New York last week and will probably be here for the general meeting of the First National executives at the Hotel Astor on April 21. Mr. Flynn has been making note of general conditions in these parts and keeping his eyes open for anything new and worth while in pictures. He reports business excellent in Kansas.

* * *

T. F. Lavender, former press agent with the Newspaper Enterprise Association, has been with the heavy tank corps, stationed at Camp Meade. He will take one of the tanks through the country for the Victory Loan drive.

* * *

Walter S. Rand, personal representative of Douglas Fairbanks, has been in New York for the past week and is now leaving for Boston. He is accompanied by Louis Thompson, who acts as Mary Pickford's personal representative.

* * *

Frank J. Marion enjoyed the rare delight of meeting for the first time his own son, now six months old, when Mr. Marion lately returned from his sojourn in Spain. Master Marion was born while his father was abroad representing the Committees on Public Information.

* * *

Frank Rembush, of Indianapolis, arrived in New York this week to confer with some of the executives of the Motion Picture Exhibitors of America, Inc. En route he stopped at Philadelphia for conference.

* * *

John McAleer has resigned the management of the Pittsburgh branch of the Universal Film Exchange, Inc. For two years he has held that position and leaves with the best wishes of the Universal. He will spend a few weeks visiting his family in Brooklyn, New York City, and greeting his two sons who were in France with the 27th Division. He has several business propositions under consideration, but is not yet ready to announce his future plans. The management of the Universal Pittsburg exchange will now be presided over by H. Stern, who was traveling salesman.

* * *

Arthur Leslie is now with E. A. McManus as manager of the industrial department. His experience in industrial advertising and exploitation makes him a valuable adjunct to the enterprises in which E. A. McManus is interested.

* * *

Larry Trimble greeted us from the window of a taxicab while passing up Fifth avenue, Tuesday, April 15. He has just arrived in town from Spokane, where he has been general director for the Capital Producing Company.

* * *

Charles Moyer, with the George Beban Pictures Corporation, will leave for the coast next week. On his way west he will visit his folks in Pennsylvania.

* * *

Miles Lasker, special representative in Texas for Famous Players-Lasky, has returned to New York after an absence of two months.

* * *

The Select will hold a convention of its exchange managers from all over the United States at the Hotel Astor during the week of April 21.

* * *

J. R. Grainger, who has been on the coast for the last three months representing Marshall Neilan, has returned to New York. Mr. Grainger was formerly a Fox representative.

### C. F. Zittel, Jr., Dead.

C. F. Zittel, Jr., only son of the widely known dramatic editor of the Evening Journal and head of the International Film Service, died early Tuesday morning at the home of his parents in New York. He was barely nineteen and had been ill scarcely two weeks. Tonsilitis developed an infection, the poison from which distributed itself throughout the system. Blood transfusion was resorted to, after specialists gave the boy up, but without avail.

"Zit" had appointed "Florian," as he was best known, as his assistant, two weeks ago. He was taken ill on the very day he was supposed to have begun his new duties.

### Powers Making Loan Films.

An order for moving pictures for the promotion of the Victory Loan has been placed with the Powers Film Products Company. The Rochester plant of the company will do the work. The force has been working night and day on the order. Among the pictures completed are "Holding On" and "Private Dillboy."

These pictures show the work and hardships of the American troops on the French front. Each picture has a message for every one in the United States not to hesitate to buy bonds of the Victory Loan.

Over two and one-half millions of feet are being used in the completion of the order.

## Louis Sherwin Now on Goldwyn Scenario Staff

LOUIS SHERWIN has arrived at Culver City, Cal., to join the Goldwyn scenario staff. Formerly a Los Angeles newspaper man, he was until recently a special press representative for Goldwyn publicity in New York, previously distinguishing himself for his keen dramatic criticisms on the New York Globe for eight years. It was this work that attracted the attention of Samuel Goldwyn, who induced him to abandon newspaper work and bring to motion pictures the same acute critical faculties that characterized his reviews.

It is the Sherwin who has spent years studying the literature and drama of the world whose energies are to be devoted to that part of the film which producers recognize more and more as the foundation of superior production—the scenario. He undertakes his new assignment not only as a man experienced in the drama, but with an extensive knowledge of the newer art of the motion picture in all its angles, distribution as well as creation, gained in his contact wth the executive offices in New York. His intimacy with the amusement field makes him a valuable addition to the staff at the Culver City studios, where his judgment in the selection of material for Goldwyn pictures will be given wide scope.

## First United Artists Film a Fairbanks, September 7

OSCAR A. PRICE, president of the United Artists Association, has arrived in New York and is now engaged in locating suitable offices to be used as permanent headquarters for this organization. Mr. Price reports that everything is progressing smoothly and that it has been decided to make the first United Artists release a Douglas Fairbanks picture, which will be ready for distribution about September 7.

Mr. Price also reports that W. G. McAdoo, general counsel of the company, expects to arrive in New York during the coming week, but that he will not occupy the company's offices. He will make his headquarters at his own law offices in lower Manhattan.

## Millard Crouch Is Back from Strenuous Service

MILLARD CROUCH, better known as "Mel," brother of George Crouch, who handles all of the money matters of the Crandall string of theatres and is one of Harry M. Crandall's right hand men, is back in Washington from overseas. Mel, just before going into the Army was employed by Mr. Crandall at his Ninth and E streets theatre. He enlisted in a troop of District of Columbia cavalry when the call for volunteers came.

### Bingham Vacationing.

Edfrid A. Bingham, dean of the Goldwyn scenario staff in point of service, is taking a much needed rest. Necessity compels him to begin his vacation with a period at the California hospital, where he went Sunday for an operation, after which he probably will convalesce in the country and grapple mentally with his next scenario.

# "UNPARDONABLE SIN" IS SET FOR MAY 2

## Harry Garson's Blanche Sweet-Neilan Feature Is Big Hit in San Francisco—Long Runs Predicted

NEW YORK is the next citadel which the Harry Garson forces plan to assault with "The Unpardonable Sin." The big picture, starring Blanche Sweet under the direction of Marshall Neilan, is scheduled to open at the renovated Broadway Theatre Friday evening, May 2, for an indefinite engagement of which great things are expected. The accompanying photograph shows crowds standing in front of the California Theatre, San Francisco, the night the production opened.

Crowds in Detroit, where the picture was given its premiere at the Broadway Strand Theatre, were equally large.

At the present writing Wm. Rudolph is in Chicago doing work preliminary to the opening of "The Unpardonable Sin" at the new Jones, Linick & Schaefer Theatre in the Loop district, the Randolph, Sunday, April 20. During his absence, the Garson interests in New York, insofar as they pertain to "The Unpardonable Sin," are being looked after by Herbert H. Sonborn, general sales manager.

Most of the territory on the picture has already been sold, the most recent announcement being the purchase of Kentucky and Tennessee by Colonel Fred Levy, of Louisville.

**Film Goes Over in San Francisco.**

The return of Blanche Sweet to the screen, through the medium of "The Unpardonable Sin" has been hailed with delight by San Francisco theatregoers and the California Theatre has been filled to capacity at all performances during the week. Manager Eugene Roth is proud of the program of which this production is a part, and the general public has also acclaimed it as a very near approach to the one hundred per cent. show. On the opening day the California Theatre orchestra, augmented to sixty-four pieces, rendered a most ambitious concert. The great organ, played by Eddie Horton, was heard with the orchestra. The California Theatre orchestra is now heard at both matinee and evening performances.

The Pacific Coast premiere of "The Unpardonable Sin" was made noteworthy by the presence in person of the star, who came up from Los Angeles accompanied by Clara Kimball Young, Harry Garson, business manager for both stars, and Marshall Neilan, director. Clara Kimball Young spent considerable of her time in looking over a studio site and in selecting locations for her next film production, which is to have Belgium for its scene.

## All Chicago Publicized for "Eternal Magdalene"

ALL precedents in advance motion picture publicity will have been smashed when the big Goldwyn special, "The Eternal Magdalene," enters the Chicago Loop district, April 20, where it has been booked at the Bandbox Theatre in advance for a run of four weeks by Manager James Keane.

Manager Keane has planned a campaign of publicity that is aimed to reach every home in Chicago and penetrate far and wide into the territory that looks to Chicago as its metropolitan center. Not only will every publicity medium be enlisted, but a special publicity representative has already been appointed to push this important special and to see that no possible opportunity is wasted to draw the attention of the public to it. Aiding him will be the co-operation of Goldwyn publicity and Goldwyn billing.

**Sydney Abel Sails for Europe for Fox.**

Another indication of the bigness of the plans which William Fox and Winfield R. Sheehan have formulated for the extension of the Fox Film Corporation's producing and distributing activities in Europe was given when Sydney Abel, head of the corporation's contract department, sailed for England. He will meet Mr. Fox and Mr. Sheehan in London.

**"The Unpardonable Sin" Had Some Pardonable Crowds in 'Frisco.**
As shown by the above mob at its premiere at the New California, capacity 2,700, on April 6.

The exact nature of Mr. Abel's mission has not been announced, but it is understood that he will be absent several months. It is considered likely that Mr. Abel's work will be that of assisting Mr. Fox and Mr. Sheehan in establishing new branch offices.

## F P-L Will Boost "V" Loan by Window Demonstration

FOR the three weeks covering the great drive for the Victory Liberty Loan, Famous Players - Lasky, through an arrangement with Aeolian Hall, will occupy the immense window facing Bryant Park, on West Forty-second street, with a demonstration of moving picture making to assemble the crowds while workers for the Fifth Loan solicit subscriptions. While it is not at all probable that the window will be active all of the time, the demonstrations will be given at hours when the most people are passing to insure the largest possible audience.

Beside the moving picture features there will be in frequent attendance stage and opera celebrities to diversify the "bally-hoo" and to keep pace with the daily announcements of what will happen in the big window. The "frame-work" will be an exact duplicate of one of the sets used for Marguerite Clark's production of "Come Out of the Kitchen." This set will be erected Friday evening, April 18, at 5:30, while the street crowds watch the work.

By April 21 a stand will have been erected in front of the building in preparation for the "official dedication" of the window at noon on that day. With the set complete and ready, a huge American flag will cover the window and at 12 noon, on Monday, May Peterson, one of the Metropolitan Opera House singers will "unveil" the display and sing the national anthem.

**Kahn & Greenfield to Have New House.**

The Kahn & Greenfield Circuit, which conducts the New Filmore, New Mission and Progress theatres in San Francisco, is to branch out shortly, having made arrangements to take over a theatre to be erected at Santa Cruz. The building will be erected by Fred D. and Minnie Hihn at a cost of about $100,000 and the local exhibitors have taken a twenty-year lease on the premises. The location is at Pacific and Walnut avenues and work on the theatre will be commenced within sixty days.

**Universal's Cincinnati Exchange Wins.**

Upon his return from Universal City, President Carl Laemmle, of Universal, has announced that in the exchangemen's competition for gross business on Bluebird subjects released prior to March 10, for the month ending April 10, that the Cincinnati exchange, under the jurisdiction of Lou Baum, had established a record for business on the former program features. Universal exchanges are being judged according to new business contracted for during thirty day periods.

*There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.*

# PUTS END TO "SPOONING" IN THEATRES

## Dallas Manager Gets Up a Set of Three Cards for Distribution Among Offending Male Patrons

HERSCHEL STUART, manager of the Hulsey theatres in Dallas, is the originator of a plan which has been used successfully in putting an end to "spooning" in his playhouses.

The usher is provided with sets of cards—three each—which are handed in regular order to male patrons found with their arms around their companions.

The first card, which, by the way, generally gets results, reads as follows:

Dear Sir: You are doubtless not aware that you are sitting in a more or less compromising position, especially considering the fact that you are in a public gathering. There are people sitting back of you who may misunderstand your conduct. Will you kindly remove your arm from the back of the seat occupied by your companion—lest you jeopardize the good name of the lady and of the theatre. We hope you will accept this suggestion in the friendly spirit in which it is given.

THE MANAGEMENT, HULSEY THEATRES.

Sometimes the first card does not accomplish the desired results and then the following second notice is used:

Dear Sir: To protect the good name of your companion, kindly do not sit in a position that may appear to others as "out of place." True, their opinion may mean nothing to you, but it may reflect upon the character of the good woman who accompanies you, and likewise cast reflection upon this theatre. Neither you nor we can be too careful when a lady's honor is at stake. If she is your wife, all the more reason you should want to protect her. Thank you.

THE MANAGEMENT, HULSEY THEATRES.

Then, as a last resort, the following third notice is used:

Dear Sir: Love may be blind—but people sitting back of you are not. The management again requests that you refrain from making any further demonstration of affection in this public gathering. Our reputation is at stake, and we will protect ourselves immediately if you do not comply with our previous requests, by asking you to leave this theatre.

THE MANAGEMENT, HULSEY THEATRES.

### Picture Men Leave For Siberia.

Under the auspices of the International Committee of the Young Men's Christian Association, eight men have left New York for the purpose of bringing the motion picture to the American Expeditionary Forces in Siberia. They sail from Vancouver April 19.

Heading the contingent is Director Leonard Martin, who has been in charge of the Washington office of the Community Motion Picture Bureau. With him are Herbert Spencer Crolly, of Pleasantville, N. Y.; Jesse Seadeek, of Rochester; Leslie P. Martin, of Boston; Earl R. Snavely, of Clearfield, Pa.; Emil Minder, of New York; Charles Diller, of Hugo, Colo., and Forest V. Bockey, of Waterloo, Iowa.

### Protests Against Bill Admitting Children

The Children's Aid Society of Galt, Ontario, has raised a protest against the proposed legislation of the Ontario Legislature which provides permission for the admission of unaccompanied children to picture theatres when a matron is employed by the theatre. The Galt society has declared that the children should be allowed in the theatres only when accompanied by their own parents. The society also asks that the present law be more strictly enforced. The society suggests that exhibitors be permitted to arrange children's shows for Saturday afternoon under the supervision of local public school boards.

## Alfred D. Bell, Treasurer of Nicholas Power Company

ALFRED D. BELL, treasurer of Nicholas Power Company, Inc., is a native New Yorker, having been born in the metropolis in August, 1886. Upon completing his education he entered the banking business, in which he remained for almost four years. Having thus obtained a good working knowledge of business, he branched out into the fields of real estate, where his efforts met with success.

About this time Mr. Bell became interested in politics. This interest was shared to such an extent by the Republican voters of the Twenty-ninth Assembly District of New York County that he was elected for two successive terms to the New York Legislature.

Alfred D. Bell.

Mr. Bell enlisted in May, 1918, as a private in the Ordnance Officers' Training Camp at Camp Hancock, Georgia. Here he rendered valuable service as an instructor in machine gun operation. At the time of his discharge he was a Second Lieutenant.

Mr. Bell is now devoting his entire time and energies to his duties as treasurer of the Nicholas Power Company, Inc. Although not an ardent clubman, Mr. Bell belongs to the Union, Metropolitan, Republican and City clubs, and is also a member of the Sons of the Revolution. He is a keen sportsman, and vacation time finds him either on the golf links or off on a hunting trip in the Canadian woods. There are many things about Alfred D. Bell that speak for character. One of these is that he is democratic to a degree.

### Norma Talmadge to Aid Loan Drive.

Norma Talmadge has arranged with the Willys-Overland Company to have a motion picture exhibit in their Broadway windows at Fiftieth street, all during the coming Victory Liberty Loan Campaign. Miss Talmadge has received several requests from the Government loan organization to take an active part in the new drive, and at the suggestion of Miss Alice S. Emerson, of the Second Federal Reserve District, she will have charge of the block between Fiftieth and Fifty-first street on Broadway.

Some of the devices Miss Talmadge will use to attract crowds are the projections of scenes in colors from her most popular pictures illustrating four different popular songs which have been dedicated to her; tableaux by members of the Norma Talmadge Film Corporation, of patriotic appeal; motion pictures, and a display of war paintings by prominent magazine illustrators.

During certain hours each day Miss Talmadge will herself sell bonds, giving an autographed photograph of herself to each purchaser.

### Theatrical Profession Aids Loan.

Captain Charles B. Dillingham, of Hippodrome fame, will head a committee of actors and producers who are to compose an Advisory Talent Committee to co-operate with the Division of Meetings and Music in the forthcoming Victory Liberty Loan. The committee is composed of men internationally known in the amusement world ranging from Gatti-Casazza, of the Metropolitan, to Florenz Ziegfeld, Jr., of the Midnight Frolic. All of the stars and associates of the various firms will offer their services to aid the Victory Liberty Loan. The importance and value of the work performed in previous campaigns by these aggregations cannot be estimated

### Simplex Office Undergoing Change.

E. M. Porter, general manager of the Precision Machine Company, announces that increased business has again necessitated the changing around of the office arrangement which prevailed at the Simplex factory and which, at the time of its installation, was considered adequate for some time to come.

That section of the office formerly occupied by exhibition machines is now being fitted up to accommodate the large bookkeeping and auditing department, whose present quarters, when made over, will house the Sales Department.

### Marion Davies May Go to Charleston.

Marion Davies and her company expect to leave New York this week to complete the exteriors on a production work on which has been under way for three weeks at the Paragon Studios in Fort Lee, which C. F. Zittel took over for several weeks. It is expected that Miss Davies and her company will go to Charleston, S. C.

# ROTHAPFEL PROGRAM SETS NEW RECORD

## A Day and Date Showing in Forty-five Cities of Complete Entertainment Not Before Known

FOR the first time in the history of the theatre, either on the speaking stage or on the screen, a complete program of entertainment will be given, day and date, in more than forty-five cities throughout the country, when the first Rothapfel Unit Program is given to the public in May.

The records at the Independent Sales Corporation, handling the distribution of the Rothapfel Program, show that during the week of the Program's release more than forty-five of the biggest houses in the United States will show it, day and date. No promises concerning the merits of the factors representing the Rothapfel Unit Program are made by the producers. They do, however, have every confidence in the work. The exhibitors and the public are to judge for themselves.

Frank G. Hall, president of Independent Sales Corporation, and his staff of assistants are doing everything known to modern exploitation, advertising and publicity to assist the exhibitor in presenting to his patrons this program. Contracts have been signed by Mr. Hall for space on the billboards throughout the country. The special representatives now out have with them every possible aid in the way of suggestions and exploitation material so that the exhibitor may know what to expect and how to bring the Program before his patrons.

**Helps to Exhibitors Are Ample.**

Harry P. Diggs has prepared a booklet, finished in purple and gold, which has been pronounced one of the most artistic mediums. It contains a short synopsis of the subject matter of each of the features in the Program, and statements by Mr. Rothapfel and Mr. Hall.

The twenty-four sheets for the public stands also were prepared by Mr. Diggs. These have been placed on the most conspicuous boards coming under the jurisdiction of the leading billposting companies. The newspapers throughout the country have given columns of space to comment on Mr. Rothapfel's record as an exhibitor and on his venture in the producing field.

**Arthur Levey,**
Exporter and importer, back from France.

## Baltimore League Prepares for Coming Exhibitors' Ball

A FULL report of the activities of all the committees appointed to arrange for the Fourth Annual Moving Picture Ball to be held in Baltimore on Friday night, April 25, and the matter of opposing the holding of back lot carnivals near the moving picture theatres during the summer months, were the principal subjects which came up at the meeting of the Exhibitors League of Maryland on Sunday night, April 13.

The meeting was presided over by President Louis Schlichter, and was called to order at 8:30 p. m. Charles B. Eyer, secretary of the league, read the minutes and then Thomas D. Goldberg read a report on the progress which had been made by the various committees arranging for the ball.

**Stars to Be Dined.**

Those who were present at the meeting included J. Louis Rome, William Tyler, Milton Caplon, C. H. A. Stroebel, Joseph A. Winkel, Thomas D. Goldberg, Frank A. Horning, Sam Flax, E. C. Sandell, J. F. Ritterpush, J. Rabinovich, Charles B. Eyer, Louis Schlichter, Joseph Brodie, I. Rosenbauer, Julius Goodman, I. Levine, A. Albers, R. L. Byrum, Charles A. Hicks, William E. Stumpf, I. Berman and M. A. Berger, R. Evans, Baltimore American; Stewart Gibson, Baltimore News and Exhibitors' Trade Review; Mr. Ehrman, Baltimore News, and J. M. Shellman, Sun and Moving Picture World.

## Arthur Levy Opens Office for Film Export and Import

BACK from France full of "pep" and new ideas, Arthur Levey, well-known film exporter, has inaugurated the World-Wide Distributing Corporation, with offices at 911 Brokaw Building, New York. Although he returned to the United States only a short time ago, Mr. Levey has already put in operation many of the plans conceived by him while still in uniform.

It is said that the young film man's ideas of propaganda pictures for sustaining the morale of the Nation has received hearty approval in official circles in Washington, and it is understood that Mr. Levey will immediately put some of his plans into operation. He leaves for England in a few days.

Before he became an actor in the Biggest Show Ever, Mr. Levey was a successful state-right distributor. He also exported and imported many important photoplays, among his imports having been "A Message from Mars," "The World, Flesh and the Devil," "Lady of Lyons," "Harry Lauder Comedies," "Little Lord Fauntleroy," etc.

**Pauline Frederick**
As she appears in "One Week of Life," her coming Goldwyn.

## C. E. Shurtleff, Inc., Ready to Produce London Stories

THE movement for the production of big special pictures received further impetus this week with the formation of C. E. Shurtleff, Inc., to produce the Jack London stories.

Incorporation was made possible through the entrance of J. Frank Brockliss into the situation. Mr. Brockliss, who is well known in the film industry, has had sixteen years' experience and a thorough knowledge of all phases of the film business, not only in America but in Europe and England as well.

It is Mr. Brockliss' first excursion into production, but according to his own statement he is very much impressed with the possibilities contained in the Jack London material, and the ideas and plans laid out by Mr. Shurtleff for the production of super-pictures produced in the most modern and complete methods.

**Shurtleff Formerly Hodkinson Manager.**

It will be remembered that Mr. Shurtleff, who was formerly general sales manager for the W. W. Hodkinson Corporation, went to California about a month ago and returned with the Jack London material sewed up as far as the picture rights were concerned. Mr. Shurtleff's idea is that in the past the author has not received proper credit in picture exploitation, and in the producing of the Jack London material his plan is to alter all this and feature the author rather than the star.

**Production to Begin Soon.**

"We will have our own offices open by May 1," said Mr. Shurtleff, "although temporarily we will be located at Mr. Brockliss' office, 729 Seventh avenue.

"Production will be commenced about this time also. We are scenarioizing several stories now, and the title of the first one will be decided some time this week, also the director and a portion of the cast.

"The firm of J. Frank Brockliss, Inc., will handle all the foreign rights for all the material that we make.

# ELSIE FERGUSON IN A NEW RELEASE

## According to This Favorite Player's Own Opinion, Her Next Artcraft Picture, "Eyes of the Soul," Has One of the Most Sympathetic Heroines of Her Screen Career

**By Edward Weitzel**

THE gentleman reclining on the floor at Elsie Ferguson's feet was not making love to her. It is true, he was addressing her in terms of endearment and emploring her to fill his heart with happiness by promising to become his wife; but he stood no chance and he knew it. So he was generously showing the other fellow who was sitting alongside of the lady with his arm around her how the thing was done. That is one of the disadvantages of being a director: You thoroughly explain to the handsome leading man the sure way to win the heroine, while he holds her in his arms and is saved the trouble of trying to think it out for himself.

Fancy looking up into the eyes of a beautiful woman and swearing that you love her better than anyone else on earth and finishing up with: "That's the way I want it done, old chap. Try it, please?"

Director Fitzmaurice didn't seem to mind, though. He got up from the floor and watched intently while the fellow who had the inside track followed instructions, and expressed his approval when the love making was over.

The warning bell sounded, the pounding and sawing and babel of sound in the studio stopped and, with a pair of spotlights playing on the heads of the lovers, the scene was transferred to the strip of film inside the camera.

### A Chat Between Scenes.

There were several comfortable armchairs over in one corner of the studio, backed by a half-completed set. A table with lights and make-up material turned the place into a temporary dressing-room. When Elsie Ferguson walked slowly from the love-making scene and sat down in one of the armchairs, it was evident she was still under the spell of the emotions she had just been expressing. She recovered herself after a moment's rest and took up the conversation which had been interrupted when the director nodded that everything was ready for another scene of "The Avalanche."

### Star's Part a Dual Role.

"You wanted to know about my part in this picture?" she began. "It is a dual role; I play a mother and a daughter. The girl in the early stages of the story is quite young; in fact, the most youthful person I have ever acted for the screen. The first time I dressed for the character and came down into the studio, no one knew me. I passed the messenger who had been sent to call me, and, although we looked each other straight in the face, he went on to my dressing-room and came back with the information that I was not to be found. Everyone was amused when Mr. Fitzmaurice surprised the messenger by exclaiming: 'Not to be found! Nonsense, my boy! You've let a woman deceive you about her age, that's all. She's here and waiting to go on with the scene.'"

While Elsie Ferguson was talking, the cameraman was busy shifting his camera, and the electrician, perched on a platform up where the ceiling is popularly supposed to be and wasn't, had trained several of his spots at a new angle over the top of the handsome interior set. Another nod from the low-voiced director and the star joined him and the two gentlemen in evening clothes, who were in the next scene. There was no hurry, no excitement. The instructions were given quietly, but when the rehearsing started, the moment in the play proved to be an intense one. When Elsie Ferguson left the scene, her eyes were wet with tears.

### "Eyes of the Soul."

Questioned about her latest completed picture, "Eyes of the Soul," the Artcraft production, founded on George Weston's story, "The Salt of the Earth," it was evident the impersonator of its heroine found the subject more than ordinarily pleasing.

"I think the picture will be liked," Elsie Ferguson replied. "Its story is not at all complicated, just the tale of a woman's loving sacrifice for a blind soldier. Everything about it is beautifully true and human, and it shows how one sightless hero's future was made useful and happy by the courage and devotion of a girl whose pity ripened into love. The character of Gloria Swann, a cabaret dancer, is the best part I've had since 'The Rise of Jennie Cushing.'"

"There was something very fine about that young woman, Miss Ferguson."

"Yes; but Gloria is just as fine, only in a different way. One thing about 'Eyes of the Soul' surprised me: We all thought it would have its strongest appeal to women, but whenever it has been given a prerelease showing, the men among the spectators have spoken enthusiastically of their admiration for Gloria and her willingness to become the eyes of a blindman."

"No doubt they appreciate the willingness shown by women in every walk of life to help the men who have come back from war maimed and almost helpless."

### Taking Toll of the Actor.

Elsie Ferguson always puts a great deal of her own self into a part she is playing; that is evident in all her pictures. She did not reply at once. Her thoughts seemed to be travelling back to the time she was living the life of this girl of the cabarets before the camera.

"I am very fond of Gloria," she said finally. "I have never felt she would have acted in any other way than the one the author marked out for her. That is what makes her so real to me, of course."

"The part was not a hard one to play then?"

The devoted followers of this screen favorite are familiar with the expressive little droop of one corner of her mouth by which she conveys so many different moods. She repeated the movement before answering:

"No—not hard to understand, but she is a girl of much feeling, and that always takes its toll of the actor."

### How Gloria Helps Her Husband.

"Do you mind giving a few more of the details of the story, Miss Ferguson?"

"The most important situations are Gloria's refusal to accept the wealth and position offered her by Judge Malvin after she meets Larry Gibson, the blind

**The Blind Soldier She Loved Meant More Than the Wealthy Jurist.**
So Elsie Ferguson devotes herself to the soldier-laddie in "Eyes of the Soul."

soldier, and the scene where she confesses her love for the man whose helplessness seals his own lips. In spite of its theme the story is never morbid and is lightened up by the naturally sunny dispositions of both Gloria and Larry."

"Does Gloria keep on with her dancing after she becomes Mrs. Gibson?"

"No. That is one of the clever points in the plot. Larry is able to earn a living for them both—only Gloria makes it possible. Her husband had written a number of songs to amuse the boys in the trenches. Gloria hears him play them on his banjo. She learns them, gets the manager to let her sing them at the cabaret and they make such a hit they establish Larry's reputation as a song writer. His royalties bring in a comfortable living for the family."

"Larry must be a regular fellow all through."

"He is; brave and cheerful no matter what happens. His wife has every right to be proud of him."

"And Gloria is the 'eyes of the soul' referred to in the title?"

"Not entirely—there's a baby boy who, Gloria tells Larry, will also help him to see."

**A Swift Shift of Feelings.**

The signal from the director which called the creator of Gloria back to her present task, was not detected by the interviewer, but when Elsie Ferguson rose from her chair and started for the set in the middle of the studio, she had dismissed the heroine of "Eyes of the Soul" from her mind entirely and was responding to the nature of this newer woman whose sorrow or joy she was to make her own.

Elsie Ferguson lives the part as she portrays it for the screen.

# BRANDT TO BUILD BROOKLYN THEATRE

## President of Borough Exhibitors Will Erect Structure Costing $250,000 and Seating 2,400

PLANS have been filed with the building department in Brooklyn Borough by the St. Marks Amusement Company for a theatre seating 2,400 persons. The structure will replace the present Carlton Theatre and Airdrome, at Flatbush and Seventh avenues. It will cost $250,000. The house will be built on an irregular plot fronting 100 feet on Flatbush avenue and 125 feet on Park place, taking in 288, 290, 292, 292a and 294 Flatbush avenue, and 135, 137, 139, 141, 143, 145, 147 and 149 Park place.

The officers of the St. Marks Amusement Company are Thomas A. Duffey, president, and William Brandt, general manager. Mr. Duffey is a prominent insurance man, living at Sea Gate. Mr. Brandt is president of the Motion Picture Exhibitors' League of Brooklyn and conducts several picture theatres in the borough.

Mr. Brandt says it is the intention of his associates and himself to give Brooklyn the finest exclusive motion picture theatre in New York. Many striking innovations will be introduced in the construction of the house. The unusual ground plan lends itself to some of these. This involves among other things a scheme of projection altogether new to the larger houses in the East.

There will be no stage in the new theatre, but instead it will be provided with a platform large enough to provide for an orchestra of fifty musicians. Supplementing these will be what is described as the largest organ installed in any motion picture theatre in the country.

Retiring rooms for men and women will be situated on the mezzanine floor and are planned to be sumptuous. Also on the same floor will be a women's tea-room and a baby's nursery; the latter in charge of a registered nurse, which will be available to mothers at matinees.

Mr. Brandt declared the chief aim of the promoters will be to provide exclusive pictures and music of the higher order. For the latter factor in the program large plans are being worked out, it being stated that negotiations are under way with a leader of a symphony orchestra who is a man of international repute. It is expected the new theatre will be finished in time for the next season.

**How Brandt's New House Will Appear When Completed.**

## Stir Butte Fans by Use of Publicity Letter in Ad

RALPH RUFFNER, manager of the Rialto Theatre, Butte, Mont., recently furnished ample evidence of the value he places upon Paramount and Artcraft press books in assisting him in the composition of his newspaper advertising.

Just prior to the showing of Cecil B. DeMille's Artcraft production, "Don't Change Your Husband," at the Rialto, Mr. Ruffner clipped one of the letters to patrons from the press book and heading it, "A Statement to Butte Theatre Patrons," used it bodily in one of his advertisements.

Writing to the Famous Players-Lasky publicity department, Mr. Ruffner says of the advertisement: "It attracted flocks of attention, because fans wanted to know what the Sam Hill was the matter now—for they figured something was wrong when we addressed 'A Statement to Butte Theatre Patrons.'"

The advertisement in question was most striking in appearance, the text being set in a shield of original design, with background of heavy perpendicular black and white stripes.

**Honor Flags for Victory Loan.**

The Government Loan Organization for the Second Federal Reserve District has been supplied by the Washington headquarters with 50,000 Industrial Honor Flags, to be awarded organizations throughout the district during the Victory Liberty Loan campaign. Twenty thousand flags will be used by the Advisory Trades Committee for distribution in the Metropolitan District; 20,000 will be sent to the sub-district headquarters and 10,000 will be held in reserve.

The new flags are bordered in red and bear a blue roman numeral V, on a white background. Beneath the V in blue letters is the title, "The Victory Liberty Loan." On the bottom in red letters is printed, "Awarded by the United States Treasury Department." The flag is two feet, six inches wide by two feet, nine inches long.

These flags will be awarded to all organizations in which 70 per cent. of the membership subscribe to the loan.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## Producers Sponsor Bill to Enjoin Contract Breakers

A BILL has been brought up in the Legislature at Sacramento by Senator Charlie Lyon, to affect motion picture stars who are tempted to break their contracts and to make them subject to injunctions. The bill was requested by the Motion Picture Producers' Association, of Los Angeles, of which W. J. Reynolds is secretary. The members are from nearly all the studios in and around Los Angeles.

The producers' plaint is that artists sometimes agree to make a picture or a series of pictures under written contract; that some other employer will offer them more money and they will quit; that a judgment takes many months to secure, and that usually the artist is found to be judgment-proof. An injunction would prevent their doing other work until their contract was fulfilled. The bill is an amendment to the code, making an injunction available in case of breach of contract for personal services.

**Christie Comedies in Eastern Canada.**

Contracts have just been closed between Charles H. Christie on behalf of the Christie Film Company and Jules and J. J. Allen, Famous Players Film Service, of Toronto, for the release of all Christie subjects in Canada, East of Port Arthur. This contract follows closely the deal with the First National for distribution of Christie films in Western Canada.

## "In the Spring a Young ——" Four Weddings in One Week

ALBERT RAY, Fox Star, and Roxana MacGowan, of the Mack Sennett Beauty Squad, were married at Riverside, at the Mission Inn, on April 6. The ceremony was witnessed by only a few close friends of the couple. The marriage resulted from a meeting a year ago, when Ray and Miss MacGowan were opponents in a dancing contest at one of the beaches. Ray won the contest, and then was introduced to the girl from whom he had won the prize.

**Bracken-Landis.**

Bertram Bracken, director of the Henry Walthall features at the National studio, and Margaret Landis, who has been featured in a number of motion pictures, were married on Sunday morning, April 6, by Judge Carl V. Hawkins. The pair left hurriedly to catch a steamer for Catalina Islands, where they will spend their honeymoon.

**Hunter-Evans.**

T. Hayes Hunter and Millicent Evans were married in Los Angeles on the evening of April 4. Hunter is a pioneer picture director, at present in charge of the Zane Grey production, "Desert Gold," and the bride is a regular stage star, having in her early career supported such stage stars as William H. Crane, Robert Edeson and Douglas Fairbanks. Mr. and Mrs. Hunter are living temporarily at the Van Nuys Hotel, but will soon move into a new home being prepared for them at 2505 Tenth avenue.

**Young-Whipple.**

James Young and Clara Whipple were married on April 10 at Mission Inn, Riverside, following the signing of the final decree of divorce by Judge Weller, between Mr. Young and Clara Kimball Young two days before. The couple returned immediately after the ceremony to Los Angeles, where Mr. Young is engaged in directing Earle Williams in a feature for Vitagraph. Mrs. Young will continue her work of photoplay writing, and may occasionally appear in a film production.

**New Theatre for Santa Barbara.**

Construction work on a new motion picture theatre to cost $80,000 was begun last week on West Canon Perdido street, Santa Barbara. E. J. Johnson, who already operates several motion picture theatres in other cities, is the proprietor. The new house will have a seating capacity of 850, and will be 154 feet long by 65 feet wide. There will be no balcony, but the floor will be built in a sort of saucer shaped fashion that will give all seats an admirable view of the screen. The heating and ventilating system will be conducted through airshafts fed by a heating plant and power blowers. A $30,000 organ will be installed to furnish music to accompany the picture program.

**Alhambra Entertains Orphans.**

Eighty orphans from the Jewish Orphan's Home at Huntington Park were entertained at a special matinee at the Alhambra Theatre on the afternoon of April 5, the chief feature on the program being "Smiles," featuring Jane and Katherine Lee. Jane and Katherine appeared in person as part of the show.

**Drives Auto Into Theatre Lobby.**

Holton Vice lost control of his automobile while driving along First and Gless streets in Los Angeles one night last week, and drove into the lobby of a motion picture theatre near that corner, injuring an eleven year old boy, and receiving injuries himself. Both the boy and Vice had to be taken to a hospital for treatment. The only damage the theatre suffered was to the posters and advertising display.

**High Jinks for Theatre Owners.**

The Theatre Owners' Association will give a big high jinks and dinner dance at the Dome in Venice on the evening of April 23.

**Film Stars in Salvation Army Show.**

Among the volunteer entertainers for the Salvation Army benefit held at Trinity Auditorium last Saturday night were Douglas Fairbanks, in a novelty sketch originated by himself; the Sennett Bathing Girls in "Clothes That Never Saw the Sea;" Jim Jeffries, James J. Corbett and Walter Miller, three champions of

**Constance Talmadge Is Playing Peek-a-Boo with Conrad Nagel and Alice Brady Doesn't Know It.**
Alice is wiping dishes in "Red Head," while Constance is frolicking in "The Veiled Adventure," their next Select features respectively.

the ring; Bothwell Browne, female impersonator; Fred Niblo, Ince director, in "Impromptu Remarks;" Ruth Roland, vocal solo; Ted Shawn and Margaret Loomis, dancing; Carter de Haven and Flora Parker de Haven in "Vaudeville Reminiscences;" H. B. Warner in a monologue; and Charlie Murray.

These players all gave their services free, and the show wound up a week of intense activity in the great Salvation Army drive for funds to build new houses and dormitories for the poor among whom the army has done its greatest work.

**Farnum On Third Zane Grey Story.**

William Farnum, with his company and his director, J. Gordon Edwards, left last week for Palm Springs to begin the production of the third Zane Grey story in which he stars. The first two were "Riders of the Purple Sage" and "The Rainbow Trail." The story now in course of production is "The Lone Star Ranger," and more than 70 people and a carload of horses have been sent to Palm Springs to take part in the picture. Among the principal players in the cast are Louise Lovely, G. Raymond Nye, Lamar Johnstone, Charles Clary, Clarence Burton and Alfred Fremont.

**The Johnsons Off to Southern Seas.**

Mr. and Mrs. Martin Johnson, who have made a number of films depicting the life and customs of the South Sea Islands cannibals, were in Los Angeles for a brief stop on their way back to the islands, where they intend to cap their record with still greater triumphs. Mr. and Mrs. Johnson will travel alone, as they feel they can get better results with the natives by this method. Besides gifts for the savages, they will take only their photographic equipment with them, with special lenses for microscopic work, and other special apparatus.

**McAdoos Filmed for News Weeklies.**

William G. McAdoo and his family were the subject of several strips of moving pictures, taken last week under the direction of Douglas Fairbanks, who made a special trip to Santa Barbara for the purpose of supervising these pictures. Victor Fleming, official photographer on the George Washington during President Wilson's first voyage to France, was the cameraman, and he had been commissioned to make pictures for several news weeklies.

**Film Experts Return East.**

Frances Marion, John Emerson and Anita Loos all departed on the same day for New York, where they will continue their work for the screen. Miss Marion expects to return to Los Angeles in the fall to resume her work of photoplay writing.

**New Art Building at Ince.**

A new structure is being erected at the Ince studio in Culver City to house the art department in charge of Irvin J. Martin. This building will be devoted entirely to rooms for the artists, photographing room, and a room for the making and photographing of mechanical devices to illustrate action in the titles and subtitles. Another new building will contain the costume department of the studio, now in charge of Roy Purdon. One of the three big projection rooms in the administration building is being used temporarily for the wardrobe.

**To Awaken Women of Egypt.**

Princess Della Patra, niece of the khedive of Egypt, is in Los Angeles for the purpose of filming a picture based on her life's history, and which will be a means of opening the eyes of the women of Egypt to the obnoxious and abhorrent customs of the Orient. The Princess was betrothed at the age of eleven by her father to a Turkish nobleman who already had 33 wives. She escaped from her home through the aid of an Englishman whom she had met while at school in England. No definite plans for the filming of the picture have been announced.

**Back from Canada.**

Nell Shipman spent a few hours in Los Angeles when she returned from Calgary, Canada, where she and the other members of the Shipman-Curwood Film Company went to film scenes for one of the James Oliver Curwood stories. The company departed for San Francisco, where other scenes are to be made. When these are finished, the interiors will be filmed at the Brunton plant in Los Angeles.

**Walsh to Film Evangeline.**

Raoul A. Walsh has arrived in Los Angeles from the Eastern studios of the Fox company to remain several months, during which time he will make several productions, among them one from Longfellow's "Evangeline." Miriam Cooper, who is Mrs. R. A. Walsh, accompanied the director, and will play the title role in "Evangeline."

**Star to Organize Company.**

Frances Burnham, who has been playing leading roles in the productions directed by R. A. Walsh for the Fox company, has returned to Los Angeles, and expects to form a company of her own and produce plays according to her own standards. Miss Burnham was guest of honor at a dinner party given for her last week at the Alexandria Hotel by Ora Carew and Mrs. Pearl Campbell, widow of the late Eric Campbell.

**Hoodoo Still Pursues Him.**

Not content with supervising the disappearance of Charlie Murray's beautiful jazz shirts a few weeks ago, the special hoodoo that occasionally gets the best of Charlie saw to it that his favorite bracelet—not worn by Charlie, but a gift from him to Mrs. Murray—disappeared from his wife's arm at a dance given by Mr. and Mrs. Barney Oldfield at a Venice cafe last Friday night. Murray has employed detectives to try to recover the property and hunt down the thief.

**Zena Keefe.**

Who will play for World in "The Amateur Widow."

**Has Supervised 570 Film Productions.**

Frank E. Woods, supervising director of Paramount productions made at Hollywood, California, has the record of having supervised 570 moving picture plays since some time in 1914, when he began to keep count, and is adding to that number every week that passes.

Supervising, in Mr. Wood's case, means that he has had a certain authority over every picture with which he has been connected, from the selecting of the story to the cutting, editing and assembling of the completed production.

Mr. Woods began his work as supervisor for the old Reliance and Majestic companies, when D. W. Griffith was connected with those companies, and he had a hand in turning out those plays known as Masterpieces, which were distributed by Mutual.

Among the stars whose pictures Mr. Woods has supervised are Norma Talmadge, Henry B. Walthall, DeWolf Hopper, Sessue Hayakawa, Robert Harron, Bryant Washburn, Douglas Fairbanks, Dorothy Gish, Bessie Love, Fred Stone, Constance Talmadge, Jack Pickford and Vivian Martin.

**Tally Off to Meeting.**

T. L. Tally, proprietor of Tally's Broadway Theatre, left on April 14 to attend the meeting of the First National Exhibitors, who will hold a session in New York on April 22, 23, 24. Mr. Tally, who is vice-president of the association, was actively concerned in organizing the circuit, and was the means of securing many of the big stars who make pictures for the First National program.

**Christie in New York.**

Charles H. Christie left for New York a few days ago in company with Reginald Warde, foreign distributor of Christie Comedies.

**Los Angeles Notes.**

Sid Grauman gave a special matinee for the poor of Los Angeles during the run of "Mrs. Wiggs of the Cabbage Patch" with Marguerite Clark. The audience at that matinee consisted of an even three thousand persons, including orphans, cripples and others, of almost every nationality in the world.

* * *

Fred Miller, of the California Theatre, has secured first run rights of the Fatty Arbuckle comedies, the new Drew Paramount comedies, and the new two-reel Christie specials featuring Fay Tincher.

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James W. Anderson, former manager of Clune's Broadway Theatre, is now manager of four theatres in Santa Barbara owned by Mr. and Mrs. Marcus. Anderson's successor at the Broadway is Otto C. Little, who is an experienced theatre manager.

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The Kinema Theatre reserved all seats during the run of "The Unpar-

donable Sin," the Henry Garson production featuring Blanche Sweet.

## Studio Shots

Stewart Edward White and Zane Grey, famous authors, are exchanging opinions on picture producing at Brunton. Each writer is supervising the filming of one of his novels.

Valeska Suratt, one-time film star, is playing a vaudeville engagement at the Orpheum Theatre.

Charlie Chaplin entertained Peter B. Kyne, the writer, who recently returned from war, and Kyne's adopted French son, Marcel Dupuis, at the Chaplin studio one day last week.

Edgar Rice Burroughs, author of "Tarzan of the Apes," has come to Los Angeles, with the intention, it is said, of making arrangements to film others of his novels.

Ora Carew has finally completed her first picture for her own company, after thirteen weeks of location and exterior work.

Herschal Mayall is playing a bad man part in "The Open Road," for Universal.

Mary Miles Minter, under the guardianship of her mother, has filed a suit against the American Film Company to recover $4,125 back salary alleged to be due the star.

Clara Kimball Young attended the War Charities ball given on April 8 at Long Beach, and was participant in a mock wedding, playing the part of the bride, with Joe Mottell as the groom.

Mabel Normand has installed a peanut roaster in her dressing room.

Wheeler Oakman is to be leading man for Nell Shipman in the current James Oliver Curwood production.

King Vidor obtained a number of fine baseball scenes for his new Brentwood film, "Better Times," just before the first game of the season opened last week.

Harry Hilliard is Gladys Brockwell's new leading man in her coming Fox feature.

W. Scott Darling, recent Canadian newspaper man, is now assisting Al Christie in the preparation of scenarios for the two-reel special comedies featuring Fay Tincher.

Rex Beach, who has been in Los Angeles all winter supervising the production of his stories at Goldwyn, returned to New York last week, accompanied by Mrs. Beach.

James Harrison, who before the war was a Christie juvenile, has returned from France and will again take up the work of acting for the screen.

Monroe Salisbury and his company are making exterior scenes in the San Bernardino Mountains this week for "The Open Road."

The Frazee Film Company has taken over the W. H. Clifford studio on Santa Monica avenue.

Mary Pickford celebrated her birthday on April 8. It took her almost all day to open up the presents that had been coming for a whole week before.

Naomi Childers is leading lady for Tom Moore in his new picture now in the making at Goldwyn.

David Butler, the "Bebe" of "The Greatest Thing in Life," will support Dorothy Gish in a new picture. Dave is just finishing his part in King Vidor's new play.

Eugene Pallette, now out of the army, is an important character in "Words and Music," a new Al Ray and Elinor Fair feature for Fox.

May Allison will not be annoyed any more by sensational letters from H. Frederick Pfaff, of Los Altos, California, who claimed that she was his "spirit bride." Frederick has been arrested and is detained on an insanity charge.

Fred Fishback, former director of Sunshine comedies, has been signed up to direct comedies at the L-KO studio.

Francelia Billington has been selected as leading woman for "The Pinnacle," with Eric von Stroheim and Sam de Grasse, for Universal.

Robert Gordon has gone to New York to co-star with Sylvia Bremer in a J. Stuart Blackton production.

The cast for Madge Kennedy's new Goldwyn picture includes John Bowers, Herbert Standing, Lydia Yeamans Titus, Robert Bolder, Eugenie Forde, Gertrude Norman, Roger McKinnon and Helen Muir.

Irene Rich is playing a leading part in coming Fox production starring Gladys Brockwell.

Anna Little is leading lady for William S. Hart in his new picture. Grace Darmond is taking her place as leading lady for Wallace Reid at Lasky's.

Louis Sherwin, until recently director of publicity for Goldwyn, has arrived in Los Angeles to join the scenario staff of that company at Culver City.

Mary MacLaren is spending a short vacation in southern California since finishing "Prairie Gold," at Universal City. Thurston Hall, her leading man, is also resting.

Marguerita Fisher, of Santa Barbara, spent a few days of last week at the Van Nuys Hotel in Los Angeles.

Kathryn Adams, Bert Grassby and Bull Montana will all be seen in the new Peggy Hyland picture.

Molly Malone has been loaned by Christie's to Fatty Arbuckle for his new comedy.

E. A. Bingham, dean of the Goldwyn scenario staff, in point of service, is taking an enforced vacation, having had to undergo an operation at the California Hospital.

Mary Pickford entertained Mr. and Mrs. William G. McAdoo at luncheon in her dressing room at the Brunton studio one day last week.

Eugene Mullen, for years head of the Vitagraph scenario department, has been engaged as scenario editor of Universal.

Dorothy Bernard and Frank Morgan, both well known on the screen, are playing in the stage production of "The Man Who Came Back" at the Majestic Theatre this week.

# CALIFORNIA GETS ANOTHER RUDE BLOW

## Myron Selznick, Back in East Permanently, Says Monopoly on Picture Production Is Undeserved

ONCE more, within the short space of a week, does sunny California get a wallop intended to jolt her off the pedestal of The One and Only Motion Picture Producing Center. P. A. Powers, of Universal, got out the mallet last week, while this time it is Myron Selznick, president of Selznick Pictures, who takes down the sledge hammer from the wall and drives gracefully therewith upon the reputation of the state which has seemed to enjoy a monopoly on the exportation of prunes and photoplay prints.

"All this stuff about California being the only place to make moving pictures is bunk," said Mr. Selznick, and with an upward motion of his hands as if to indicate that the California theory was a balloon which had just slipped its moorings and sailed off into the kingdom of the forgotten.

### Entire Selznick Force in East.

The entire Selznick forces left the Hollywood studios last week for New York, where they will be located permanently, proving that although the poet was right when he said that East was East and West was West, there was nothing to prevent a moving picture organization from evacuating the West and conducting a rear-guard action as it did so.

Myron Selznick, who is conducting the rear-guard word battle, went on to say to the Moving Picture World man:

"There is absolutely nothing in this California talk. The weather out there is just as uncertain as it is in the East, and since so great a part of the picture is devoted to interiors, a studio in New York is as good as a studio anywhere else and probably a lot better. Besides, production in New York makes possible the closest co-operation between the producing and administrative branches. What's more, you can get more and better actors in New York than you can begin to get in California."

Commenting on the extensive advertising campaign being launched for Selznick pictures, Mr. Selznick was decisive in the opinion that the advertising for the Olive Thomas feature "Upstairs and Down" was the biggest ever put over for a single picture.

### May Build Selznick Studio.

"The big electric signs for which we have contracted in all the cities and large towns make one feature of our campaign. They will advertise succeeding Selznicks. Irving Berlin has written a song, 'Upstairs and Down' for Miss Thomas' picture. The trade papers this week will contain information which will interest exhibitors and everyone else in the business.

"We are announcing the acquisition of a new male star in response to a growing demand by the public to see him in featured roles. There are several other propositions in the fire which I cannot divulge at present."

Olive Thomas will come East within a week and will begin work on her next Selznick feature a month later. Lewis J. Selznick, father of Myron Selznick, and now sole owner of Select, has acquired the George Backer studio, but it is possible that Selznick Pictures will build a new studio of their own in New York.

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### Monte Blue Seriously Ill.

Owing to illness which overtook him while on location in Truckee, Monte, Blue, cast for the leading male role in Lila Lee's new Paramount picture, "The Daughter of the Wolf," was obliged to withdraw from the cast and Elliott Dexter will play the character.

While Mr. Blue is still seriously ill, it is expected that he will soon be sufficiently recovered to resume his work in Paramount pictures, though not in this film. His many friends regret exceedingly his ill fortune and hope for his speedy recovery.

# Chicago News Letter

by Jas. S. McQuade

## CHICAGOANS GET NEW TRADE RULES

### At Dinner of F. I. L. M. Association Exchange Employes Get Instructions—Effective May 12

THE F.I.L.M. Association of Chicago gave a dinner at the Morrison Hotel, Friday evening, April 11, at which all the members and the chief exchange employes of Chicago were present. About 150 covers were laid and used for the occasion.

The object of this social gathering of exchange managers and their working staffs was to instruct salesmen, bookkeepers and cashiers on the new trade rules of the organization, a copy of which was mailed to every exhibitor in Chicago and tributary territory. These rules will become effective Monday, May 12.

Addresses were made by officers and other members of the association, instructing employes how the new rules will be carried out. These trade rules are eleven in number and were adopted by the board of directors of the organization after careful consideration of the various evils which have seriously affected the distributing department of the film business in the territory already mentioned.

In drafting the new rules the members of the board have aimed at the protection both of the exhibitor and the exchange. It has been agreed by the board, in view of the insistence by film exchange managers that exhibitors agree to and abide by these trade rules, that the F.I.L.M. Association of Chicago agrees to give special attention to the conduct of the detailed end of their business, so that every exhibitor will receive as nearly perfect service as possible, and that any complaints on the part of exhibitors shall receive attention and correction.

The grievance committee of the organization will handle all complaints. Exhibitors have the right to appear in person before this committee or they may submit any correspondence concerning such complaints to the committee.

The rules are so important that they are given in full here:

FIVE PER CENT FEDERAL TAX—Commencing May 1, all exhibitors will be charged by members of this Association a five per cent. tax in addition to the contracted price for film rental, this being in accordance with section 906 of the Federal Revenue Act, passed December 6, 1918.

CONTRACTS—Exhibitors must carry out all terms as specified in contracts made with exchanges. No verbal agreements will be recognized.

CHANGES IN BOOKINGS—Requests for changes in bookings will not be considered unless received by the exchange at least fourteen days before the scheduled playing date. If requests for changes in bookings are made less than fourteen days before original playing date, service must be paid in full before original playing date and subject will be furnished at later date that is mutually agreeable.

CIRCUITING—All contracts specify that exhibitors shall make shipments as instructed by the exchange. When the exchange instructs an exhibitor to ship another exhibitor (or circuit) the failure to ship as per instructions shall make the exhibitor so instructed liable.

TRANSPORTATION CHARGES—All transportation charges to and from the exchanges must be paid by the exhibitor.

BICYCLING OR SUB-RENTING—All contracts provide that film is to be shown only in theatre named in contract. If film is shown at any theatre not named in contract, the contract holder must pay an additional rental which is to be fixed by the serving exchange.

RETURNING FILMS C. O. D.—All exhibitors in this territory are notified to the effect that any exhibitor returning film C. O. D. to the exchange will be properly taken care of by the grievance committee of this organization.

DISCONTINUANCE OF C. O. D.—Every exhibitor served by any member of this association is notified that after May 12, no shipments will be made C. O. D. and that no shipments of film or accessories will be made except those that have been paid for in cash or by check before date of shipment.

CHECKS WITHOUT SUFFICIENT FUNDS—Each exhibitor served by any member of this association is notified that the giving of a check for which there is not sufficient funds shall be considered as a violation of the rules of this organization and will be taken care of accordingly by its grievance committee.

REDRESS FOR EXHIBITOR—All exhibitors served by any member of this association shall be notified that any and all complaints that they may have against any member of this association will be given careful and due consideration by the grievance committee of this organization, and that in all cases where they are entitled to any adjustments of accounts, such adjustments will be treated just as impartially in favor of the exhibitor, as in favor of the exchange.

HOLDING OUT FILM—All exhibitors served by any member of this association shall be notified that in case they hold out a film for an additional day or days over and above the number of days specified in their contract, they will be charged as per the terms of their contract for the additional day or days the film is held out. In case the exchange is damaged through their inability to fulfill some other contract on account of this film being held out, then the exhibitor is to be held liable in addition to the extra rental charge.

The following are members of the F.I.L.M. Association of Chicago:

Unity Photoplay Company, Pathe Film Exchange, Select Pictures Corporation, Universal Film Exchange, Inc., Metro Pictures Service, Silee Film

**"And for One the Mule-Train Coughing in the Dust"—Monroe Salisbury Takes "The Blinding Trail" in his Universal.**
And at the end of it finds Claire Anderson. The feet of other young men will now take the same path.

Exchange, Film Clearing House, Inc., Capital Film Company, Central Film Company, Goldwyn Distributing Corporation, Doll-Van Film Company, Bee Hive Exchange Company, Vitagraph Incorporated, Fox Film Corporation, Celebrated Players Film Corporation, Triangle Distributing Corporation, General Film Company, Famous Players-Lasky Corporation, Mutual Film Corporation, Greater Star Productions, Inc., W. W. Hodkinson Corporation and the First National Exhibitors' Circuit Exchange.

## Manager Smith of Metro Pays Homage to Nazimova

C. E. SMITH, Metro's Chicago manager, had a pleasant surprise in store for the numerous exhibitors who called at his office the closing days of last week. The main, outer room was transformed into a delightful Chinese reception parlor, the atmosphere being created by tasteful decorative effects and by chaste and costly objects of art, which had been made in the land of the dragon and which had been rented at a neat sum to pay due homage to Nazimova in her latest Metro super-feature, "The Red Lantern." This super-feature will be released some time in May.

Handsome, handpainted 3-sheets and 1-sheets of Nazimova, artistically surrounded by other advertising adjuncts, appeared on the walls, the upper edges of which were draped with delicately colored Chinese embroidery.

To transport the visitor still more effectively to the Celestial Kingdom, a grotesque and costly incense burner in the centre of the room shed its fumes through the mouth of a hideous dog, under the rays of colored light which fell through a handsomely painted Chinese prism screen, hung from the center of the ceiling.

McCarthy and Fisher, music publishers, New York, have dedicated a song to Nazimova in "The Red Lantern," on the first page of which appears a scene from the photoplay. Mr. Smith has arranged with four of the 5 and 10 cent stores in the "Loop" district to display the song in the windows for two weeks, beginning Friday, May 11. Arrangements have also been made with the Victor people for window displays of the song, in record form.

The evident object of Mr. Smith's efforts is to give Chicago exhibitors some idea how to decorate their lobbies and stages during the run of "The Red Lantern," and also to show exhibitors in other cities how they may more widely advertise the feature by attractive window displays.

Manager Smith is highly gratified with the bookings already made for "The Red Lantern" in Chicago. He has booked it in the Rose Theatre, Madison near Dearborn, for two weeks. It has also been booked, at this early date, for a week each in the Riviera, Central Park, Woodlawn, Savoy, Broadway-Strand and Oak theatres; also for three days in each of the Ascher Bros. houses and in many others. This is the first time the Ascher Bros. have booked a feature on their circuit for more than two days in each house.

Mr. Smith is to be congratulated and commended for his departure in advertising "The Red Lantern" so effectively. His plan is not only a great aid to exhibitors in showing them how to give their lobbies and stages the proper atmosphere of the story, but it also shows how they may increase their business at a small outlay.

**Ain't That a Quaint Snow Bird?**
Funny part of this cold picture is that it's William Desmond in Exhibitors Mutual "The Mints of Hell."

**Brockell & Elliott Form Organization.**

F. M. Brockell and Clyde Elliott formed an organization last week called the Greater Star Productions, with headquarters in the Consumers Building, 220 S. State street, this city. They will handle the bookings of individual features in Chicago and tributary territory. Their first release is "Hearts of Men," George Beban's latest picture, which scored a big hit at the Ziegfeld a week ago. It has been booked in all the Ascher houses and over the Lubliner & Trinz circuit, the Woodlawn, etc.

Mr. Brockell was Chicago manager for Artcraft-Paramount for several years and Mr. Elliott was sales manager for that organization at the same time. They are well and favorably known here and believe that Chicago is the one best place in which to settle down. Mr. Brockell was recently manager for Goldwyn in Los Angeles and Seattle, while Mr. Elliott was sales manager for Select on the Pacific Coast.

**Mutual Books Exclusively State-Lake.**

Manager Levey, of Exhibitors' Mutual Chicago office, has closed with the State-Lake Theatre, this city, for the exclusive film bookings in that house, for the balance of the year 1919. One big feature is booked each week by the management of the State-Lake in connection with the attractive vaudeville entertainment offered there. Thus far Exhibitors' Mutual has booked in the new house "What Every Woman Wants," "The Turn in the Road," "Hearts Asleep," "Whitewashed Walls" and "Diana of the Green Van." Manager Levey has also contracted with the same house for the Strand comedies, for the balance of 1919.

**Whitcomb Rejoins American's Forces.**

Daniel F. Whitcomb, well known as a photoplayright, was added recently to American's staff of authors at the Santa Barbara studios. Mr. Whitcomb some time ago served under the "Flying A" banner and will be remembered as the author of some of Gail Kane's best stories when that star was at the Santa Barbara studios.

**A Record Disc-ussion.**
Between Anna Case, prima donna, and Bert Lytell in his own beard for Metro's "Blackie's Redemption."

## Hustling Select Salesman Run Down by Automobile

L. R. NELSON, one of Select's hustling salesmen, was run down by an automobile in Madison, Wisconsin, one evening recently, just after stepping from a street car. The auto had no lights and the driver sped away before anyone could get his number, after dragging Nelson thirty feet. Mr. Nelson sustained severe injuries, including a fracture of the left arm just below the elbow, a triple fracture of the wrist and two broken fingers. In addition, both knees were badly bruised and his back wrenched.

Owing to the "flu" epidemic in Madison, Mr. Nelson failed to secure surgical attention and was obliged to wait until the next morning, when he took the first train for Milwaukee, where he immediately drove to The Radium Hospital. He was obliged to suffer 18 hours before being subjected to an anaesthetic and his injuries attended to by a bone specialist.

Mr. Nelson is a husky young man as well as a crackerjack salesman, and the attending surgeon assures him that he will soon be in harness again, with no permanent injury. The writer, who has been in an auto mix-up himself, wishes Mr. Nelson the best of luck.

**"Shepherd of the Hills" for West.**

Dan L. Martin, a well known Chicago dramatic showman, formerly of the firm of Martin & Emery, who has had considerable experience in handling roadshows, in connection with feature pictures, has been appointed general representative of the Pacific Coast for Harold Bell Wright's "The Shepherd of the Hills." He left Chicago, Monday, April 7, to take charge of his new duties and will make headquarters at Los Angeles and San Francisco. He expects to have five road shows operating soon.

It is his intention to play the feature at first class regular picture houses in

the larger cities. Admissions will run to 50 cents.

**Rothapfel Unit Program Starts Well.**

Frank J. Flaherty, Chicago manager of the Film Clearing House, Inc., announced early last week that he had signed the Woodlawn, Riviera and Central Park theatres for the first week of the Rothapfel Unit Program, also the Alhambra, Milwaukee, for the first week's run. He also contracted with the Jefferson, Ft. Wayne, and the Lincoln Square Theatre, Decatur, Ill., for three days of the first week's run.

Manager Flaherty stated that the exhibitors in these theatres believe that the Unit Program will be a big success and the writer is of the same opinion, as "Roxey" has never yet failed in anything he has attempted in connection with the screen.

**Famous Players-Lasky Favor Soldiers.**

Walter L. Hill, in charge of the publicity and service department of Famous Players-Lasky Corporation, Chicago, informs me that the organization is participating very actively in the current campaign in the city to aid returned soldiers from service abroad in finding suitable employment. Thus far the organization has found places on its pay roll for seventeen of these men, who are now working regularly and rendering quite efficient service.

Film people, in every department of the trade, will do well to find places, wherever possible, for the men who risked their all for country and liberty. It is our bounden duty.

**Bryson Reports Fine Business.**

J. V. Bryson, Universal's Minneapolis manager, visited the city Saturday, April 12. When seen he said that business was very good in his territory and that prospects never looked better for the northwest.

Mr. Bryson sent out a road show early last February with "The Heart of Humanity," showing North Dakota and Minnesota at admissions as high as $1. Fargo was played for one week and other towns from three to five days. He reports very fine business.

In Minneapolis "The Heart of Humanity" had a successful run of seven weeks at the Shubert Theatre, at prices ranging to $1. Business averaged $5,500 gross weekly for that time.

Mr. Bryson's road show carries a 10-piece orchestra, an advertising and billing agent, two stage carpenters and an operator.

**"Fires of Faith" at Orchestra Hall.**

"Fires of Faith," a Paramount-Artcraft special which interweaves the activities of the Salvation Army at home and in the war zone in France, will be shown at Orchestra Hall, Monday, May 5. The management expects to do capacity business with this absorbing feature, which shows the Salvation Army's wonderful work in France and some exciting aeroplane scenes including actual fights in the air.

The production features Catherine Calvert and Eugene O'Brien, who figure in the romantic episodes of the stirring love story.

On the same program, Burton Holmes will present for the first time in Chicago some extraordinary pictures showing his recent experiences with the Yanks at the front. These pictures form a tribute to Chicago soldiers and coming from Mr. Holmes, a Chicagoan, they will be treasured all the more.

# EVERGLADES AND RIVER AMAZON FILMED

## Outing-Chester's Latest Teaches Art of Catching Alligators and His Boat Gives "Onceovers" to Jungle Towns

OUTING-CHESTERS for the last two weeks in April are considerably different in character from the foregoing numbers of the series, and quite as interesting. "Up in the Air After Alligators" takes the spectator on a flying trip over Miami, Fla., with a young man who after witnessing the wonders of an alligator farm, decides to visit the Everglades for a brush against the alligator in his native haunts.

We notice that the young man, after landing in one of the streams which intersect the Everglades, is satisfied to stand by and let the other fellow do the trick. We also note that by way of giving orders he is almost as busy as the alligator who struggles fiercely to evade the embraces of his captor. An alligator, too wise to open his mouth under water, is a safe article to handle as long as his head can be kept below the surface; and it is noticable that when Mr. Alligator emerges, his jaws are held fast shut by the brawny hand of the hunter. He is then muzzled and hauled ashore, and is further mortified by being placed in the "dark room" of the hydroplane to be proudly exhibited in Miami at a later date.

**A Trip Up the Amazon.**

"Mr. Outing Floats a Dream" takes us to that rarely filmed part of the world which bounds the Amazon river. Starting at Para, a Brazilian seaport at the mouth of the Amazon, we sail with the cameraman up the river of wide repute, bordered by mystic jungles. The city of Manaos, equipped with all sorts of modern conveniences, is rather a startling revelation. The final stop is made at Iquitos, a village lying on the shores of the river just over the boundary line of Peru. Here we find the most interesting feature of life in this corner of Peru to be the floating markets where all sorts of tropical fruits and vegetables are sold to the consumer first hand. This is one of the most interesting South American pictures that we have seen.

# BRITISH-AMERICAN BUYS WARNER FILM

## "Other Man's Wife" Is First Picture Chosen for Distribution in America and Other Countries

THE British-American Pictures Finance Corporation has acquired the world rights to H. M. Warner's late independent production, "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy. It will be released by Independent Sales Corporation through the Film Clearing House, Inc., as a special. The British-American Pictures Finance Corporation is one of the five picture corporations with which Frank G. Hall is associated and from time to time it will acquire the exclusive rights to independent productions to be released through the same channel.

The United States and Canadian territories will be handled by Independent Sales through the Film Clearing House, while the foreign territory will be covered by the Apollo Trading Company. Every detail has been arranged and with the releasing of the first print of "The Other Man's Wife," clients of Independent Sales and the Apollo Trading Company will find service awaiting them in all parts of the world.

"The Other Man's Wife" was produced by Harry M. Warner, of Warner Brothers, under the direction of Carl Harbaugh, formerly with William Fox. Mr. Harbaugh is one of the screen's ablest directors. The picture is in six reels. Stuart Holmes and Ellen Cassidy have the two principal roles, supported by a cast of well known screen artists.

The publicity and advertising departments are now at work on exploitation material and aids that will surpass in novelty ideas anything before attempted.

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**Arbuckle Changes Release Plans.**

Owing to weather conditions, which have held up work on the Paramount-Arbuckle comedy, "The Bank Clerk," and also because the script will need revision, "Fatty" Arbuckle has decided temporarily to suspend work on this particular film and make a Western subject for his next comedy release.

The title and full details of the picture, which is already started, will be announced very soon.

"The Bank Clerk" will probably be completed in the near future for later release.

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## Outing-Chester Will Be Shown Anniversary Week

ONE of the features chosen by Managing Director Joseph L. Plunkett for the super-program at the Strand, New York, during the big Fifth Anniversary Week, is "Cameraing Through Africa," first half of the Outing-Chester big game release. And C. L. Chester feels that Mr. Plunkett has paid his productions a high compliment. The Strand's managing director for many months has had a keen eye open for material to make his birthday week one to be remembered until next April. He cast it ahead on the Outing-Chester series and called the current release worthy.

Also the First National stockholders who will be in New York during the week to attend their annual meeting and who will be honored guests at the Strand, will find particular interest and pride in the picture, because First National Exchanges comprise a large majority of those distributing Outing-Chesters throughout the country.

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**Rainbow Number of Moving Picture World May 10.**

Be thou the rainbow to the storms of life!
The evening beam that smiles the clouds away,
*And tints tomorrow with prophetic ray!*—
Byron.

**Rainbow Number of Moving Picture World May 10.**

# WHAT IS THE LENGTH OF A FEATURE?

## World Man Discusses Matter of Trade Controversy, with Particular Reference to "The Ghost of Slumber Mountain," a Thousand-Foot World Pictures Release

**By Epes W. Sargent**

HOW long is a feature? This is not a companion query to the age of Ann, but just how long is a feature? Can a feature be shorter than five reels? And is an eight-reel feature more of a feature than a five-reel feature? In other words, isn't it possible that the motion picture business is in danger of estimating value by means of the yardstick?

There seems to be a general rule that unless a picture runs close to five thousand feet it is not to be considered as worthwhile. If it runs double that length it should be made the basis of a state rights proposition and run as a touring attraction.

As a matter of fact a feature is the most prominent offering on a program, and it may not be more than a single reel.

That has been this writer's contention for a number of years, and point was given this argument by the success of "The Ghost of Slumber Mountain" at the Rivoli, this week, where it ran away from a dramatic story in five reels, thought it is within the thousand-foot length and the actual feature probably does not exceed four hundred feet. The New York Sun, whose dramatic reviews have been the despair of the press agents these many years, threw most of its space to the short length, while the Tribune, less independent in thought, gave it an appreciative comment while devoting most of its space to the poor leaders in the dramatic offering. To the public it is clear that the one-reel fantasy was the feature.

**Smooth Camera Work.**

"The Ghost of Slumber Mountain" is a combination of a slight narrative and some trick work which animates models of prehistoric animals with a fidelity really remarkable. Even old time cameramen are not able to say with definiteness that the effects are gained through stop camera work or by other means, though if stop camera is the method employed, the results are wonderfully smooth. The animals actually seem to be alive and are realistic in the extreme, while their modeling has the approval of scientists as being correct according to the accepted beliefs. To the average spectator the result is startling, but the picture was put on the bill as one of the minor offerings and not as the star feature merely because it was not a five-reel length nor a drama within the acceptance of the term.

**Seeks Test of Headline Value.**

World Pictures, which controls this work of Herbert M. Dawley, is seeking to test the headine value of the one-reeler. It has already had experience with single reels of pulling power in the Prizma pictures, and for this semi-scientific picture it has prepared one, three and six sheets more startling than the best efforts of the circus lithographers, for the "Blood-Sweating Behemoth of the Holy Writ," is a playful lapdog as compared with the antediluvian monsters which once ranged this planet. It has prepared a plan book of unusual helpfulness in that it discards freak plans and offers the sane suggestions of an actual agent who knows all angles of publicity work.

Just what will be the outcome will be watched with interest. It may be that many will fear to book the single reel, fearing that the length will not be regarded by the public as being worth while. That is the crux of the matter. The success or failure of this experiment should show whether or not length constitutes the present standard of excellence, at least this will be shown if the picture is given a fair trial.

**Public Demands Novelty.**

There is no particular reason why any novelty should not be accepted. The two sections of the Martin Johnson Cannibal picture have made much more money than the average five reel drama subject. Now and then a local feature in a news reel has made more money even than a Mary Pickford opposition. The public wants novelty, and it is not improbable that the public long ago would have accepted the shorter length feature above the five-reel drama had the novelty been presented in the proper light. The trouble is that the showmen themselves seem to have united in advancing the drama as a standard. They have lacked the courage to announce a one or two-reel feature, even though it is backed up by a drama of the proper length. Even S. L. Rothapfel, who announced that he would make a one-reel scenic the feature at his Rialto one week, did not continue the experiment.

**Offers Strong Advertising Angle.**

One trouble has been that novelties have been so few, but a proper demand will create its own supply. There are comparatively few one-reels containing matters of real interest. If there is material it is usually expanded to greater length merely to gain the added footage which is supposed to bring the additional rental. In "The Ghost of Slumber Mountain" the novelty is real. It is unusual work and it also offers a strong advertising angle. It is something to be offered the adult public as a novelty and to the schools as an educational feature. It meets all demands, but it is in one reel.

It will be interesting to note whether or not a sufficient number of alert exhibitors will take it up to encourage other efforts along this line. In spite of its length, it probably costs as much as the average first run five because it is unique. Properly advertised, it should bring in more money, yet it is possible that there will be too few who realize this to make the experiment all it should be financially.

**May Open Way to Other Novelties.**

It is to be hoped that another story may be told, for if this picture succeeds in breaking down the five-reel tradition it will open the way to other novelties which cannot be extended to five thousand feet and yet which must bring a reasonable rental price in order to show a return, and it is time that a business which offers such large possibilities should broaden its scope.

Because the five-reel dramas have made money we have contentedly settled down to the exhibition of five-reel dramas, not because other lengths and other forms are not possible, but because that form and that length, standardized, can be produced with comparative cheapness. The only other forms used are news reels and scenics, and these find their way onto the programs largely because the five-reel show is considered too short.

**Picture That Points the Way.**

The governments of the world recently paid their testimonials to the motion camera when it was employed to show to the people the work being done on the front and at the bases. Releases such as were produced by the Division of Films were vastly more vital than the same old story with the same young girl star, yet the lead was not followed up. The Williamson Brothers made undersea photography possible, yet it has been exploited only in connection with dramatic product after the first showings.

There is much more to the motion picture than the production of canned drama in a prescribed length. It is high time that audiences as well as producers were made to realize this fact and if "The Ghost of Thunder Mountain" aids in that result it will have done a mighty work indeed. There are scientific topics of vastly greater appeal than the mimic stage. This picture does more than scratch the surface. It points the way. It is to be hoped that its direction is heeded and that eventually the motion picture theatre may become something less rigidly formal than it is at present.

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**Oceangoing Film Service Formed.**

With the North River crowded with Government warships, John Hammill, general manager of the Navy Film Supply Company, Inc., has many of his "exhibitors" within easy reach these days. Mostly they have been scattered near the far—and even now troop transports are going over and back with films supplied by Hammill's service.

When he decided that a change from the General Film Company was advisable, Mr. Hammill proceeded from the management of General's New York exchange into a business he long has had a mind to establish. Serving films to naval ships and troop transports with promptness and along strictly up-to-date lines was a need Mr. Hammill foresaw and now the Naval Film Supply Company, Inc., is in full operation. The "Gobs" want the latest features and comedies and the Hammill service supplies them on time and in any port they may be demanded.

# EXHIBITOR IS KING OF FILM MARKET

## A. S. Kirkpatrick Tells Why Robertson-Cole Pictures Were Sold as Either Specials or on the Series Plan

THE picture market is wide-open because the exhibitor has made it wide-open, according to A. S. Kirkpatrick, assistant general manager and director of sales of Exhibitors' Mutual Distributing Corporation. Mr. Kirkpatrick asserts that the so-called program has been banished, that series booking exists only where, for his own protection, the exhibitor wants to book series. He says the policy of booking a picture at a time is here, because the exhibitor has finally come to a conclusion that the wide-open market is the most equitable plan. He declares, however, that no distributing organization, serving exhibitors of all classes, can maintain a rigid selling policy in all its territories, because the exhibitor insists upon buying his pictures in the way he wants to buy them.

**The Exhibitor Is the King.**

"The fact of the matter is," continued Mr. Kirkpatrick, "that the exhibitor is king in this business. He has not always been, I will admit, but long before he knew it he was, and we knew it long before we were willing to admit it.

"Since December 15, 1918, when the Exhibitors' Mutual began the distribution of the Robertson-Cole subjects, our sales policy has been based on the policy of a wide-open market. We have sold all the Robertson-Cole subjects, a picture at a time, except in instances where the exhibitor insisted, for his own protection, upon contracting for a star series. These men feel that the star series booking plan gives them a protection which is impossible under the open market plan and they are right in some respects.

**Value of the Star System.**

"Under the star series plan the exhibitor is in a position to popularize the productions of a particular star in his neighborhood or community and capitalize on the popularity which his money and his efforts have created. There is a cancellation clause in his contract by which he can discontinue the series if the productions do not meet the standard he has expected. In short, he has a guarantee that a competing exhibitor cannot steal the pictures which come in that series. He benefits, too, by a reduced selling cost—six or eight pictures sold at the cost of one under the open market plan.

"As an example of the success of the star series plan I may cite the plan under which we offered the current series of Haworth productions starring Sessue Hayakawa. There are eight pictures in the series. They were sold under the star series plan for the two first productions with an option on the rest.

**Hayakawa Pictures as Specials.**

"The Haworth studios actually produced a series of pictures which, up to the fifth release, has excelled anything the exhibitor expected. The third and fourth productions were better than the first and the second. The fifth excels them all.

"As a matter of fact the Hayakawa productions now being released are as near a series of specials as any series that ever was made. 'The Courageous Coward,' the current release is a special in every sense of that maligned word. Under the wide-open market policy it would have been possible to get bigger prices for 'The Courageous Coward' than for any of the previous Hayakawa releases.

**Competition Affects Prices.**

"Under the wide-open market the principles of competitive business apply on each individual production. The law of demand forces the prices up, and the demand is perfectly healthy business condition because it is established that the specific production will produce greater profit to the exhibitor. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. The exhibitor cannot compel the distributor and producer to operate without profit and expect not to suffer from a poorer quality of product.

"Exhibitors' Mutual is operating on a policy of fair play. We are exhibitor controlled and exhibitor owned and our

A. S. Kirkpatrick.

efforts are directed to delivering to the exhibitor a product which he can retail at a profit.

**Open Market Its Policy.**

"The wide-open market plan has been a policy of this organization since the last month of 1918, and it has worked out with great success. All our pictures, star series and specials, have been offered under that plan with the option of star series up to the exhibitor. I am convinced that the wide-open market is here to stay, but I am convinced of more than that—that the exhibitor is the boss in this business and that he is going to continue to be the boss.

"The dominant policy in the conduct of this corporation's affairs has been a square deal for the exhibitor. The men who manage our exchanges and the men who work for us in the field have had this policy driven home to them.

"I might cite the policy under which the series of one star Chaplin productions were sold. These productions came onto the market in the day of the program and it would have been worth thousands of dollars to have forced certain parts of our program onto the exhibitor with the Chaplins. Instead the Chaplins were sold entirely independent of any other release and the resultant exhibitor confidence in the organization was worth more than the thousands of illegitimate profits which we might have taken.

**Absorbs Federal War Tax.**

"We were, too, the first to absorb the federal war tax on film because we felt that, in justice to the exhibitor, it was unfair to make him pay the fifteen cents per reel which the organized distributors assessed.

"It has long been a policy of the organization that any exhibitor with a grievance against the corporation or against the exchange with which he did business, would receive a courteous reception and a considerate hearing at the executive offices, and that rule is still in force."

Mr. Kirkpatrick has had a broad experience in the motion picture industry as producer, director, exhibitor, film salesman, exchange manager and home office executive. He has surrounded himself with an organization of practical men, who rose in the ranks of the organization itself, strictly on their own merit, men who responded to his maxim, "make it snappy."

## Washington Showmen Asked to Aid Foreign Charities

WASHINGTON exhibitors are literally being worried to death by requests for assistance in collecting money for various funds to be used for foreign relief work. They find it very hard to refuse their help to the men and women who are back of the various projects, but are compelled to do so in many cases because of criticism from patrons.

"We have more calls to assist in drives and to collect money for all sorts of schemes for foreign relief than one could imagine," said Harry M. Crandall. "Personally, I hate to refuse, but the people are beginning to tire of it all, and there are many efforts that are of no avail. You see there are so many of our own people that really need help. Our streets are full at times of wounded men from Walter Reed Hospital. That brings things home to us. Then we see in the papers that it is being found difficult to get jobs for our returning soldiers.

"There is a drive for this and a drive for that purpose or a tag-day. No matter what it is, the theatre men are asked to donate and to aid. I think it would be a good idea if the people who are asking for money for foreign relief would get together just as the big organizations in this country did in the United War Work campaign. We could have one big drive and get them all that they need, or at least all that could be obtained and then turn to our home charities and the Victory Loan."

# BEBAN'S "HEARTS OF MEN" GOING FAST

## Hiram Abrams Reports Territories Sold on First of Star's Own Films—Has Big Appeal

NOT only has "Hearts of Men," the first production George Beban has made at the head of his own organization, been lavished with additional praise at private showings to state rights buyers, during the past week, but Hiram Abrams, who presents Mr. Beban in this remarkable picture of human and heart interest, has been disposing with greatest rapidity of the territorial rights for the country.

The territory that already has been sold by Mr. Abrams for this production and the buyers are Boston Photoplay Company, Fred Murphy, for Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut; Rolfe Film Company, H. F. Jans, for New Jersey; Frank Beverstock, for Ohio and Kentucky; the Greater Stars Productions, Inc., Clyde Elliot and F. M. Brockwell, for Illinois and Indiana; The Pioneer Film Corporation, M. H. Hoffman, for New York; The Middle West Distributing Company, Ralph Wettstein, for Wisconsin, and the All Stars Features, Sol Lesser, for California, Arizona and Nevada.

Mr. Beban, who has been in New York for the past few weeks, has been the recipient of many praiseworthy commendations. Not only has there not been a single adverse criticism brought forward, it is said, but every prospective buyer of any of the rights strongly maintains that Mr. Beban has in this production struck the human chord that will make the picture not only one of the biggest profit-getting pictures for exhibitors, but a picture that the general public will long afterwards remember and talk about.

**Speaks to Prospective Buyers.**

In speaking to prospective purchasers of the production this week, Mr. Beban personally explained his own version of his endeavors by saying, "I have only wished to set forth the romances of life, the big loves of real life—those loves which last all through life and which are the possessions of the humblest as well as the most cultured people. The great loves are those of the love of a father for his children, a man for his pal, a son for his mother, a girl for her sweetheart or just that love of the brotherhood of men. I have not gone out of the beaten path for the love interest in this picture, for it is that of a father for a motherless child.

"Personally I am a great believer in the good taste of the public, the photoplay public as well as the more highly educated clientele of the speaking stage, and I have never striven simply to make a picture which was merely artistic. My ambition has always been to make productions that are intensely human, universally appealing and just so filled with the nobler emotions of mankind that they will be absolutely real to everyone and to be the best kind of entertainment obtainable."

**George Beban, Jr., Impressive.**

One of the most impressive factors of the production is the clever acting of George Beban, Junior, who is his father's co-star. This wonderful child who accidentally walked into a picture two years ago, and was "the hit of the picture," because of his unconsciously wonderful work, plays opposite Mr. Beban in this production in a manner that it would not make even his own father displeased to say that he "shares the honors with the star."

## World Pictures to Release Three More Kleine Pictures

WORLD PICTURES announces that arrangements have been effected between George Kleine and the World Film Corporation whereby the World will distribute through its exchanges "The Unchastened Woman," a feature picture made from Louis Anspacher's play. In the picture version Grace Valentine plays the title role.

Another picture which will be distributed by the World by arrangements with Mr. Kleine is "The Unbeliever." Marguerite Courtout is the star. In this picture the 78th, 79th, 80th and 96th Companies of Marines, about 1,000 men, were employed. These are the same marines who won undying fame at Belleau Wood and Chateau Thierry. Among the cast supporting Miss Courtout in this picture was Sergeant Moss Gill, who plays the sharpshooter, who reads his Bible in the trenches between pot shots at the enemy.

Another member of the cast was Captain James F. Rorke of the 5th Regiment of Marines. Major Halcomb, another member of the cast, appears in charge of a detachment of Marines.

The third picture which the World will distribute by an arrangement with Mr. Kleine is "Conquered Hearts." This is a five-reel Rialto De Luxe production in which Margaret Marsh is the star and is supported by an all-star cast. The picture was directed by Francis J. Grandon. Elsewhere we print reference to World Pictures and the Chaplin reissues.

**Many Fox Films on Presidential Ship.**

The following Fox features were taken aboard the George Washington just before she sailed for France:

"True Blue," featuring William Farnum; "Six Shooter Andy," starring Tom Mix; "Western Blood," a William Farnum picture; "The Scarlet Road," featuring Gladys Brockwell; "Fighting Blood," with William Farnum; "Queen of the Sea," the Annette Kellerman spectacle, and "The Kid Is Clever," a George Walsh picture. The Fox comedies aboard the Presidential ship are "Her Husband's Wife," "Are Married Policemen Safe?" "A Waiter's Wasted Life," "His Neighbor's Keyhole," "Wild Women and Tame Lions," "Who's Your Father?" "A Tight Squeeze" and "His Smashing Career."

Of the Mutt and Jeff Animated Cartoons are "The Leak," "On Ice," "Occultism," "Superintendents," "Tonsorial Artists," "The Tale of a Pig," "Hospital Orderlies," "Life Savers" and "Meeting Theda Bara.'

**Washington Famous Rearranged.**

The exchange of the Famous Players-Lasky Corporation on Tenth street, Washington, is to be remodeled, following the taking of a long lease on the building. District Manager William E. Smith has been in town for several days.

The business of the various departments of the exchange has so grown that the present allotments of space are inadequate and the improvements contemplated will take in a lot of formerly waste space. The reception room, now at the center of the exchange on the left, will be moved to the exreme front. The office of the assistant manager adjoining it will go across the aisle to a point adjoining the office of the manager. When this is completed all of the space on the left will be turned over to the accounting department.

**George Beban and His Little Son, George, Jr., Compound a Gre at Total of Heart Interest in Hiram Abrams' "Hearts of Men."**
The woman he married for the sake of his boy is seen faith less in the scene at the left, while on the right the construction gang is dazed with him at the news of the lad's death in Italy

# FOX HIRES RAILROAD FOR THRILLER

## Director Stanton Stages Real Train Wreck for Henry Blossom's Melodrama "Checkers"

WILLIAM FOX leased an entire railroad system in New Jersey, Sunday, April 13, to put a realistic train wreck into a picture. For half a mile the burning cars sped down a grade toward an open draw bridge in the Raritan River, while more than two thousand persons looked on one of the most interesting dramatic spectacles they had ever seen. And when the crash came as the train tipped over the open draw into a deep channel of the river they gasped in astonishment.

**Director Stanton Gets Realism.**

Richard Stanton, director of "Checkers," a forthcoming Fox picture, which it is said, will be one of the largest spectacles of the year when released some time in the future, spent between $4,000 and $5,000 to produce this scene, which did not run more than 200 feet. It was undoubtedly one of the most costly of picture operations. But before Mr. Fox went to Europe some weeks ago, he insisted that this incident of the story should not be slighted.

**"Checkers" a Big Spectacle.**

When Mr. Fox purchased the play, "Checkers," founded on the famous novel of that name by Henry Blossom, Jr., he determined to utilize every realistic incident of the story to make a picture which should be one of the great spectacles of the year. For that purpose he gathered a company of many first class screen actors, including Thomas J. Carrigan, Robert Elliott, Jean Acker, Ellen Cassity, Tammany Young and others. The story is one of real life, and its scenes run from vicious fights to dark and dangerous passages in an underground Chinese quarter to brilliant scenes on one of the great race tracks of the country. In fact, Director Stanton is now at the Havre de Grasse track in Maryland.

**Priest Sales Agent for Blackton Films.**

J. Stuart Blackton has announced the appointment of Robert W. Priest, president of the Film Market Corporation, as general sales agent for Blackton Productions, Inc. This arrangement was introduced in the consummation of deals negotiated for Mr. Blackton by Mr. Priest disposing of all rights to the latest Blackton Production, "A House Divided."

The first deal covered the sale of all foreign rights on "A House Divided" to Bech Van Siclen & Company and the second recorded the sale of the United States and Canadian rights to Frank G. Hall, president of the Independent Sales Corporation.

## Hodkinson Uses Dailies for Sales Announcement

THE decision of the W. W. Hodkinson Corporation to offer all productions distributed through that organization on a wide open booking basis, was too important to delay making it known to theatre owners in every section of the United States. Therefore in addition to using the recognized mediums of the industry for the announcement the daily newspapers of America were used through their motion picture departments and the important regional newspapers in the large cities were mailed directly to exhibitors by the Hodkinson representatives operating through thirty Pathe distributing offices.

As quickly as New York learned of the decision of W. W. Hodkinson as to open booking, San Francisco, Chicago, Atlanta and all other sections knew it and telegrams approving the policy were being received at the Hodkinson home offices in New York.

## Emerson-Loos Feature Has Special "Booster" Service

THE presentation of Paramount's feature, "Oh, You Women!" advertised for immediate release on an independent plan, will be supplied with special service features of different sorts. The press department of Famous Players-Lasky has contributed as its share of the "booster campaign" an elaborately developed pressbook filled with exhibitors' aids, suggestions for promotion, advertising copy and press work.

The work is issued on heavy paper and is about 10 by 16 in dimensions. Twenty-four pages are devoted to the purpose. The covers are lithographed in colors and there is a dash of brightness carried on every page, to lend attractiveness to the issue. While the work is specifically intended to "put the picture over," it will serve as an effective advertisement for "Oh, You Women!" if it falls into the hands of an exhibitor who has not contracted for the feature.

The contents will instruct the showman in the essentials of billing, advertising and generally promoting the work from the moment contracts are signed. Four experts have contributed their share to the result—the art, advertising, promotion and publicity branches of the Famous Players-Lasky organization have shared in the outcome.

**Green Roomers Hold Show April 20.**

The Green Room Club's seventeenth annual Dress Rehearsal will be held at the Hudson Theatre, New York, Sunday night, April 20. That the entertainment will be one of the biggest yet is attested to by the annuoncement of program features already planned.

Among the stars who already have promised to appear are Marjorie Rambeau, Frank Bacon, Nora Bayes, Alice Brady, Herbert Corthell and James Lackaye. Ed Wynn will be master of ceremonies. The evening will also bring forth three original playlets, written for the occasion by Green Roomers.

**Special Strand Overture.**

One of the many special features which Managing Director Jos. L. Plunkett, of the Strand Theatre, will present during the Strand's fifth anniversary week, commencing April 20, will be an elaborate overture to be played by the symphony orchestra and enhanced by special scenic and electrical effects. Henry Hadley, the well-known American composer, was commissioned to write the composition for the Strand celebration. Mr. Hadley's new composition, which will be played under the direction of Carl Edouarde, is entitled "The Spirit of the Elements."

**"Down the Steep Slope the Madly Flaming Cars Raced with Their Precious Cargo of Human Freight. Suddenly the Drawbridge ——"**

But you'll know it all when you see Fox's "Checkers," which supplied entertainment for half New Jersey when it staged the above wreck on Sunday, April 6, sending a box car and caboose into Kill von Kull, an arm of New York Bay.

# MUTUAL INSURANCE FOR M. P. E. A., Inc.

## Newly Organized Exhibitor Association Arranges for Protection Through Motion Picture Bureau

IN last week's issue of Moving Picture World we reported the formation of the Motion Picture Exhibitors of America, Inc. This organization is intended to replace all exhibitor associations of national scope that previously existed as representing the picture showmen of the country. It is an outcome of the action taken in Chicago last September when the Motion Picture Exhibitors League of America and the American Exhibitors Association voted to merge into one body and selected an executive committee to act.

Developments following the meeting at the Astor Hotel, April 3-4 show that apart from performing the usual functions of an association of showmen, it is proposed to add an insurance feature to the operations of the M. P. E. A., projected along mutual lines and available only to members in good standing. The membership fee was decided upon after an exhaustive canvass with two cents per seat as the most equitable basis for assessment.

It is claimed on behalf of the insurance proposition that the two-cents-a-seat basis for membership will be offset and largely overbalanced by the insurance feature which it is claimed will save, for the exhibitor, through the mutual plant an amount that will be attractive as a membership "booster" for the new association. In reporting these claims we simply repeat the statements initiating with the organization, without prejudice or bias. We quote:

**Presents Insurance Features.**

"The Motion Picture Insurance Bureau, a corporation of insurance men with its principal office in Indianapolis, presented to the executive committee of the M. P. E. A., Inc., a proposition to cut present rates on fire insurance of members of at least twenty-five per cent.; to cut present rates of public liability insurance of members from a base rate of twenty cents a seat to a base rate of ten cents a seat—a cut of fifty per cent.—with a differential from the lower base rate in certain cases; to cut present rates of compensation insurance of members (where such insurance is required to be carried) at least twenty-five per cent., and to make rate reductions in various special lines of insurance.

"These reductions were all shown to be possible through handling motion picture theatres as subjects for "class insurance" and applying to them the experience of various mutual organizations, such as hardware, lumber, millers and allied mutual companies.

**Soliciting to Start Soon.**

"This proposition was presented by Dale John Crittenberger, general manager of the Motion Picture Insurance Bureau, and by Sharon E. Jones, of Pittsburgh, Pa., secretary of the Pennsylvania and Atlantic Seaboard Hardware Association. Mr. Crittenberger was connected for six years with the insurance department of the State of Indiana and is an insurance man of experience. Mr. Jones, in the hardware business for years, has handled class insurance for thousands of clients and is now handling it for this association.

"A contract covering the handling of insurance for members of the M. P. E. A., Inc., was signed with the Motion Picture Insurance Bureau and it is announced that within the next ten days that concern, with Secretary Rembusch, of the M. P. E. A., Inc., will begin solicitation of exhibitors throughout the country to become members of the M. P. E. A., Inc."

## Projectionists' Society Has Successful Dinner

THE American Projectionists' Society, an organization of high-class projectionists, held its second annual dinner at the new Pennsylvania Hotel, New York, at midnight, Saturday, April 12. Among the diners were many prominent producers and exchangemen; and the wives, sweethearts and sisters of the members.

W. B. Landon acted as toastmaster, and kept the assemblage in gales of laughter with his witty introductions of speakers and with his clever stories.

Hugo Riesenfield, managing director of the Rialto and Rivoli theatres, proved the surprise of the evening in his ability as a speaker. He said that he had inquired as to what might be the difference, if any, between a projectionist and an "operator." The reply had been, he said, that the projectionist began where the operator left off. He then launched into a dissertation on the work of the projectionist, accepting the new term gracefully. In speaking of the work he asserted that the projectionist was really an after-director, who re-directed the photoplay as it was projected to the screen. He cited several instances where ridiculous situations had arisen through wrong interpretation of tempo by the projectionist. He put especial stress on the "soul kiss," saying the projectionist could make it a thing of beauty or a mere peck. "And," he remarked, "Lester Bowen sure knows how to linger on a kiss." Lester Bowen, be it known, is the chief projectionist of the Rivoli and Rialto.

F. H. Richardson told what he called the "Story of the Motion Picture," in course of which all departments came in for a characteristic raking.

Following Mr. Richardson's speech the diners stood in silence for a period in memory of the late Frank Cannock, who was an honored member of the society.

Will C. Smith, general manager of Nicholas Power Company, and William C. Francke, of the Precision Machine Company, both covered themselves with glory.

Much credit for the success of the affair was due to the efforts of Joseph LaRose, Joseph Basson and Ben Turner, president of the society.

**Files Expenses In Sunday Show Fight.**

The Indiana Motion Picture Exhibitors' League, which maintained a lobby in Indianapolis at the last session of the state legislature, recently filed a statement of the expenses incurred in its fight for legislation legalizing Sunday motion picture shows.

The statement, which is made in accordance with the Indiana law, shows that C. C. Pettijohn, of Exhibitors Mutual, received a fee of $1,000; Thomas D. McGee, an Indianapolis attorney, $500, and Martin Hugg, another attorney, $250. The other expenses of the lobby are given as $2,812.97, making a total of $4,562.97.

**American Projection Society Projects Its Handsome Features Down to Posterity**
From its dinner-banquet at the Hotel Pennsylvania on April 12.

# ON THE SCREEN IN MANY CITIES

(Features Booked for Week of April 21)

WE again invite theatre managers to send their bookings (features only) for listing in this department. If you play full week or "split" only once a week we invite contributions. There is no charge.

If theatre managers will interest themselves in keeping us supplied with their bookings, they may be sent for several weeks in advance. We will print only one week at a time, holding the other bookings in confidence.

To insure insertion we must have the lists here in New York by Wednesday preceeding the Monday to which the bookings apply. The following bookings are for the week starting April 21:

**Eureka, Cal.**

Orpheum (J. Lindsay Brown).—The Eleventh Commandment (Advance); Theda Bara in The Light (Fox).

**Winnipeg.**

Gaiety (H. N. Jernberg).—Madge Kennedy, in Daughter of Mine (Goldwyn).

Province (H. N. Jernberg).—Anita Stewart, in A Midnight Romance (First National).

**Seattle.**

Strand (Jensen & von Herberg).—John Barrymore, in The Test of Honor (Paramount).

**Indianapolis.**

Circle (S. Barrett McCormick).—Nazimova, in Out of the Fog (Metro).

**Los Angeles.**

Broadway (T. L. Tally).—The Romance of Tarzan (First National).

**Minneapolis.**

Garrick (J. K. Johnson).—Nazimova, in Out of the Fog (Metro).

**Detroit.**

Broadway-Strand (Phil Gleichman).—Mary Pickford, in Captain Kidd, Jr. (Artcraft).

Madison (John H. Kunsky).—Little Women (Artcraft).

Washington (John H. Kunsky).—United States Public Health Service film, The End of the Road.

Adams (John H. Kunsky).—Wallace Reid, in The Roaring Road (Paramount).

Liberty (John H. Kunsky).—William Farnum, in The Man Hunter (Fox); Grace Darmond, in What Every Woman Wants (Exhibitors Mutual).

Majestic (Geo. E. Guise).—Marguerite Clark, in Three Men and a Girl (Paramount); Bryant Washburn, in Poor Boob (Paramount).

Regent (Tom H. Ealand).—Pauline Frederick, in Paid in Full (Paramount).

Orpheum (Tom H. Ealand).—Enid Bennett, in Partners Three (Paramount).

**Philadelphia.**

Stanley (Arthur Forbes).—Anita Stewart, in A Midnight Romance (First National).

Victoria (Martin Wolf).—Theda Bara, in What Men Desire (Fox).

Arcadia (R. Donjaen).—Wallace Reid, in The Roaring Road (Paramount).

Palace (Jay Mastbaum).—Mary Pickford, in Captain Kidd, Jr. (Paramount).

Strand (Herbert Effinger).—Marguerite Clark, in Three Men and a Girl (Paramount); Dorothy Gish, in Peppy Polly (Paramount).

Locust (Jean Felt).—Marguerite Clark, in Three Men and a Girl (Paramount); Charles Ray, in The Sheriff's Son (Paramount).

Regent (Mrs. R. Marteo).—Bryant Washburn, in Something to Do (Paramount).

**Nashville.**

Knickerbocker (Harry Sudekum).—W. S. Hart, in The Poppy Girl's Husband (Artcraft).

Strand (Carson Bradford).—Florence Reed, in Wives of Men (Pioneer).

Elite (Tony Sudekum).—Marguerite Clark, in Three Men and a Girl (Paramount).

Rialto (Tony Sudekum).—Priscilla Dean, in The Silk Lined Burglar (Universal); Gladys Brockwell, in Pitfalls of a Great City (Fox).

**New York City.**

Strand (Joseph L. Plunkett).—Mary Pickford, in Captain Kidd, Jr. (Artcraft).

Rivoli (Hugo Riesenfeld).—Elsie Ferguson, in Eyes of the Soul (Artcraft).

Rialto (Hugo Riesenfeld).—W. S. Hart, in The Money Corral (Artcraft).

Eighty-first Street (A. F. Shackman).—Billie Rhodes, in The Love Call (Exhibitors Mutual); W. S. Hart, in The Poppy Girl's Husband (Artcraft).

Fox's Audubon Theatre (Ben Jackson).—Charles Ray, in The Sheriff's Son (Paramount); Anita Stewart, in A Midnight Romance (First National).

Fox's Academy of Music (Lionel Edel).—Anita Stewart, in A Midnight Romance (First National); Madlaine Traverse, in The Love That Dares (Fox).

Fox's Bay Ridge (William Waldron).—Elsie Ferguson, in The Marriage Price (Artcraft); Mme. Nazimova, in Out of the Fog (Metro).

Fox's Bedford (Harry W. Moore).—Priscilla Dean, in The Exquisite Thief (Universal); William Farnum, in The Jungle Trail (Fox).

Fox's Comedy (David Schaefer).—Gladys Brockwell, in Pitfalls of a Big City (Fox); Madlaine Traverse, in The Love That Dares (Fox).

Fox's Crotona (Phillip Levy).—Elsie Ferguson, in The Marriage Price (Artcraft); William Farnum, in The Jungle Trail (Fox).

Fox's City (Sam Fried).—Olive Thomas, in Toton (Triangle); J. Warren Kerrigan, in The End of the Game (Pathe).

Fox's Folly (Harry Lipkowitz).—Sessue Hayakawa, in The Courageous Coward (Mutual); George Walsh, in Help! Help! Police! (Fox).

Fox's Jamaica (John Spagna).—Gladys Brockwell, in Pitfalls of a Big City (Fox); Mme. Nazimova, in Out of the Fog (Metro).

Fox's Ridgewood (Frank B. St. John).—Priscilla Dean, in The Exquisite Thief (Universal); William Farnum, in The Jungle Trail (Fox).

Fox's Star (Arthur E. Smith).—Elsie Ferguson, in The Marriage Price (Artcraft); Mitchell Lewis, in Calibre 38 (Sherry).

Fox's Terminal (F. Shafer).—William Farnum, in The Jungle Trail (Fox); Peggy Hyland, in The Rebellious Bride (Fox).

## Motion Picture Club Holds Reception at Commodore

AT the Hotel Commodore, New York, one of the newest and largest hotels in the United States, the Motion Picture Club of America, Inc., an organization composed of motion picture exhibitors, held its first reception and ball on Friday evening, April 11. Many representatives of all branches of the film industry, including producers, exhibitors and players were present, and the gathering was a success.

Dancing commenced about 10 o'clock in the grand ballroom with its attractive decorations of peacock blue, gold and cream, and lasted well into the morning. The music was furnished by a twenty-piece orchestra.

The grand march was led by Mabel Taliaferro and Creighton Hale, and among others present were Violet Mersereau, Marguerite Courtot, Dr. Hespe, John Manheimer, Mac Weisner, Charles Steiner, Hugo Riesenfeld, Sidney Ascher, Morris Needles, Frank Powell, Max Cherin, Mr. and Mrs. H. A. Rosenberg, Max Oestricher, Mr. and Mrs. Julian Solomon and the former's mother; M. Kashin, N. Jacobs, J. W. Brandon, Herbert Miles, C. O. Bauman, J. V. Ritchey, Joseph Miles, I. E. Chadwick, Charles Haring, M. J. Gearson, Edward Saunders, W. E. Shallenberger, William Wright, Charles Abrams, Jack Cohn, Mark Dintenfass, John Hammill, Charles Steiner, Emanuel Goldstein, O. A. C. Lund, I. Oliver, I. N. Hartstall, Edward A. McManus, Leo Wharton, Billy Hart, Mr. and Mrs. Max Aaron, Arthur B. Reeve, John Gray, Edward O'Connor, Mr. and Mrs. Max Nathan, Earl Kramer and sister, and Lew Rogers.

The committee of arrangements, consisting of William V. (Billy) Hart and I. N. Hartstall, provided an excellent entertainment, consisting of a number of solos and other musical numbers.

## Sol Lesser Comes to Boom "Yankee Doodle in Berlin"

WITH his wife to bear him company, Sol Lesser, the Pacific Coast film distributor, reached his New York office April 16 to start a campaign for the general circulation of "Yankee Doodle in Berlin," the Sennett five-reel comedy for which he owns rights covering all of the United States and Canada. The "bathing girl" picture has started its career in San Francisco and Los Angeles and Mr. Lesser is here to arrange for a New York theatre in which to exploit the comedy as soon as he can close his deal.

Four road shows will be traveled as soon as routes can be organized, the attraction playing the larger theatres in the big cities with groups of guaranteed "Sennett Bathing Girls" as an extra attraction. The move to add shapely beauties in the flesh to the attractiveness of their own pictures on the screen has provoked large attendance in Coast towns, and the number of road shows will be regulated only by the number of these picture beauties who can be spared from the Sunshine studios in Hollywood.

**Will Open "Girl Film" Here.**

The first date in the territory east of the Rockies will be played at the Circle Theatre, Indianapolis, starting May 11, where the "bathing girls" will be on view two weeks, going thence to Keith's Hippodrome, Cleveland, for an engagement of similar length. The exception to "road show" territory was created while Mr. Lesser was passing through Chicago on his way East. E. W. Diehl, of Detroit, bought Michigan, and Henry Dollman obtained the Indiana rights. These territories are all Mr. Lesser intends to sell.

Meanwhile Harry Garson's "The Unpardonable Sin" has started to "clean up" for Mr. Lesser in California, Nevada and Arizona—and his other territorial purchases are kept busy from Lesser offices in San Francisco, Chicago, Cleveland and New York. Mr Lesser will be here two months.

**Rainbow Number of Moving Picture World May 10.**

Blue sky prevailing;
The rain is over and gone.—Wordsworth.

# SWISS WANT AMERICAN FILM FEATURES

## During War the Few Subjects They Knew Were Left Out of Calculations—Italy Gets German Foothold

IN a letter received by Frank J. Marion, of Kalem, from a man in Switzerland, the status of American films in that country, as well as in Germany and Austria, was rather definitely set forth. Mr. Marion's correspondent was applying for a connection as Swiss representative for Kalem, but as that organization is out of business, the letter has been tendered to Moving Picture World by Mr. Marion as a source of information for other firms in the industry.

"It is an undeniable fact," writes Mr. Marion's correspondent, "that the American film is becoming every day more popular in the European market, and the moment is not far that no cinema theatre can exist without United State film as a main factor in its program. I remember very well the 'Good old days,' before the war, when now and then an American feature production appeared on a Swiss screen; how the audiences enjoyed the excellent interpretation of the stars and admired the great resources in brain and genius as were there displayed.

"Since then United States film almost entirely disappeared and was replaced by German, French, Italian and Danish films, and especially the latter, have grown into an immense popularity. But this popularity would soon vanish before enthusiasm with which the famous American stars would be welcomed, who are just now, with the exception of the immortal Charles Chaplin, entirely unknown to Swiss audiences.

**Italy Gaining Enemy Foothold.**

"Throughout Germany and Austria the Italian industry is already making great efforts to get ahead of the competition and seems to be on the best way to succeed; but from the fact that in the German mind the United States is undoubtedly considered the most reasonable of their adversaries, the American product would find it an easy task to overrun any other foreign product. An immense field is left open for cultivation and great things may be achieved if only the necessary propaganda service is properly handled."

**B. S. Moss Also Leaves Symphony.**

Maurice Kashin, of the Broadway Theatre, will sever his connection with the house when it is taken over by B. S. Moss April 30. Mr. Moss has also taken over the lease of the Symphony, in uppper Broadway, where Mr. Kashin has likewise been in charge for some time. The Broadway will open under the Moss management with the initial New York presentation of Harry Garson's production of "The Unpardonable Sin," in which Blanche Sweet is the star.

# PROCTOR GETS BIG ALBANY THEATRE

## Pictures Oust Legitimate in Harmanus Hall —Capital City to Have Two Other Large Houses

FOLLOWING an announcement from Max Spiegel that he would erect a pretentious motion picture theatre in Albany during the next few months, came news that F. F. Proctor had acquired Harmanus-Bleecker Hall, the largest theatre in this city, with a seating capacity of approximately 3,800, and one which has been devoted for many years to legitimate productions. In a statement given out Mr. Proctor says that he plans to run high class photoplays in his newest acquisition, and that interspersed will be the cream of Broadway successes, including comedies, dramas and grand opera. An organ duplicating those at the Rialto and Rivoli in New York will be installed. Harmanus-Bleecker Hall was built in 1889 and is a huge structure located some little distance outside of the business center of the city.

**Two Other Houses to Be Built.**

In addition to Mr. Spiegel's new theatre, which it is said will cost upward of $300,000 and which will be patterned after some of the most modern houses in the larger cities, and which will have a seating capacity of approximately 3,000, two other motion picture houses are to be built in this city during the coming summer. Hugo Lerchner and Harry Hellman have formed a stock company and will operate what will be known as the Royal Theatre. Samuel Sucno will also build a theatre costing about $200,000, with a seating capacity of 1,800.

Up to the present time Albany, despite the fact that it is the capital city of the state, and has a very heavy transient population particularly during the winter months, has few if any up-to-the-minute motion picture houses. The Colonial, while a modern house, is located a mile or more from the business center of the city. Along Pearl street, there are a number of houses, but with comparatively small seating capacities.

**Sunday Shows a Question.**

Whether or not Albany will fall in line with other cities in the state and provide Sunday motion picture shows remains a question, even though it is a generally accepted fact that Governor Alfred E. Smith intends to sign the local option bill. At the present time, the neighboring city of Troy, which has Sunday movies, is a gainer by hundreds of dollars from this city every Sunday night.

GRANT.

**Dolores Cassinelli Honored.**

An indication of the esteem in which Dolores Cassinelli, the Italian screen star, is held by her compatriots was given recently at a festival held at the Vanderbilt Hotel, New York, for the benefit of the Free Fund for Italian Children and at which she and Mary Garden were the honorary guests of General Guiliomailti, attache of the Italian Embassy in this country. Also numbered among the distinguished persons present was the Marquis De Barbarini, Italian Minister of Shipping.

**H. H. Van Loan**
Author of "The New Moon," the Select feature with Norma Talmadge.

# Northwest Showmen Star Showing of Loan Films

PICTURE theatres of the Northwest territory served by Minneapolis fired their opening gun in the campaign to put over the Fifth Liberty Loan by showing special film subjects on Sunday, April 6.

E. R. Pearson, manager of the Minneapolis First National Exchange, is chairman of the Minneapolis committee having charge of the distribution of the 157 Victory Loan prints allotted to this territory.

**To Insure Showings.**

To insure the showing of each print in some theatre during the drive Manager Pearson has urged every exhibitor who does not show each day of the week to notify him what days he does not show. In this way Mr. Pearson plans to avoid booking prints for the use of the exhibitor on days that are dark.

Schedules have been furnished each exhibitor showing where each print is to be forwarded. While 157 prints have a maximum possibility of 4,500 showings in 30 days, the theatres of this territory use about 25,000 shows in that period.

In view of this fact Mr. Pearson has urged and been promised co-operation from exhibitors to the end that maximum showings of the Liberty Loan subjects are assured.

**Mark Gates Entertains Soldiers.**

Mark Gates, managing director of the Dayton Theatre, Dayton, has as guests of the theatre about five hundred returned soldiers of the 148th Division, who spent two days in Dayton waiting for a change of trains. They saw "Pettigrew's Girl," starring Ethel Clayton.

About an hour after the regiment arrived Mr. Gates had men at the station Red Cross bureaus where they were being fed to announce that a party of soldiers would be made up to leave the station at seven forty-five that evening. At the stated hour about five hundred boys took advantage of the offer, and lining two abreast, paraded to the Dayton Theatre.

# DISTRIBUTORS DECIDE TO IMPOSE TAX

## At Meeting of Division of National Association They Adopt Clause for Insertion in All Contracts

A MEETING of the Distributors' Division of the National Association of the Motion Picture Industry was held in New York on April 11 for the purpose of discussing ways and means of collecting the tax which is levied on film rentals by Section 906 of the Revenue act of 1918.

This tax is charged on all film rentals and must be paid to the United States Government by the distributors each month for the rentals on their films during the previous month. So as to avoid any confustion in the matter, and that each one of the distributors would act in the same manner, a uniform tax clause was adopted, to be placed in all contracts with exhibitors for the exhibition of motion pictures on or after May 1, 1919. This tax clause reads as follows:

"The Exhibitor agrees that as long as Section 906 of the Revenue act of 1918 shall remain in force, the exhibitor shall pay to the distributor in addition to all other charges, a sum equal to 5 per cent. of the gross film rental, or in the event of a percentage booking, a sum equal to 5 per cent. of the distributor's share, for all pictures delivered and / or exhibited under this contract on and after May 1, 1919, such 5 per cent. to be added to the bill for said film and to become due when the other items on said bill become due. The exhibitor further agrees that any default in the payment of said 5 per cent. shall be considered a default in the same way as the non-payment of any other moneys due under and pursuant to this contract."

In view of the fact that the old tax of three-fourths cent a foot, which the distributors were required to pay under the 1917 law, will be rescinded as of May 1, 1919, the charge of 15 cents a reel a day will no longer be collected by the distributors, but in its place the tax will be collected, beginning May 1, 1919.

The following companies were represented at the meeting: Famous Players-Lasky, First National, Fox, Goldwyn, International, Pathe, Select, Triangle, Universal, Vitagraph, Metro, and World Film Corp.

## Buhler Collates Films at Government's Request

THE United States Government is endeavoring to secure for perpetual record copies of all motion pictures taken in connection with the world war and especially those taken during the various loan drives, welfare campaigns and other activities.

As Philadelphia was the big busy center of such activities Uncle Sam naturally turned to Frank W. Buhler, managing director of the Stanley Company, there to aid in securing the many films taken in that part of the country and sent him a request to help make up the collection which is desired to be acquired and which will make an imperishable record of everything done in matters pertaining to the war.

In compliance with the Government's request, Mr. Buhler is having special copies made of the films taken in connection with the Y. M. C. A., Knights of Columbus, Red Cross and the Liberty Loan drives and for the coming Victory Loan Drive and also of the many other subjects photographed for the purpose of aiding the Government during and after the war.

### Kay Laurel in New Paramount Film.

Kay Laurel, of Ziegfeld Follies fame, has an important role in Wallace Reid's Paramount picture, "The Valley of the Giants." This is Miss Laurel's second screen appearance.

The production was completed at the Hollywood Lasky studio. Grace Darmond is the leading woman, and others in the cast are Charles Ogle, Guy Oliver, James Neill, Will Brunton, Milt Brown, Ogden Crane, Lillian Mason, Alice Taafe, Ralph Lewis, Hart Hoxie and Jim Mason. The picture is adapted from the novel by Captain Peter B. Kyne.

**"That's a Nice Suit,"**

Says G. Fred Green, owner of twenty-four theatres in Scotland, to Marie Walcamp in the boy's attire she wears in Universal's serial, "The Red Glove.

# WORLD TO DISTRIBUTE FIVE CHAPLINS

## Completes Plans with George Kleine to Handle Four Essanay Revivals and One Newer Picture

AN announcement of more than ordinary importance attaches to the statement made by the World Film Corporation that an arrangement has been made with George Kleine, whereby World Pictures takes over the selling and distribution of five Charlie Chaplin pictures. Four of these are revivals and one a newer picture. The revivals are "Nights at the Show," "Police," "The Bank" and "Shanghaied." The newer picture bears the title of "Triple Trouble."

The World Corporation in distributing these pictures submits to the exhibitors throughout the United States the unquestioned fact that there is only one Charlie Chaplin and that unlike any other picture star, his vehicles are capable of being revived from time to time with the maximum box office returns. That it has been proved, even by blase Broadway, that Charlie Chaplin pictures can be called upon at any time to meet a crying demand for an attraction that will alleviate the distress of a depleted bank account. Mr. Chaplin is the biggest box office bet in the world today because he projects entertainment pure and simple to all classes and conditions of audiences.

### World's Exchanges Notified.

On April 3 the salesmen of the World Film Corporation throughout the country were notified by wire that this company was to distribute these five pictures of Chaplin, and within seventy-two hours telegraphic returns indicates a complete wiping out of all existing records for fast selling and results obtained in distributing pictures.

The branch offices of the General Film Company have received instructions from both the home office and George Kleine to turn over to the branch offices of the World all prints, advertising matter and accessories of these five Chaplin pictures.

The General Film has turned over to the World Pictures and its branch offices a complete statement of all contracts taken, pending and in prospect and all data as regards the sales campaign since its inception for these other pictures, so that branch managers and salesmen for the World are in a position to pick up the reins exactly where they left off without loss of time.

## Lieutenant Moore to Work at Lasky West Coast Plant

LIEUT. WILLIAM J. MOORE, who, before going to France, was employed in the New York office of the Famous Players-Lasky Corporation, has arrived at the Lasky Hollywood studio of that company, where he will start work in the near future.

Lieutenant Moore is the only employe of the company to have been awarded the Croix de Guerre. He was wounded several times—shot through the lung, through the leg, and gassed. However, all his wounds have thoroughly healed, and he is now well and ready again for the picture game.

Just what Lieut. Moore will do at the studio is not yet known. The company, anxious to express its appreciation of the heroism of an employe, is giving him an opportunity to select the department in which he will be happiest.

### Newman Visits New York.

Frank R. Newman, manager of the Pantages Theatre at Salt Lake City, was a visitor at the home offices of the Universal last week. Mr. Newman is spending a brief vacation in New York and will confer with Mr. Pantages at Chicago on his return trip West.

# A. E. SMITH REVIEWS TRADE HISTORY

## Vitagraph President Outlines Growth of Company—Has Plans for Enlargement of Los Angeles Studio

ALBERT E. SMITH, president of the Vitagraph Company, the only pioneer motion picture company still extant, arrived in Los Angeles recently.

Of the small group that originated the motion picture industry and developed the art of subtle, eloquent pantomime, Albert E. Smith and the Vitagraph Company alone have remained continuously in the business; and as the head of the only company that has been through twenty-two years of evolution, his summary of the past and predictions for the future hold particular interest and significance.

The Vitagraph Company was organized in March, 1897, just twenty-two years ago. "Never in all that time has the outlook been brighter than it is today," said Mr. Smith. "The industry as a whole is back to the healthy business conditions that existed at an earlier period when competition was confined to the merits of each production and the drawing power of each star, and now with the war over, business conditions readjusted, and vastly improved equipment to work with, I anticipate an era of unprecedented prosperity."

### Recounts Picture History.

Speaking of the history of the motion picture business, Mr. Smith brought out many interesting facts. Very few among the millions that daily attend motion picture shows know that the first companies to make motion pictures started business not as producers of plays in picture form, but as manufacturers of machines that projected pictures of moving objects.

"The Vitagraph Company," said Mr. Smith, "was incorporated to manufacture a machine that I invented called the 'Vitagraph,' and as there was no market for a motion picture projecting machine at that time we made the necessary films and gave exhibitions whereever we could get an audience. We made the cameras to take the pictures, the machines to project them, we acted the parts ourselves and were our own exhibitors.

"The first big step forward was made when the vaudeville theatres gave the motion picture a place on their programs as a regular attraction and advertised the number according to the machine they installed such as, 'The Vitagraph,' 'The Biograph,' etc.

"This was a great victory for the pioneers, and realizing the important bearing it would have on the future of our business, we exerted every effort to keep these theatres supplied with interesting films. This required so much attention that finally the manufacture of machines was abandoned and we devoted our entire attention to advancing the art of the pictures themselves.

### Co-operation Necessary.

"It was the struggle in the early days of the industry that taught me the value of studying the public wants and co-operating with the exhibitor," continued Mr. Smith. "This co-operation must be of the practical kind. It should start at the boxoffices and take the basic form of giving the exhibitor only such pictures as the public will patronize in full strength. No other consideration should be allowed to interfere with this rule, the soundness of which has been again proved by recent experiments.

"These experiments have now come to an end and pictures will hereafter be shown on the 'booking by merit' policy. This change had to come, else the entire industry,—producers and exhibitors alike—would have gone down in ruin. To one who has studied the business since its inception, the ultimate result of the recent experiments was always plain, the answer was to be found with the public. The public will readily buy what it wants and will pay well for it, but you cannot force upon the public anything it doesn't want without courting ruin.

### Depends on Public Approval.

"The motion picture business was born of public favor. It has been nurtured by the nickels and dimes and quarters of the public and it can continue to exist only by public approval. The thousands of dollars that have been turned from the doors of the motion picture theatres through dissatisfaction never have been and never could be made up on 'the big nights' when 'strong' attractions have been shown, and all of us have suffered as a result.

"The public has suffered because the class of pictures it wanted and was willing to patronize was not presented; the exhibitor has suffered because his house was not large enough on the big nights, to make up the loss of his weak nights, and the producer of meritorious features has suffered because the exhibitors average profits were small and booking conditions prevented the presentation of other strong features.

### Foremost Industry Predicted.

"In the readjustment of conditions I expect to see motion pictures take first place among American industries," continued Mr. Smith, "and anticipating this, we have been steadily increasing our plant and strengthening our organization. At the present time we have more of our old players with us than at any time since the days of the Vitagraph Stock Company in 1915. Among the well known players that are again appearing in Vitagraph productions are Gladden James, Anders Randolf, Maurice Costello, J. Rogers Lytton, Kate Price and Antonio Moreno, who was absent from our forces for a short time. Among the noted directors who have rejoined our organization may be mentioned James Young and Ralph Ince."

### Prefer Pictures to Oil.

Indications of oil have been discovered on the property occupied by the Vitagraph studio and a big offer made for the land has been refused by Mr. Smith. "I consider the making and distribution of pictures along the lines we have pursued more important than the production of oil," said Mr. Smith, "and instead of oil wells you will soon see many additional buildings on our property devoted to the making of Vitagraph productions."

In speaking of the producing plans of his company, Mr. Smith stated that a vast store of material was being accumulated, and as an illustration of the big stories that will be picturized during the year he mentioned Charles Klein's "The Third Degree," Robert W. Chambers' "The Cambric Mask," "The Wolf," "The Climbers," "The Sporting Duchess," "The Gamblers," "The Great Divide," and a score of other well-known stories, stage plays and original scripts.

### To Increase Coast Studio.

Mr. Smith's visit to Los Angeles is a combination of business and pleasure, and his plans call for the starting of vast improvements and additions in the company's studio there. New outdoor stages will be built and the enclosed studio space will be increased to double the present area. Additional dressing rooms will be added to the present accommodations and the laboratories enlarged to twice their present capacity.

**"Kamerad," Yells the Lion in "Cameraring Through Africa."**
Outing-Chester shows you what to do when a lion comes out of cover at you in Central Africa. Note the lion's Hunnish expression.

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*Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising by using World reviews as "reading matter" every time you carry an advertisement on different pictures.*

# OLSON HEADS INDIANAPOLIS CENTRAL

## Elected President of Big Theatre Company on Retirement of B. V. Barton—Rebuilding the Lyric

THE Central Amusement Company, which owns and operates the Lyric, Alhambra and Isis theatres in Indianapolis, has been reorganized and with the change comes the announcement of the retirement of Ben V. Barton, who has been president of the company since its inception in 1910. Mr. Barton has disposed of his interests to Charles M. Olson and others.

Mr. Olson was elected president of the company to succeed Mr. Barton. Although no names were made public, it is understood that the men who joined with Mr. Olson in buying the Barton holdings are well known in Indianapolis financial circles, but, for the time being, will not take an active part in the management of the company's affairs.

**Company Largest in the City.**

The Central Amusement Company is the largest theatrical and picture organization in the city owned and operated by Indianapolis men. The company is now rebuilding the Lyric, the combination vaudeville and motion picture house in North Illinois street, at a cost of more than $100,000, having recently taken a ninety-nine-year lease on the property adjoining the theatre on the south. The site recently leased is being utilized to enlarge the present Lyric building.

It is understood that negotiations also have been completed for a ninety-nine-year lease on another theatre site, centrally situated, but announcement of the details of the proposed theatre are not to be made until later.

Mr. Olson, the new president of the Central, has been identified with it since its formation. At that time the company started with an investment of $2,500, and today its assets are said to border on the half-million mark. Mr. Olson is a prominent figure in the picture business, and is a stockholder in several important film manufacturing and distributing companies.

**Olson Famous as an Athlete.**

Mr. Olson has served as vice-president and treasurer of the company and is internationally famous as an athlete, having been the champion light heavyweight wrestler of the world before he engaged in the motion picture and theatrical business. He founded the Central Film Service Company, in Indianapolis; bought control of and reorganized the Buckeye Film Exchange of Cincinnati, and is said to be heavily interested in the Peoples Amusement Company, which owns a string of motion picture theatres throughout the state.

Mr. Barton, the retiring member of the firm, is one of the pioneers in the motion picture business in Indianapolis. He started in business when there was only one picture show in the city and that a small place called the Vaudette on South Illinois street. He was formerly president of the Indianapolis Motion Picture Exhibitors' League and was a member of the board of directors of the Indiana Motion Picture Exhibitors' Association. Mr. Barton has no definite plans for the future but says he will in all probability remain in Indianapolis.

**Reno Exhibitor Candidate for Mayor.**

Glenn D. Hurst, of the Grand and Rialto theatres, Reno, has announced his candidacy for the office of mayor, and a strong campaign in his behalf has been launched by prominent citizens of the Nevada metropolis. Mr. Hurst has been a resident of that city for more than twelve years and for the past ten years has been engaged in the theatre business with his brother.

Prior to his connection with this business he was a newspaperman and filled responsible positions on several publications in the East. He has attained marked success as a showman and has a wide following of friends who are confident that he will make an equally successful mayor.

**Charlie Russell's Singing "Fifteen Men on a Dead Man's Chest."**
But Charlie himself seems pretty much alive among these L-Ko girls who appear with him in a forthcoming Universal comedy.

## Famous Players to Handle Big Special by Fairbanks

ARRANGEMENTS have been consummated between the Famous Players-Lasky Corporation and Douglas Fairbanks, for the distribution of "The Knickerbocker Buckeroo," Doug's first big special production since his contract with that organization expired several months ago. The picture is seven reels in length and will be handled as a special attraction.

"The Knickerbocker Buckeroo," according to reports from the West coast, is a most thrilling film. A series of episodes were taken in a railroad yard. Assisting Fairbanks in the presentation of these thrills is William A. Wellman, an ace of the Lafayette Flying Corps.

The film will be exploited on a large scale and special advertising and publicity helps are already in the course of preparation. A big advertising and publicity drive itself will be conducted. The film will be released May 18.

## Form Service Bureau in Dallas for Showmen

THE Exhibitors' Service Bureau, the purpose of which is to take the worry from the shoulders of exhibitors, has been formed in Dallas. Charles D. Touchon, organizer and manager, declares that the plan is new for that part of this country and adds that already there is every indication that the bureau will be a success.

Mr. Touchon's plan is to look after the interests of exhibitors in securing satisfactory service from film exchanges, though the bureau is in no way connected with any of the exchanges. The principal cause of most of the trouble of exhibitors seems to lie in the lack of a central point of distribution, according to Mr. Touchon, and the fact that the exhibitor is not located, or personally represented, at the point of distribution.

The aim of the bureau is to overcome this difficulty and to also see that the exhibitor gets the full amount of advertising to which he is entitled. The bureau will be opened on May 1.

**Margaret Turnbull at Lasky Studio.**

Margaret Turnbull, author of many Paramount pictures, has arrived at the Lasky studio in Hollywood and has begun work in Frank E. Woods' department. Her first scenario will be an adaptation of "It Pays to Advertise," the former stage success, which it is understood will be used as a Paramount starring vehicle for Bryant Washburn.

Other recent acquisitions to the personnel at the Lasky studio are Walter Woods, scenario writer, and Major Wallace, an expert mechanical and electrical engineer, who has been engaged to conduct a series of experiments in special lightings for pictures.

# INSTANTANEOUS TICKET TOTALER

(Compiled by B. H. Frances, Rex Theatre, Middletown, Ohio)

WE are indebted to B. H. Francis, of the Rex Theatre, Middletown, Ohio, for the accompanying tables, submitted for the convenience of ticket sellers in motion picture theatres where the basis of prices for children is 10 cents and for adults 15 cents. Mr. Francis is a member of Local No. 282, I. A. T. S. E., and M. P. M. O., proving our established contention that the projectionist of today is the theatre manager of tomorrow.

**Finds Totals in a Jiffy.**

Mr. Francis has found time, in addition to his duties in the projection booth to figure out the details of ticket-selling. In the table immediately to the right the total prices (including war tax) are for adults, 17 cents; for children, 11 cents. The row of figures at the left (from 0 to 10) indicate the number of adult tickets that may be asked for at the box office. The row of figures at the top indicate the number of admissions that may be required for children to go in the same purchase. Where the horizontal line meets the perpendicular row of figures indicates the total amount necessary.

**Look Where the Rows Meet.**

For instance, a patron may ask for 3 adult tickets and 5 for children. Look in the (left) perpendicular row of figures for "3," follow the line out until it meets the line of figures under "5" (at the top), and the total price for 3 adult tickets and 5 children's tickets is shown as $1.06. In compiling the table the dollar signs have been omitted. Take any other combination you wish—6 adults and 9 children, $2.01. For 7 adults and 3 children the total is $1.52, and so on in any combination up to 10 tickets in each class.

## ADULTS 17c. CHILDREN 11c.

Top row for number of children at 11 cents. Row at left number of adults at 17 cents. Where the two lines meet find total price.

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | | 11 | 22 | 33 | 44 | 55 | 66 | 77 | 88 | 99 | 110 |
| 1 | 17 | 28 | 39 | 50 | 61 | 72 | 83 | 94 | 105 | 116 | 127 |
| 2 | 34 | 45 | 56 | 67 | 78 | 89 | 100 | 111 | 122 | 133 | 144 |
| 3 | 51 | 62 | 73 | 84 | 95 | 106 | 117 | 128 | 139 | 150 | 161 |
| 4 | 68 | 79 | 90 | 101 | 112 | 123 | 134 | 145 | 156 | 167 | 178 |
| 5 | 85 | 96 | 107 | 118 | 129 | 140 | 151 | 162 | 173 | 184 | 195 |
| 6 | 102 | 113 | 124 | 135 | 146 | 157 | 168 | 179 | 190 | 201 | 212 |
| 7 | 119 | 130 | 141 | 152 | 163 | 174 | 185 | 196 | 207 | 218 | 229 |
| 8 | 136 | 147 | 158 | 169 | 180 | 191 | 202 | 213 | 224 | 235 | 246 |
| 9 | 153 | 164 | 175 | 186 | 197 | 208 | 219 | 230 | 241 | 252 | 263 |
| 10 | 170 | 181 | 192 | 203 | 214 | 225 | 236 | 247 | 258 | 269 | 280 |

**Special Table for Children.**

The table in the lower left-hand corner of this page is reckoned on the basis of 15 cents for adults. It is presumed in this that the war tax is absorbed by the management on adult tickets. The two top rows of figures (above the separating rule) represents the number of children's tickets at 11 cents. This presumes that the management charges 1 cent war tax on tickets sold to children, and observing the basic charge of 10 cents for children and 15 cents for adults.

**Figures Instantly to Twenty Tickets.**

As in the other table, the very top row indicates the number of children for accounting in conjunction with adult tickets sold at 15 cents each. Let us suppose the call is for 4 adults (at 15 cents) and 3 children (at 11 cents). The figure "4," at the left, is the start. Follow out the row of horizontal figures until it meets the perpendicular row under "3," at the top, and we find the total charge to be 93 cents. Another instance: 7 adults and 5 children, $1.60, and so on through any combination including 10 each.

**Quick Action and Accuracy.**

If you are selling children's tickets the two top lines carry the guide. Two at 11 cents will be 22 cents; 6 at 11 will be 66 cents. Easy reckoning in any event. But these figures are to be considered separately from the combination with adult admissions. We believe that the explanation is clear. Furthermore we are of the opinion that ticket sellers will be indebted to Mr. Francis, of Middletown, Ohio, for supplying them with a time-saving and accurate guide for quick reference.

**Preserve for Constant Use.**

Paste the tables under the glass in yuor box-office window. Thus they will be preserved and handy to refer to.

## ADULTS 15c. CHILDREN 11c.

Two top rows refer only to children. Row at left number of adults at 15 cents. Where the two lines meet find total price.

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | | 11 | 22 | 33 | 44 | 55 | 66 | 77 | 88 | 99 | 110 |
| 1 | 15 | 26 | 37 | 48 | 59 | 70 | 81 | 92 | 103 | 114 | 125 |
| 2 | 30 | 41 | 52 | 63 | 74 | 85 | 96 | 107 | 118 | 129 | 140 |
| 3 | 45 | 56 | 67 | 78 | 89 | 100 | 111 | 122 | 133 | 144 | 155 |
| 4 | 60 | 71 | 82 | 93 | 104 | 115 | 126 | 137 | 148 | 159 | 170 |
| 5 | 75 | 86 | 97 | 108 | 119 | 130 | 141 | 152 | 163 | 174 | 185 |
| 6 | 90 | 101 | 112 | 123 | 134 | 145 | 156 | 167 | 178 | 189 | 200 |
| 7 | 105 | 116 | 127 | 138 | 149 | 160 | 171 | 182 | 193 | 204 | 215 |
| 8 | 120 | 131 | 142 | 153 | 164 | 175 | 186 | 197 | 208 | 219 | 230 |
| 9 | 135 | 146 | 157 | 168 | 179 | 190 | 201 | 212 | 223 | 234 | 245 |
| 10 | 150 | 161 | 172 | 183 | 194 | 205 | 216 | 227 | 238 | 249 | 260 |

# VIRGINIA EXHIBITOR FEARS "REFORM"

## J. Henkel Henry Says Anti-Saloon League Is Fighting for More Power—Urges Use of Vote

J. HENKEL HENRY, of the Empire Theatre, Winchester, Va., believes that the immediate present is the time for all Virginia exhibitors to begin a concerted effort to fight looming censorship legislation. Mr. Henry speaks as the lone exhibitor of Virginia who was present during the closing hours of the last Legislature, and through whose efforts the passage of the license reduction bill was considerably aided.

"Who are the leaders of censorship?" Mr. Henry writes. "They are this same reform element which has apparently succeeded in making the country dry without submitting the question to the people. That these people are well organized and never cease to work is a question beyond dispute. What are the results in Virginia? We would have censorship in Virginia today, had our last session of the Legislature lasted one or two days longer, and unless more liberal representatives are elected this fall, we are going to have censorship just as certain as the Lord made little apples.

"The patron of the censorship bill, Dr. Cannon, is the president of the Anti-Saloon League, of Virginia, and one of the leading prohibition workers in America. He, in conjunction with the state moral commissioner, the Rev. J. Sydney Peters, has been busily engaged for the past weeks paying the way for the election of men who will vote them more power.

"Some exhibitors are kidding themselves into believing that conditions are better during dry times. This is all wrong. The wave of prosperity that we are just going through has absolutely nothing to do with the liquor question. As a matter of fact, I contend that business would have been better if we had saloons here under proper regulations. Paying as high now as $12 a quart for liquor naturally does not leave as much money in men's pockets to spend for amusement as it would if they paid $1 a quart. My attendance has decreased with men. They frequent the restaurants, pool rooms, bowling alleys and poker games more now than during saloon times.

"We cannot afford to sit still and trust our fate to the hands of men who are tied by the Anti-Prohibition party. We must select our own men who will stand by us, and unless they are willing to give us this promise we don't want them. Primaries will be held in Virginia in August, when candidates for the Legislature and Senate will be selected. Cannon and his forces have their men slated. What are we going to do? Let's all get busy now and persuade some fellow to run who will stand by us.

"J. HENKEL HENRY,
"Empire Theatre, Winchester, Va."

**Empey Sues Daily for $100,000.**

The publication of a three column article in the New York Call on Monday, March 31, attacking Arthur Guy Empey, author of "Over the Top" and publisher of "Treat 'Em Rough" magazine, devoted to a warfare upon Bolshevism, in which Empey was represented as having been "fired" from the army for the good of the service, resulted yesterday in a summons and complaint being served upon the publishers of "The Call" in a suit for $100,000, for libel and Robert Spear, of 220 West Forty-second defamation of character instituted by st., New York, attorney for the fighting author.

**Exchangemen Adopt Trade Rules.**

Trade rules designed to protect both the exchange and exhibitor have been made effective by the Atlanta Film Managers' Association. The new rules were made effective March 31 and, it is reported, are the outcome of unfair practices of some exhibitors in the South.

*"Must Sell," "Wanted to Rent," "Will Buy Theatre"—these are only a few of the business opportunities The World's Classified brings to light.*

Garry McGarry.

## McGarry Says the Orient Likes "America's Answer"

GARRY McGARRY, who is handling the United States Government picture, "America's Answer," in the Orient, recently reported from Singapore that this production is being shown to crowded houses.

Mr. McGarry, formerly a Vitagraph player and also known for his work in vaudeville and musical comedy, is on his way to Russia as a field officer of the Knights of Columbus. He has been engaged in relief work among the soldiers, has arranged many performances for the benefit of the troops, and is said to be the first to take a theatrical unit for the entertainment of the American soldiers in Siberia.

Dr. W. E. Shallenberger announces that Mr. McGarry, in addition to handling "America's Answer," is also showing "Huns Within Our Gates" and other Arrow features and is meeting with great success.

**Rainbow Number of Moving Picture World May 10.**
Bright pledge of peace and sunshine!—Vaughn.
**Rainbow Number of Moving Picture World May 10.**

**Looks as If Mere Man Were Having a Hard Time of It in These Two Fox Pictures.**
Theda Bara in "The Siren's Song," on the left, and Madlaine Traverse in "The Love That Dares," on the right, are engaged in the sweetly feminine pastime of laying down the law.

# DISCUSS MORALITY OF PICTURE SHOWS

## Indiana Boards of Indorsers Deliberate Upon Good and Bad Effect of Photoplays on Children

THE good and bad effects of picture shows and the efforts of the Indiana and Indianapolis boards of indorsers of photoplays for juveniles to raise the standard of film shows were the principal topics disucussed at the joint convention of the two boards at the Claypool Hotel in Indianapolis, Tuesday, April 1.

The good effects of the picture were presented to the boards by Frank J. Rembusch, of Shelbyville, who is chairman of the board of directors of the National Motion Picture Exhibitors Association.

"The good things in literature, music and art are given in the motion picture theatres and the exhibitors are anxious to receive encouragement in presenting this kind of picture," said Mr. Rembusch. "As it is, people get what they want. Look what happened when 'The Fighting Roosevelts' was exhibited at an Indianapolis theatre recently. It had to be taken off the screen because it was too poorly patronized. 'Virtuous Wives' took its place, with the result that the house was packed at every performance. You women of the board are on the right track, and if you get back of the show the exhibitors will give you what is wanted."

**Picture Show a Power for Evil.**

Frank J. Lahr, judge of the juvenile court at Indianapolis, spoke of the evil effects of the picture show on the boys and girls who come into his court.

"One of the greatest powers for evil today is the moving picture show, and it needs attention," he said. "We want picture shows to present to our children ideals which they can follow through life. The picture show problem is next in importance to the temperance problem. A great deal of the evil which is done is the result of using the picture show as a nursery for the child."

Clara Burnside, supervisor of policewomen in Indianapolis, who has been appointed by Mayor Charles W. Jewett to censor films shown in Indianapolis theatres, touched on the bad effects of inferior pictures on girls and boys, but said she did not, by any means, hold the exhibitors entirely responsible for the class of pictures shown.

**Pictures Not Altogether to Blame.**

Comments on the talks were made by the Rev. Morton C. Pearson, head of the Indianapolis Church Federation, who said that the wrong doing of children should not be laid altogether to the motion picture show. He said he favors a moral censorship of pictures, such as the one conducted by the board. Mrs. Curtis Hodges, who gave a resume of the work of the board, spoke of the kindness and interest manifested toward the board members by many of the moving picture exhibitors.

The meeting was opened by Mrs. David Ross, president of the Indianapolis board, who talked briefly on the picture situation and the work of the board.

"The class of pictures now sent to us is greatly improved," she said. "This shows that the producers are aware of the fact that the board, as a clearing house, cannot afford to pass questionable pictures."

**Former Censor Officers Re-elected.**

The state organization re-elected its former officers with the exception of secretary-treasurer and fourth vice-president. All of the former officers of the Indianapolis board, with the exception of the secretary and publicity chairman, were re-elected.

**No, the Westerner with William Russell Isn't at All Close-Fisted.**
Even though the star of American's "Brass Buttons" is displaying an appropriately closed hand.

**Yes, You're Right.**

Your knowledge of Japanese tells you correctly that this is a poster from Japan, showing how Vitagraph's serial, "The Fighting Trail," is being well treated there.

## British Columbia Censor Replies to Complaints

WALTER HEPBURN, of Vancouver, chief moving picture censor for the Province of British Columbia, appeared before the legislators at Victoria, B. C., in answer to several complaints that he had been using language which was derogatory to the interests of the Government and also in answer to charges that he had shown discrimination in the granting of licenses to moving picture projection machine apprentices. Mr. Hepburn had been freely discussed on the floor of the Provincial House, under a motion that his salary be reduced from $2,040 a year to $40 a year, which was supplemented later by a motion that he be dismissed. Mr. Hepburn came back with a statement which was considered a reflection upon certain members of the Legislature, and in which he referred to these members as "pin heads," it is declared.

Mr. Hepburn went to Victoria, the capital, and held a cenference with two members of the Legislature in the office of the Attorney-General, who, in the meantime, had appointed a commission to investigate the censor. The two legislators, who attended, were Major Burde and J. S. Cowper, who were the two who were most active in pressing the charges against the censor before the House. It was finally agreed, at this conference, that Mr. Hepburn should prepare a written statement as a defense of the charges against him and this was to be presented to the Legislature.

**Louise Glaum Files Judgment.**

On March 29 Louise Glaum as plaintiff, through Arthur Butler Graham, her attorney, entered judgment against the Paralta Plays for $1,177.73 upon a promissory note delivered to Miss Glaum on May 20, 1918, for $1,100 with interest.

# ALBANY REPORTS MANY INCORPORATIONS

## Unprecedented Number of New Film Firms Presages Big Business in Every Branch

ALBANY, April 14.—More motion picture concerns have been incorporated in New York State during the last few days than during any similar period of time in the state's history. Whether the prospects of favorable legislation for Sunday motion picture shows was the stimulating influence is not known, but the fact remains that hardly a day has passed in Secretary of State Hugo's office when one or more concerns directly interested in the motion picture business were not incorporated.

Among the new incorporations were the World Wide Distributing Corporation of New York, incorporating at $500,000 with Arthur Levey, Anderson T. Herd and F. E. Goldsmith as principals; Film Specials, $50,000, Leopold Fuldman, Charles J. Sonino, and Matie Hammerstein, New York; Devereaux Corporations, $50,000, Charles Ewart, Charles Helm, B. E. Swiglehurst, New York; Pleasant Amusement Company, $1,000, Myron Sulzberger, Edna and Claire Egan, New York; Associated Pictures Theatres of America, John J. Pitzer, James F. J. Archibald, Charles M. Rosenthal, New York; International Photo Play Distributors, $100,000, M. A. and Maurice Schlesinger, A. George Smith, New York; the Dooley Exchange, Syracuse, $150,000, Thomas Dooley, Joseph Crosby and H. V. Kennedy; Miller-Vermont Amusement Company, $15,000, Morris Rosen, Jacob Reisner, Samuel Steinberg; Adolph Phillip Film Company, $400,000, Adolph Phillip, Benjamin Eskowitz and A. S. Levy, New York; Syndicated Super-Features, Merle E. Smith, Miles Gibbons and Maxwell Wagner, New York. GRANT.

## Peebles Is the Wanderer in the Country of Films

MEET the Wanderer. Shake hands with Harry T. Peebles, who, since his entry into the film game in 1908, has served under as many flags as it is possible for one man to get under in the course of eleven years of service. As exchange man, salesman, exhibitor, assistant district manager, theatre supply man, and district handler for a half dozen big picture concerns, Harry T. Peebles, if service chevrons and company colors were issued by film organizations, would look like a complete Rainbow Division himself.

**Harry T. Peebles.**
New Orleans Universal manager.

Practically all of Mr. Peebles' wandering has been done in the South and Southwest. In 1908 he took the management of the Southern Film and Talking Machine Company in Texas, which outfit he left to become a salesman for the Texas Film Exchange. From there he went to Mutual on the first day it opened for business in Dallas, and subsequently became assistant manager of the Memphis and New Orleans branches.

After a year with Mutual, he took over the management of the Princess Theatre in Memphis, now under Marcus Loew. Quitting that he went successively with Consolidated Film and Supply Company, Famous Players, Warner Features, back to Mutual, and finally back to Consolidated as manager of the Bluebird department three years ago.

Speaking of the situation in the South, Mr. Peebles said, "Several years ago, five-cent theatres had full sway in New Orleans territory, but today exhibitors are charging and getting better prices and are really making money. One noticeable improvement is that a great many of the theatres have changed from automatic musical instruments to orchestras and first-class pipeorgans.

"A few years ago a newspaper advertisement on a moving picture was a curiosity. Today newspapers solicit moving picture advertising and give the exhibitor every help. At present the New Orleans Item is to be complimented on the excellent moving picture department in its Sunday edition. The year of 1919 will be a credit to the industry in the New Orleans territory."

# MARY PICKFORD AS SALVATION LASSIE

## Puts on the Blue and Red Uniform and Sells Papers in Los Angeles—Express Gets Out a Special Edition

THE highest-priced film star in the world has become a Salvation Army lassie—temporarily, at least. Mary Pickford was asked to become the guest of the Los Angeles Express and Times on "newspaper day" in Los Angeles a few days ago, during the height of the Salvation Army Home Service Fund Drive. She had to become a Salvation Army lassie and sell papers. And she did not refuse.

She said in her own characteristic way: "Oh, I'd just love to sell papers! And to sell papers for the Salvation Army—let me try it for a day!"

So Mary Pickford, who is making her second picture for the First National Exhibitors' Circuit, also became the highest priced "newsie" that ever yelled "Extra!"

A day was set aside in Los Angeles as "newspaper day" under the auspices of the Los Angeles Express and Times by proclamation from Harry M. Haldeman, chairman of the campaign committee. These two newspapers donated all their street sales for the day to the Salvation Army Fund, and reimbursed the regular newsboys for their daily average profit.

The Express got out a special "Mary Pickford Edition," the first time in the history of journalism in the West, so far as can be learned, that such a thing ever happened. Needless to say this edition was sold out within a short time and it was necessary to run several thousand copies later in the day. The people snatched the paper on every street corner and tossed nickels, dimes and dollars at the newsboys.

"It was great," said Miss Pickford. "I now understand why the newsboys are always so happy when they cry their wares. But to sell papers for the Salvation Army, also, made the work still greater."

**Asher Lands Film Stars.**

E. M. Asher, manager of the Tivoli Theatre, San Francisco, as well as the film exchange business of the Turner & Dahnken Circuit, has returned from a trip to Los Angeles to study film conditions and to make arrangements for the personal appearance of film stars at the local house. He was very successful in the latter, closing contracts calling for the appearance of Bert Lytell, a strong local favorite, Viola Dana and Emmy Wehlen. He states that there is a very marked tendency toward fewer pictures, but better productions, with the end of the regular program in sight.

## World to Star Zena Keefe in "The Amateur Widow"

WORLD PICTURES announces they have entered into a contract with Zena Keefe to star her in a five reel picture which bears the working title of "The Amateur Widow." Work on the picture has already started at the World studio at Fort Lee. Oscar Apfel is directing.

Miss Keefe was born in San Francisco and began her professional career as a child with a stock company. She then came East playing important roles in B. F. Keith's stock company in Providence. She then went into vaudeville as a headliner with her own act. After several successful seasons she was engaged by the Vitagraph and played in numerous important productions.

She was starred by Ivan Films in its production, "Enlighten Thy Daughter." Harry Rapp also starred her in "The Exiled Princess." Another notable film production in which she was the star was in Jack Noble's production of "Shame." Following this she appeared as the star in "The Challenge." Miss Keefe will have the support of Hugh Dillman as leading man.

*Subscribing to Moving Picture World at $3 the year is a matter of great saving over purchasing weekly at 15 cents the copy from newsdealers. There is a saving of $4.80—and you get your magazine regularly.*

# Advertising for Exhibitors

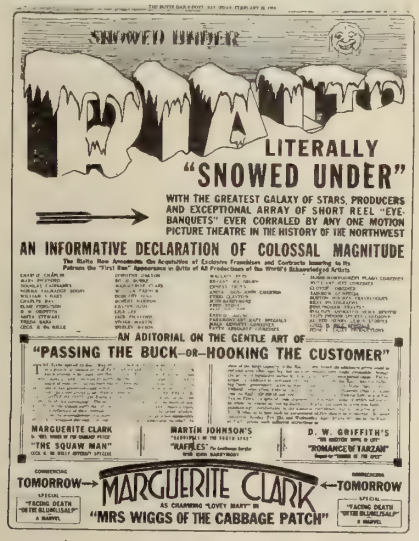
Conducted by EPES WINTHROP SARGENT

**More Rioting in Butte.**

BUTTE, MONTANA, has been under martial law on account of I. W. W. strikes and it looked for a while as though the soldiers would have to be called into play again to keep peace between the theatre managers. The American booked "The Heart of Humanity" and took a page for the start off, announcing that it would charge but fifty cents instead of the usual one dollar. It was a nice looking advertisement and made a good showing, with plenty of

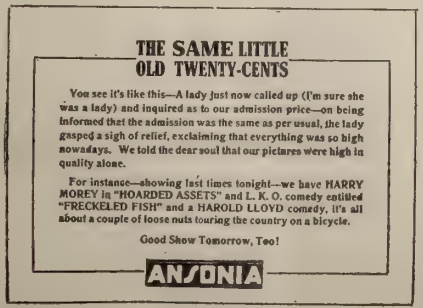
**A Page Advertisement for the American Theatre, Butte.**

white space, but not quite enough house signature. A. C. Raleigh, the manager, writes that "one of the newspaper advertising men evidently allowed Ralph Ruffner to see my copy in time for him to get out a full page knocking us in two of the papers, which appeared simultaneously with our advertisement." Of course Ruff might have been planning a big display for some time, but it looks as though someone had leaked the news, for that "passing the Buck" looks very much as though Ruff had had an inkling of what was coming off and had hastened to meet it. He got a better position, too, though Mr. Raleigh got page three, which is just about as good as the back page. That "Aditorial" has to do with the fixed price of the Rialto admission, and while it does not make any direct reference to the American, it has an insinuating sort of twist. Then what Mr. Raleigh refers to as "a second rate house," the Ansonia kicked in with a three fives. Nothing about the American, but much about the good show you could see for a quarter, and not only that, but Ruff slipped back again with a note to the effect that some of the pictures he was showing at a quarter were shown all over the country at a dime. We don't know why Ruff should talk about Old Crow and such things. He didn't learn it from us when he visited New York, and Montana is a prohibition state even if the sheriff did pinch a bootlegger the other day for trying to sell to him. There is not much argument to what he says, and if he had said what he should have said on the subject he would have backed up Mr. Raleigh; indeed we don't see why Mr. Raleigh did not take this stuff and turn it on Ruff. Ruff himself supplied the opening, and it would have been possible to argue from


SNOWED UNDER
LITERALLY
"SNOWED UNDER"
WITH THE GREATEST GALAXY OF STARS, PRODUCERS AND EXCEPTIONAL ARRAY OF SHORT REEL "EYE-BANQUETS" EVER CORRALED BY ANY ONE MOTION PICTURE THEATRE IN THE HISTORY OF THE NORTHWEST
AN INFORMATIVE DECLARATION OF COLOSSAL MAGNITUDE
AN ADITORIAL ON THE GENTLE ART OF
"PASSING THE BUCK—OR—HOOKING THE CUSTOMER"
MARGUERITE CLARK
"THE SQUAW MAN"
MARTIN JOHNSON'S
"RAFFLES"
D. W. GRIFFITH'S
"ROMANCE OF TARZAN"
TOMORROW
MARGUERITE CLARK
AS CHARMING "LOVEY MARY" IN
"MRS WIGGS OF THE CABBAGE PATCH"
TOMORROW

**A Page Advertisement from Ralph Ruffner in the Same Issue.**

that that a show is worth what it costs and not what the other man is selling it for. The Bulletin, which Mr. Raleigh says is a Bolsheviki sheet, reproduced on its front page a section of a New York paper giving the Brooklyn advertisements in which it was shown that one of the Loew houses played the picture at fifteen and twenty-five cents. The bottom of one of the American advertisements shows the reply. In addition to the cut the text just above reads: "He who


THE SAME LITTLE OLD TWENTY-CENTS
You see it's like this—A lady just now called up (I'm sure she was a lady) and inquired as to our admission price—on being informed that the admission was the same as per usual, the lady gasped a sigh of relief, exclaiming that everything was so high nowadays. We told the dear soul that our pictures were high in quality alone.
For instance—showing last times tonight—we have MARRY MOREY in "HOARDED ASSETS" and L. K. O. comedy entitled "FRECKELED FISH" and a HAROLD LLOYD comedy, it's all about a couple of loose nuts touring the country on a bicycle.
Good Show Tomorrow, Too!
ANSONIA

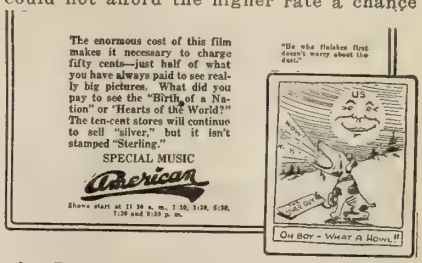
**A Three Fives with Another Comment on Increased Prices, from the Ansonia.**

finishes first doesn't worry about the dust." Another display, a three tens, gives six extracts from the opinions of various visitors. We do not know who these men are and how they rank locally, but it is better work than some of the smaller spaces Mr. Raleigh shows, in which the opinions are signed merely with initials. In this display, just below the six boxes, and too small to be read in the

"RIP & STITCH TAILORS"
A KNOCKOUT MACK SENNETT, SEW IT SEAMS
NOTE: Owing to the fact that these two pictures have been exhibited all over the country at a dime, we believe we are starting something when we undertake to peddle them at two-bits. In bringing this service into Butte our express messenger punctured his snow shoe, which explains the big cost of both exhibits at this time. What did you pay for "Echo Springs," "Three Star Hennessy" or "Old Crow." Think it over

**The Bottom of Another Ruffner Ad.**

reproduction is a six point "(Oh, yes, R. R. R., says——! !—— ——? ?—Pzt, Pzt!!)" And then it was announced that at a special matinee Friday, the last day of the showing, they would give a matinee at regular prices, going back to the fifty cents top for the evening, and Mr. Raleigh comments, "which gave everyone who could not afford the higher rate a chance


The enormous cost of this film makes it necessary to charge fifty cents—just half of what you have always paid to see really big pictures. What did you pay to see the "Birth of a Nation" or 'Hearts of the World?" The ten-cent stores will continue to sell "silver," but it isn't stamped "Sterling."
SPECIAL MUSIC
American
"He who finishes first doesn't worry about the dust."
US
KAISER
OH BOY - WHAT A HOWL !!

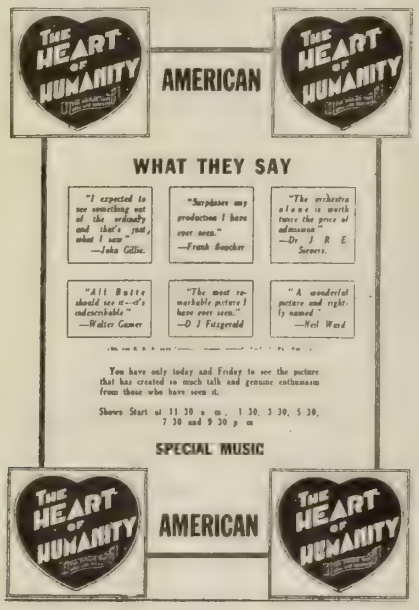
**The Tailpiece of One of Mr. Raleigh's Daily Ads.**

to see it, and so we feel that we have kept faith clear through with our patrons." Mr. Raleigh wants to know what we think, and frankly we do not think that he has worked adroitly. The Friday matinee we consider a blunder. To insist that it could not be shown at regular rates and then offer a single performance at that price is to show that it can be done. More, it makes every person, who paid the fifty cents, feel that the house has not kept faith. The situation is not unlike that which once prevailed in the automobile world where buyers would pay a top price at the commencement of the season and then see the same car sold a few months later at a decided reduction. This aroused so much comment that many automobile concerns now pledge themselves not to lower prices during the season. If the film was worth not less than fifty cents on the first day of its showing, it was worth not less than half a dollar on Friday afternoon. It would have been better to have shown it free to those who could not afford the full price. It not alone angers those who paid the full price, but suggests in the minds of many that the film did not succeed. Moreover it is going to eternally smash any other high priced attraction the American puts in, for the crowd will hold back for the cut price shows. There is not the slightest reason why all pictures should be shown at a flat rate. There is no reason in the world why prices should not have been advanced on "The Heart of Humanity." It was shown at that

price on Broadway and ran several weeks beyond the time originally scheduled, and it does not matter that immediately thereafter is was run at a house in Brooklyn, with a cheap vaudeville show thrown in, for half the price. If the other houses object to the raise in prices, that should be the cue to point out that one house has the good sense to bring into the town really meritorious attractions at a higher price. Ruff's crack about his films having been shown elsewhere at ten cents was the American's cue to pick up that statement and admit that the way Ruff showed them they were worth the quarter against the other man's ten cents. Then Ruff would have been gagged as well as hoist by his own petard. Mr. Raleigh made the mistake of taking the onslaughts as an affront. He did not seem to seek to capitalize the opposition to his own benefit. It would seem that his personal sense of affront overlaid his showmanship and let the others get away with it. Not once did he argue that he too, could hold his prices to a quarter if he never took a chance with better stuff. He could have declined election to the has-beens. He could have announced he was going to have just as many fifty cent films as he could find worth that price. He could have convinced people that not only was this particular picture worth more than the price charged, and that the American was the leading theatre because it dared to go out for novelties instead of being afraid to show the best because it cost a little more. Instead of that he even cut the price on one show to prove that it could be done. About the strongest he got was

> We take this opportunity to thank our fellow theatre men and a certain paper—all of whom enjoy the courtesies of this theatre—(that is free admittance to all shows)—for their kind assistance in boosting our publicity. Incidentally we have broken all house records. Thanks again.

That is a bit too childish and weak.


THE HEART OF HUMANITY
AMERICAN
THE HEART OF HUMANITY
WHAT THEY SAY
"I expected to see something out of the ordinary and that's just what I saw."
—John Gillie.
"Surpasses any productions I have ever seen."
—Frank Boucher
"The orchestra alone is worth twice the price of admission"
—Dr. J R E Sweers.
"All Butte should see it—it's indescribable"
—Walter Gamer
"The most remarkable picture I have ever seen."
—D J Fitzgerald
"A wonderful picture and rightly named"
—Neil Ward
You have only today and Friday to see the picture that has created so much talk and genuine enthusiasm from those who have seen it.
Shows Start at 11 30 a m., 1 30, 3 30, 5 30, 7 30 and 9 30 p m
SPECIAL MUSIC
THE HEART OF HUMANITY
AMERICAN
THE HEART OF HUMANITY

**A Three Tens from the American.**

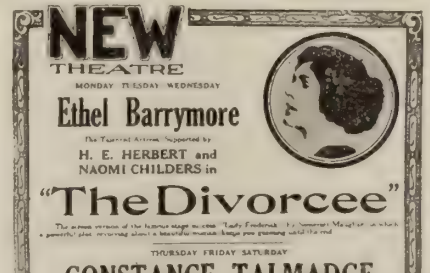
**Three Styles.**

Here are three advertisements announcing the personal appearance of Harry Carey in the Seattle theatres. Two of the displays are pretty much alike, each being two sevens, yet one is much better than the other because it is laid out better. In the display on the left the announcement is split. The name runs above the cut and the "will appear in person" below. This makes a gap in the continuity of the announcement. The showing on the right is not only better displayed, but slightly better worded. "Harry Carey, in person," is better than "will appear in person," though it means precisely the same and will be as well understood. The centre display is only five inches, and lacks the display which the cut gives, while we do not like all that heavy rule work for so small an advertisement. It is one of those "printers' delight" displays, but it is not showy. The rule should have been held to the outside of the space to get it all together. A fourth display, from the Mission, is a two tens and wastes a lot of good space with about three inches more shirt front than the cut needs. The cut should have been sent to the engraver to be cropped to two and a half inches. The Mission was the only house to announce that Carey would be seen in one of his plays as well as in person, but does it rather tamely with "in connection with his fine new picture, 'Roped.' Both in person and on the screen" would have been better, or perhaps "hear him talk and see him act."

**Three Announcements on the Same Subject in Which One, Through Better Display, Takes the Lead.**

**Nicely Laid Out.**

Here is a nicely laid out display from the New Theatre, Baltimore. It is from a Sunday issue, so it carries a double bill, but they are held well apart and reversing the cut positions gives a further emphasis.




**A Three Sevens, from Baltimore, Which Makes a Pretty and Effective Display.**

Another inch would have done a lot to let in the sub-features, but that would mean another three inches and space is not cheap in Baltimore. One objection is that the star is stronger than the play in the top section and Miss Barrymore should have had a larger letter even at the cost of setting the names of her supporting cast in smaller letters. The title does not even draw on the stage title and should have been kept smaller to get in more type for the star. The border is neat, but would be too large for a double column space. For a three it is just about right. There is a great deal to getting the proper proportions, but apart from the Barrymore name this space is very nicely proportioned.

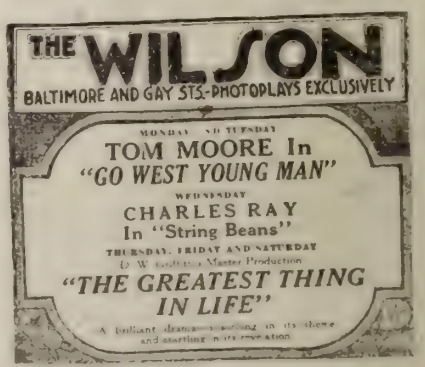
**Large and Good.**

This six fourteens from Omaha is an unusually large space, but it is working on two titles that should clean up. About the only suggestion to offer is that there is a suggestion of a double bill due to the rule on the Mrs. Wiggs cut. If this had been taken off with a chisel so that the suggestion of isolation was destroyed, there would be nothing to affect its pull, but the patron has to read it all to realize that it is a single bill—and an unusually good one. The Drews are given a prominence so seldom given small comedies that the impression is apt to be that this is a feature in itself. It is, for that matter, for the Drews pull real money, but it is a joint feature with the longer subject and something should be done to connect the two in the mind of the patron the moment he sees the space; not after he has read it through. The second of the panels in the comedy should also be taken out, permitting the second of the Paramount-Drew comedies to be read in connection with the title.

**A Six Fourteens Which Gives an Excellent Display.**

**Misframe.**

The Wilson Theatre, Baltimore, uses a frame for its display and gets good prominence from it, but the house signature is not in the frame. It is a part of the special drawing, but to get the legend large, the artist has carried it from one side of the sketch to the other. If he had brought it in to give a twelve point line

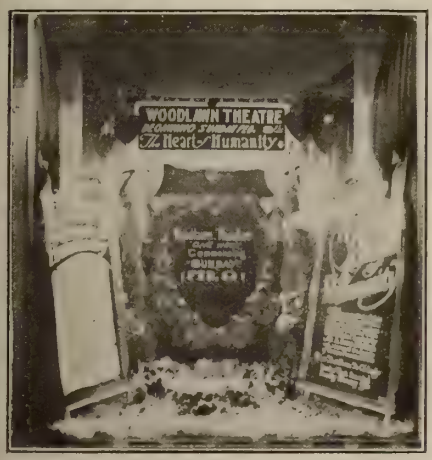



**An Advertising Frame Which Shuts the House from Immediate Connection with the Display.**

around the plate he would have gained much more than he loses in display. The name could be just as prominent, and the advertisement and the signature would have been held together. It is very poor lettering, at best, for the sloping S in connection with the lower part of the L gives an awkward space. Where such letters as L, A, V, Y, or even W are used, an effort should be made to take up the lost space rather than to augment and emphasize it. Look over the A. T. F. book of specimens and you will notice how cleverly this is done to conceal the defects of certain fonts in which the slants are emphasized. Artists who do lettering have a chance to correct these faults in part and yet here is a man who deliberately does the reverse. It is inexcusable and he should be required to correct the drawing.

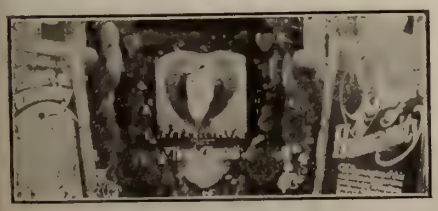
**Window Work.**

E. J. Ryan, of the Woodlawn, Chicago, sends in photographs of a window display arranged for the house by H. W. Crawford, who is regularly employed by Manager Karzas to get up such showings. Details of coloring were not supplied, but the first cut gives a general idea of




**A Window Display for the Woodlawn Theatre, Chicago.**

the display with its specially painted posters and the heart designs. It appears that most of the hearts mask electric bulbs which throw their light inward against the display. This would make a good still display, but motion has several times the value of any still display, and knowing this, the decorator installed a motor which continuously opens and closes the large heart, giving a flash of the star back of the opening, as shown



**The Same Design but with the Heart Opened, Showing the Star.**

in the second cut. This is merely a part of a poster and not a special painting, but it works well and the effect of the motion drives home the display and gives it many times the selling value of a display without motion.

**Using Paramount.**

A. L. Middleton, of the Queen, De Queen, Ark., has signed up the Paramount-Artcraft stuff and got out a special card for his patrons. It will not reproduce, because of its color, but it is a strip of card 3 by 8 inches with five of the small cuts of Paramount players with

Coming! But WHEN? You say.

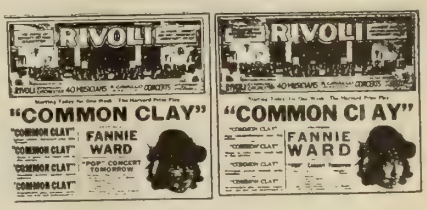
Below this runs this announcement:

That's just why you want THE AMUSEMENT HERALD every week. Write your name and postoffice address on the other side of this card and drop in postoffice. Let us know you really would like to know when Doug Fairbanks, William S. Hart, Mary Pickford or any of the other big stars and special pictures are going to be at the Queen and we will mail you the Herald every Monday with entire week's program. Some wonderful pictures are coming to the Queen this year.

The back is printed up as a return card with a space for the name and address of the patron, and one went out with each of the weekly program issue, the envelope being specially printed up with a special cartoon and across the top "See directions inside how to live happy." It was a number nine envelope, large enough to attract attention. Mr. Middleton has not been in for a long time, but we take it that he has been shut down with the flu like the rest of the world. We are glad to see him coming in again, for he is as full of ideas as a dog is of fleas.

**Matters of Type.**

Here is an interesting study in type setting. These displays are for the Rialto, Denver, on "Common Clay," and in each case were set from the same copy. The first pair are three sixes. That on the right gives the best display to the chief line, but that on the left gives a larger display in that the repetition of the title is set in larger and more commanding type. It also gives a better (though smaller) display to the name of the star and plays up the concert in better shape. It gains so much in this direction that the use of 30 instead of a 36 point gothic for the chief title is more than paid for by the generally better display. The displays in the second example are three tens. In general the left hand display is much better. The panel in the lower right hand corner works twice as hard, and it is not necessary to use rule work to fill in with. The panel in the right hand display is largely lost through pulling down the panel. That on the left uses a measure permitting the matter to be run above the




**Two Three Sixes Set from the Same Copy, Yet Differing Materially In the Display.**

skirt in the cut. In the other the measure is wider, but must be held down to escape this obstruction, and so a smaller display is given through the omission of leads, though the type faces are similar. Note how underlining with two point rule heightens the effect and throws the title up. Note, too, how the use of upper and lower case in the name of the star and in the line "Symphony Orchestra" gives a better display. The house name,

**Two Three Tens Showing Two Treatments of the Same Text.**

too, is made to seem larger through the use of an extended letter. The height is practically the same. It is merely a matter of width, and width was sacrificed to get those rule dewdads in between the house signature and the boxes. Both displays are well set, but one compositor seems to know considerably more than the other about setting amusement advertising. No one **ever** set as good an advertisement by fussing it up with rule. Note how much stronger the unruled statements around the cuts show up. Take this over to your own printer and let him study the examples. He may learn something that will make your own advertising better.

**Just Right**

For "Hoop-la," the Billie Rhodes play, the Rialto, Toronto, dug up a lot of old circus cuts and got out a regular circus throwaway on yellow paper, 9 by 24 inches. It has the tang of the sawdust and all the adjectives in the dictionary. It visualizes the circus and makes you long for one, so you do the next best thing and go to "Hoop-la." Now is the time to stir up the circus feeling with circus plays and you cannot do it better than with real old fashioned throwaways. Try it with any one of the numerous circus stories and then rig up a tent front similar to that recently shown in this department. The combination will make money for you.

**Watch Your Own.**

Watch your own business. Know what the opposition is doing, but don't worry about it. If you can't keep your mind off the other fellow, sell out before the sheriff sells you out.


# Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

# Projection Department

Conducted by F. H. RICHARDSON

### Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### Lens Charts for Framing.

In response to requests from several progressive projectionists we have had the lens charts printed on heavy paper, size 11x17 inches, for framing.

These charts should form a part of the equipment of every projectionist. Remit the sum of 50 cents and they (both charts on one sheet) will be sent you in a mailing tube. You can then have them framed for your projection room. They are of size which shows up very clearly. The figures on Chart No. 1 are ¼-inch high. Those of Chart No. 2 a bit smaller. There is no longer the slightest question as to the value of these charts. Make them a permanent part of your equipment and be up to date.

### Addresses Wanted.

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

### Stereo Trouble.

A certain projectionist in a certain city has trouble, as follows:

"After a lapse of five years I am again twisting the crank—this time with a Simplex, which I have never before used. Am up against a problem in the optical system on which I need your advice. Have copy of the handbook, but though I have not yet had time to go over it thoroughly, have not found the answer therein. My trouble is inability to get clear stereopticon projection. It is more than dark corners. I get the center of the slide all right, but the sides thereof not at all. When I have the best working light for the motion picture and the stereo is sharp the sides of the slides just simply are not, so far as the screen is concerned. Have tried condensers at different distances apart. Have used one 6.5 and one 7.5, with each alternately next the arc. The best combination I can get for the stereo is 6.5 and 7.5, set as far apart as possible and with arc close to rear condenser. That way I get dark corners only, but a poor light as stereo lens is so far away that it is beyond the condenser focusing point. This combination of condensers gives a poor M. P. spot, although I change position of arc. The best M. P. spot I get is with a 7.5 next the arc and a 6.5 in front, with 1/16" between the lenses. I should tell you that when focused the stereo lens is at extreme end of rod. Seems to me the proper lens would work closer to condenser. Have talked with the best projectionists in this locality, without result. Have also asked the Precision Machine Company. They advised that I try shifting the 6.5 and 7.5 and try two 7.5s, which I have already done. My trouble may be plain ignorance of some adjustment. As I before said, the Simplex and the single stereo lens are new to me, having always used a Power's. My distance of projection is about 80 feet. Use 50 to 60 amperes A. C. through rheostat. Carbons 5.8" above and below."

I have printed this whole letter because it so forcibly reminds us of just what we were contending with ten, and in many cases even as little as five years ago. The trouble of the good brother is not "ignorance of some adjustment," but just plain and total lack of knowledge of the optical system, lens action and cause and effect as applied to the optical system he is handling—or trying to handle. I am out of pure charity, suppressing his name and location.

There is absolutely no difference in the optical train of a Power's and the Simplex machine, except in the mechanical methods of making adjustments. A lens combination placed in the Simplex with a given adjustment, will give precisely the same, identical effect at the screen when transferred to a Power's, a Baird, a Pathe Professional, an Urban or any other projector under the sun, provided the adjustment be of the same.

You have neglected to give me the focal length of your stereopticon lens, which, under the circumstances, is very important. I think, however, you are projecting a tolerably large motion picture and a relatively small stereopticon picture. This means a very long focal length stereopticon lens, and right there lies your trouble. The proper lineup of your M. P. optical train is not based on the focal length of your projection lens, but on amperage. For 50 amperes A. C. you require for most efficient results the following: two 6.5 condenser lenses, spaced not to exceed 1/16 of an inch apart, with 18.5 inches from center of condenser to aperture. For 50 amperes you require the same, except that distance center of condenser to aperture should be about 20 inches. That is your M. P. lineup for 50 or 60 amperes A. C., but it would be impossible to secure good results with your stereo with that combination if your stereo lens be very long focal length, unless you could get your arc very close to the lens—very much closer than you can get it and very much closer than the lens itself would stand without cracking. Under the conditions, as I understand them, your only recourse is to mount a third long focal length lens so that it will come in line with your condenser when you shove over to the stereo. Just what the focal length of this lens would have to be I cannot say, but I think if you measure the distance from condenser to back lens of stereo when picture is sharp on screen, and write direct to John Griffith, he will be able to tell you. But be sure to tell him you are using 60 amperes A. C. At a guess I would say you will need a ten-inch bi-convex lens. Better send 50 cents to the Moving Picture World for a lens chart and frame same for your projection room. You should then study the optical system of the projector, using the handbook as your textbook.

Never space your condensers apart. If it is necessary to do that to get results, that fact is proof positive that your condenser combination is wrong. As a matter of fact your right plan would be to get a small stereopticon for slide projection. Very few high class houses use the projector stereopticon nowadays. One other thing and we are finished. You made the remark that you thought a proper stereo lens would work nearer the condenser. Barring the fact that for a given result some lenses work at somewhat less back focus than others, the back focus of a lens (distance from object being projected) is fixed by the size of the object, size of the screen and distance of projection. See rule in italics at bottom page 105 of your handbook.

It is not very creditable to the projectionists whom you consulted (you call them "operators," maybe you are right) that they could not solve so simple a problem. Evidently they, too, have sad need for considerable good hard study. There, gentlemen, if that hurts it certainly is no one's fault but your own.

### CARBON STUBS WANTED.

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact amperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

### Two-Phase Advantages.

Two Chicago projectionists who ask that their names be suppressed propound the following easily answered question:

"Brother Richardson: We have had a dispute on the following question, and have agreed to submit the matter to you for decision. The question is, what advantages has two-phase current over single-phase for lighting and for use on motors? Local 110 is getting along very

well. We have secured a raise in wages, and believe, everything considered, the scale in Chicago is the best in the country. Hope to see you out here again soon."

Two-phase current has no advantages over single-phase for lighting. Its advantage for power (use in motor) is found in the following: With single-phase supply it is necessary to "split the phase" for starting an indu tion motor; also, theoretically, the two-phase gives a more even torque, though I do not believe that amounts to anything appreciable in practice. So far as I know, the fact that two-phase current provided a rotary field which will start an induction motor, whereas a single-phase will not, except by the use of a special arrangement, constitutes the only advantage of two-phase over single-phase. The two-phase is more costly in wiring, though no more copper (by weight) is required. But it costs more to install four wires than two, even though the four are only equal to the two in total cross section.

Um, yes, I heard about that wage raise, and it is good, as far as it goes, BUT, while, as you say, Chicago has one of the best scales in the country,*is Local 110 putting on the best screen results in the country in return for that scale.* Answer me that VERY pertinent question, please? If, for instance, New York City's projection is, as a whole, better than that of Chicago, or even as good (I am making no claim that this is so, mind you. Let others who have also viewed the work in both cities answer that), with a wage scale very much lower and cost of living as high, if not higher, then there is something distinctly decayed in Denmark. Chicago, with the highest wage scale, should have the highest class work in the country, yet outside men who visit that city do not speak in very complimentary terms of her screen results viewed as a whole. Please understand that I am not giving voice to this through a desire to slam the Chicago men. Far from it. I have many good friends in that city, and would like to be able to say nothing but kind things about my four-or-six-years former home. But, gentlemen, the very best argument you can place in the hands of the exhibitor against high salaries for projectionists (mind you I am working for real salaries, not for a piffling union scale, and we would get those salaries, too, in time if proper support was given by the men themselves and by the unions) is the enabling of him to say, with truth: There! We have doubled wages in the past few years, and the men show no improvement in efficiency. That is a REAL argument against increase in projectionists' salaries. It is an argument which operates directly against the granting of anything more than can be literally *forced* by brute strength of organization and maintained the same way. Therefore, I again ask Chicago projectionists, in all friendliness, have you kept pace in advancement in knowledge and improvement in efficiency and in screen results with the advancement in your wages? That some of you have I know is true, but I am speaking of the thing as a whole, because the union wage scale has gone up as a whole.

---

**Machine Manufacturer Hazzum.**

S. L. Harris, Portsmouth, Virginia, inquiries:

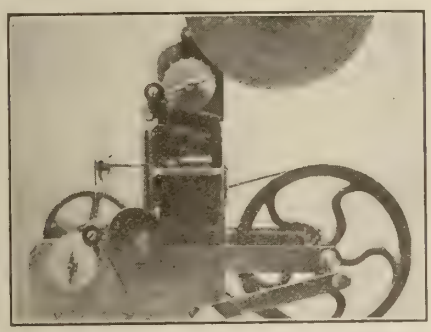
"We frequently have trouble with film breaking when near the end of the reel, say 50 to 75 feet from end. Am using 14-inch reel purchased from a supply house in Chicago, and my projectionist lays the trouble to the reels. Can you inform me where I can purchase some real good 14-inch reels for use on Power's 6-B projectors, same to have good material, especially in the hub and in the eyelet through the hub?"

Address the Nicholas Power Company, 90 Gold street, New York City. They tell me they can fix you up all fine and dandy.

**Unique Intermittent.**

J. A. LeRoy, New York City, has invented a decidedly unique intermittent movement with which he claims to be able to get as high as a ten-to-one movement without injury to the sprocket holes of the film. The claim is in measure substantiated by the fact that an integral part of the invention is what seems to be a practical method for partially releasing the tension while the film is in movement. We have not actually watched the movement project a picture, but have examined the movement, and the thing does not look unreasonable on the face of it. We shall be interested in seeing a practical projection test and an extended tryout of the movement, if it progresses to that point.

Mr. LeRoy is one of the old-timers and



the inventor of several devices having to do with projection machinery. We present herewith a view of a projector Mr. LeRoy claims to have constructed in 1893 and used from 1893 to 1897. Certainly this is a genuine old-timer, if ever there was one. Notice the beater movement and the revolving shutter between the condenser and aperture. But we think the upper magazine must have been added very much later., so far as we can remember, there was no magazine in use until about 1900, or maybe even a little later. The second illustration shows Mr.

LeRoy and his son, Albert C., who was with our troops in Mexico, embarked for France on the transport Havana, June 16, 1917, and died in the line of duty, July, 1917. Mr. LeRoy is himself a Spanish War veteran. He says there were 93 members of his family in the trenches in the late "Me und Gott" war.

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**John Griffiths.**

We feel it high time that a bit of space in this department be devoted to John Griffiths, in recognition of the very excellent work he has done on the optics of the projector.

Mr. Griffiths is a practical projectionist and has been employed as such in a small theatre in Ansonia, Conn., for several years. By birth he is an Englishman. So far as we know he first became interested in the study of the optics of the projector through this department, to which he has contributed articles of great practical value ever since the discussion of optics was begun by W. S. James, a projectionist, then located at Camden, N. J.

Owing to Friend Griffiths evident grasp of the subject of projection optics, if I may coin the terms, he was selected to assist the editor in tne series of light ray experiments undertaken some three years ago. Needless to say, his aid was of great value.

It was Griffiths who gave to us the lens table published in this department long ago, and contained on page 141 of the handbook. This table, while far behind the times now, was absolutely the first step forward in practical, workable data which could be used by the projectionist to fit his projector optical train to the local condition. It was a somewhat crude effort, true, but had very distinct value, and was the forerunner of improved projector optical charts which finally developed into those published in December 28 issue of this department, known as the Moving Picture World Lens Charts.

Friend Griffiths has done much other valuable work, and should have the gratitude of every man in the profession. He is, in our opinion, the best posted man on what we may term the practical optics of the projector in North America, if not in the entire world. In making this assertion I most emphatically do NOT exclude the opticians attached to the lens manufacturing companies. Their field is an entirely different one. John Griffiths could not design a lens, so far as I know, to save his immortal soul from Purgatory, but ask him a question about some knotty point as to the projector optical train and its adjustments to meet local conditions and I will back him against them all, including myself.

Griffiths has always worked through this department, and we are indeed proud to have associated with us a gentleman of such sound, practical sense and such intimate knowledge of his subject. We have perhaps helped Griffiths some. Certainly he has helped us a lot, and through us, has helped you all a very great deal. All honor to John Griffiths!

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**Once More, and for the Steenth Time.**

Once more, and for the steenth time I will explain, declare, tell you all, avow and set forth the fact that the question booklets contain questions ONLY. They are intended wholly as guides for study only.

George A. Atlas, Rox (presumably meaning Roxbury, Mass.), says:

"Received question booklets. They are fine and well worth their price, but I was disappointed to find them without the answers, which I had expected. What good are the questions without the answers to study and learn by? There are some of the questions that can be answered and some I never heard about in my previous study to be a projectionist. In my opinion there might be one in one hundred projectionists who could answer them without having the answer to study by. If there is a book with the answers kindly let me know."

What good would an "answer to study by" be? If I asked question and gave the answer the man would just learn the answer by heart and would know little more than he did before, because he would not know the underlying principles which operate to create that answer. The answers are all contained in the Handbook and other text books, but you must study and acquire real knowledge which will enable you to arrive at the answer not by merely reading it, but by reason of the fact that you understand the whole thing. Reading an answer and knowing the answer by reason of competent knowledge may be likened to a look at a

photograph and examining the real article. The question booklets show you what the projectionist should know, hence they are to him a guide to study. Every projectionist ought to have a Handbook, some good book on physics which will contain elementary optics, and the Hawkins Electrical Guides. This small library will cost you as follows: Handbook, Moving Picture World, $4; Hawkins, ten volumes at $1 per volume, one dollar down and one dollar a month or week, I forget which, $10, from Theodore Audel Company, New York City, and a work on physics (elementary optics) perhaps $2 from any book dealer. As to the Hawkins works, many projectionists complain that much of the matter contained in the books is of no value to them. This is true, but the same thing is true of any book you can get on electrics, and the Hawkins books have the merit that you can understand them, which is more than the average man can do with the average work on electrics. It is true, however, that volumes 8 and 9 have comparatively slight value to the projectionist. But there is value in even these two, and it must be remembered that even one good, serviceable fragment of knowledge is well worth one dollar, the price of the full volume, hence I would recommend the purchase of the whole set. Having purchased the books, they will do you no good if you look through them, carefully wrap their backs in paper and lay them up on a good, high shelf. The value of these volumns comes entirely from the study of them. Take, for instance, question No. 2 of the first question booklet. Turning to page 6 of the Handbook, you will there and on pages 7, 8, 9, 10, 11, 12 and 13 find the answer in the knowledge set forth. On pages 12 and 13 you will find the knowledge necessary to answer questions No. 1. Having mastered this you may then turn to page 161 of Volume 1 of Hawkins, where, up to page 180, you will find a more elaborate, though perhaps a bit harder to understand, explanation of dynamic action, and on page 188 the knowledge necessary to answer question No. 1. Having mastered the text matter I have suggested, you will know the answer to questions 1 and 2 because you will know exactly what takes place when a generator is started, and when you move the field rheostat control lever. And is not that better than merely learning an answer "by heart," so that you can rattle it off glibly, but without really knowing one basic fact about the subject?

Yes, friend Atlas, these books contain the answers all right, BUT you are expected to grub 'em out for your own good.

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### Projection Room.

J. L. Millbank, who asks that his address be not published, makes the following inquiry:

"I am remodeling my theatre and can either swing the projection room from the ceiling 56 feet (front wall) from the screen, or place it on a platform over the entrance 116 feet (front wall again) from the screen. Pictures will be 17 feet wide. The platform is solid and is 14 feet deep by 26 feet wide. What would you advise as to location and what would be the best material to use? Also, please advise as to proper size for ports and their height from the floor. There is 10 feet 7 inches headroom over platform and above is the flat, gravel roof. Any other advice you can give will be appreciated and bill for same will be promptly paid."

There is no bill for reply through department. That is precisely what the department is for, viz: to give information and to help you. I only charge for replying to questions which cannot, for various reasons, be replied to through the department.

As to location, the platform is the only one of the two worthy of even a moment's consideration. This for many reasons, among which are (a) difficulty of access to ceiling room; (b) difficulty of bracing such a room which will be free from vibration; (c) fifty-six feet and a 17-foot picture will call for about a 3-inch projection lens, which is very bad—difficult to secure sharp definition; (d) you will have considerable keystone effect (distortion) with the ceiling room.

On the other hand, 116 feet and a 17-foot picture will call for about a 6.5-inch projection lens. Which will probably mean about a 4½ or 5-inch back focus, which is a bit long and would probably mean some loss of light if an ordinary projection lens were used. I would therefore advise that you use a three-combination lens. I will furnish you with address of maker on receipt of request and self-addressed post card. The platform is ideal in size and headroom. I would advise as follows: Side walls and ceiling of 4-inch hollow tile set in cement mortar; run side walls up straight for seven (7) feet and then arch the ceiling over, with three ⅝-inch solid iron tie-rods at base of arch—one two feet from either end and one in the center; plaster room inside and out with cement mortar. Floor: six inches of rich concrete, top dressed with cement dressing ¾ inch thick. Note: tie rods to be 7 feet above finished floor. Size of room 9 feet square, with fresh air inlets at floor line, one at each corner of room if possible, leading to open air **outside the building.** The combined area of inlet ducts to be not less than 154 square inches. There must, of course, be a vent pipe through the roof, 18 inches in diameter, with exhaust fan located therein. For lens ports leave an opening twelve inches square, its center 3 feet 6 inches from the floor. Locate center of first opening 4 feet from right side wall. Leave another similar opening with its center 7 feet from the right wall. After the machines are all set and the light properly located on the screen, you must fill in these openings with ⅝-inch asbestos mill board, one piece at outer and one at inner side of wall, openings to be cut in these boards to just accommodate the light ray (see figure 83, p. 217 of handbook). The exact size of hole to cut can be determined by placing each board temporarily in place and projecting the light ray on it. All this is some bother, yes! but I am telling you how to make a workmanlike job. Your observation ports should be 12 inches square, with bottom of opening 5 feet 2 inches from the floor. Note: Height of bottom of opening is right for your theatre, when projection will be nearly level. With steep pitch in projection 5 feet 2 inches would be too high.

And now, brother Millbank, that I have supplied the desired information, let me advise you to get a handbook (see adv. at end of department). You will therein find detailed, illustrated instructions as to projection room construction. It is a book you and every other exhibitor should have as a part of your house equipment.

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### Why Resistance?

John Williamson, Unionville, Missouri says:

"I am only a rank beginner—not even an apprentice as yet, but I intend to become a competent projectionist some day. I cannot seem to understand the exact reason for the rheostat—what it is for and how it operates. Would you be good enough to explain?"

In the first place, friend Williamson, you should send $4 to the Moving Picture World and get a copy of the handbook. These things are all fully explained therein. All electrical conductors offer resistance to the flow or passage of current, but different metals offer different degrees of resistance. The practical effect of current overcoming resistance is to consume voltage. For reasons it would require too much space to set forth here, a D. C. projection arc only operates at its best at between 48 and 50 volts, and an A. C. projection arc at from 33 to 40 volts. In other words, the current supply must reach the arc at a voltage between those ranges if good results are had at the screen. We therefore insert into the circuit a "rheostat," in which the resistance is just sufficient to accomplish the desired voltage reduction—in which the difference between the line (supply) voltage and the required voltage at the arc will be consumed in forcing the current through.

In practice we put the matter in simpler form. We first determine what amperage we want and then purchase a rheostat which will deliver that amperage to the arc, which means that enough resistance is offered by the rheostat to just allow the remaining voltage to force the desired amperage against the resistance of the arc. That is about as clear as I can make matters in such a short article. The amperage consumed in the rheostat appears in the form of heat.

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### The Non-Intermittent Projector.

It is a poor month which does not bring at least one letter from some aspiring inventor who is working on a new and marvelous non-intermittent projector, destined to revolutionize the motion picture industry. Most of these men seem to have no idea but that their schemes are entirely feasible, or that there is any possibility of failure. They all "will have their machine perfected in just a little while," and some have gone the length of offering our humble self a heavy financial interest to take hold and push the proposed new projector.

For the benefit of these well meaning, but misguided men, let me say that it is not a matter of any great difficulty to construct a non-intermittent projector which will **almost** give a good screen result, but when it comes to eliminating that little "almost," why, that is very muchly something else again. We will not say that it can't be done, but up to date it has not been done, although many bright minds have labored long and hard on the problem. And of all the machines evolved, the editor has seen but one which seems to give some promise—the Boston, revolving lens projector. But that, too, seems to have dropped out of sight. I suppose it was the old story of the persistent "almost," which remained "almost." A really commercially practical non-intermittent projector would have almost untold value. The saving in film alone would be enormous. But this editor has seen so many failures that he must now be shown, and shown good and plenty before he will believe.

# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "The Amazing Wife."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—The Song of Songs (Moderato con moto), Moya.
1— At screening. Adagio Pathetique, Godard.
2—T. Your beau has came. Chanson Triste, Tschaikowski.
3—T. Food and drink. Glorianna (Temp di Valse), Friml.
4—T. You're making a play for my girl. Appassionato No. 40, Borch.
5—D. Cicely on bench. Dreams (Andante), Bartlett.
6—D. Insert newspaper. Intermezzo (Allegro), Arensky.
7—T. In the house on Elmhurst road. Evensong (Andante), Martin.
8—T. Mr. Shaw is here. Intermezzo (Allegro), Granados. (Omit introd.).
9—T. Richard Stanhope. Perfect Melody (Andante), O'Hara.
10—T. Three months, Mary. (Fox Trot), Frey.
11—D. Lieutenant enters. When You Come Back (Tempo di Marcia), Frey.
12—T. Claire Winston. Midsummer (Allegretto), McQuarre.
13—D. Auto appears. Love Theme (Moderato), Herbert.
14—D. Cicely appears down walk. Woodland Whispers (Allegro), Blon. (Omit trio.)
15—D. Lieutenant sees Cicely. Andante from Fifth Symphony, Tschaikowski.
16—T. I'll go now. Theme.
17—T. So Cicely passed. Salut D'Amour (Moderato), Elgar.
18—D. Vision of flight in cafe. Agitato No. 49, Shepherd.
19—D. Flash-back to lieutenant and mother. Love's Old Sweet Song (Refrain).
20—D. Mother leaves lieutenant and Cicely. Theme.
21—T. It was the family physician. Valse Gracieuse, German.
22—T. Does Philip know? Theme.
23—D. Philip and Cicely leave. Mignonette, Friml.
24—D. Enter road house. American Serenade (Moderato), Herbert.
25—T. Can you break away? Manuel Menendez (Andante), Filasi (tension).
26—T. She seems upset. Babillage (Allegro), Gillet.
27—D. John and Claire. Medusa (Tempo di Valse), Vecsey.
28—T. Where is Philip? Appassionato No. 47, Berge.
29—T. Philip not attending dances. Please (Valse Lento), Briquet.
30—T. Although John's wound. Forget Me Not (Tempo di Valse), McKee.
31—T. I wonder. In the Y. M. C. A. (One-Step), Berlin.
32—T. Philip. Perfect Melody (Andante), O'Hara.
33—T. What are you doing here? Dramatic Finale (Allegro), Smith.
34—D. Philip mounts horse. Dramatic Tension No. 36, Andino.
35—T. Do you think? David (Moderato), Loro.
36—T. My car is back in road. Erl King (Allegro), Schubert.
37—D. John knocked down by Philip. Valse Triste (Lente), Sibelius (pp).
38—T. That night. Theme (until the end).

## "The Fire Flingers."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—It's Never Too Late to Be Sorry (Valse Lento), Burke.
1—T. Two men of bad repute. 2:00. Among the Roses (Andante co Moto), Lake.
2—T. Benjamin Burley, chief of police. 2:00. Canzonette Op. 13, No. 2 (Moderato), Nicode.
3—T. Miss Maggie Driver. 1:45. Have a Smile (Fox Trot), Rule.
4—T. The trouble with you. 1:15. Canzonette Op. 13, No. 2, Nicode.
5—T. Don't worry, little girl. 0:45. Have a Smile (Fox Trot), Rule.
6—D. Chief and Winifred. 1:00. Heart Throbs (Moderato), Arnold.
7—D. Tramps before office. 2:30. Love Song (Andante), Powell.
8—T. As the noon hour approaches. 4:00. Elegie (Adagio), Barmotine.
9—T. As evening came. 4:30. A Fanciful Vision (Adagio), Rubenstein.
10—T. Would you like your roast beef. 2:30. My Cairo Love (Moderato), Zamecnik.
11—T. Now little girl. 3:00. Prelude Second Act, Opera Cyrano (Andante), Damrosch.
12—T. I'm gonna make you leave. 1:00. Agitato No. 44, Brockton.
13—T. Two hundred thousand dollars. 3:30. 4th movement, Pathetic Symphony No. 6, Op. 24 (Adagio Lamentoso), Tschaikowski.
14—T. I'm gonna run you out. 1:00. Agitato No. 28, Riesenfield.
15—T. He's caved his whole face. Meditation Op. 32 (Andante Sostenuto), Glazounow.
16—D. Chris enters room. 0:45. Dramatic Agitato No. 38 (Moderato), Minot.
17—D. Officer enters kitchen. 1:00. Summer Showers (Moderato), Logan.
18—T. I've been trailing. 2:30. Dramatic Recitative No. 1, Levy.
19—T. I've been looking all over. 2:30. Serenade, Op. 20, No. 4 (Moderato Assai), Karganoff.
20—T. We're not going. 3:30. Canzone Triste (Andantino), Conte.
21—D. Officer blows whistle. 1:30. Hurry No. 2, Levy.
22—T. This is Ellery. 2:00. Reverie, Op. 34, No. 5. (Andante Cantabile), Schutt.
23—T. You'll not be bothered. 2:00. In Love (Andante), Friml.
24—T. The next morning. 1:15. Premier Amour (Moderato), Benoist.
25—T. It's very kind of you. 1:30. Theme.
26—T. She wondered if after all. 1:15. Longing (Andantino Grazioso), Floridia.
27—D. Winifred enters room. 2:00. Theme.
28—T. Cousin Ben gave me this. 2:00. Yesterdays (Andante Cantabile), Huperter.
29—D. Hatton leaves room. 2:15. Nocturne in F (Andantino), Krzyzanowski.
30—D. Winifred enters office. 2:00. Theme.
31—T. I hope we haven't. 2:30. Legend (Adagio), Melertin.
32—D. Officers leave office. 1:00. Theme.
33—D. Chris enters office. 2:00. Andante Doloroso No. 51, Borch.
34—T. And so we sought her out. 2:00. Theme.
35—T. Do you remember the night? 2:30. Tendre Souvenir (Moderato Expressivo), Saenger.
36—T. I love you, Richard Hatton. 1:00. Theme.
37—D. Chief of police enters. 1:45. Withered Flowers (Andante Expressivo)—Kiefert.
38—T. I'll prove you're Hatton. 4:00. Pathetic Andante—Vely.
39—T. I wanted to be married. 1:00. Theme.

## "The Little Intruder."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme for Beatrice Conklin—Impish Elves (Winsome Intermezzo), Borch.
1— At screening. 2:00. Butterflies (Intermezzo Caprice), Johnson.
2—T. Why, Mr. Harding, this is! 3:00. Valse Parisienne, Roberts.
3—T. The girl. 2:30. Misterioso Agitato No. 66, Smith.
4—D. When girl turns on light. 2:45. Constance (Moderato Romance), Golden.
5—D. When Conklin enters house. 2:00. (Electric bell)—Gruesome Misterioso No. 31), Borch.
6—D. When Conklin ascends stairs. 2:00. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
7—T. There must be some mistake. 4:00. Theme.
8—T. My real name. 3:30. The Vampire, Levy.
9—T. A month later the Conklin. 1:30. Hunkatin (Half-tone One-Step), Levy.
10—D. When guests stop dancing. 3:00. Theme.
11—D. When guests start dancing again. 2:15. Mysterious Nights (Valse Dramatique), Berg.
12—T. And so the green-eyed monster. 2:45. Break o' Morn (Morceau Characteristic), Berg.
13—T. Finding Billy a tough. 3:00. Dramatic Tension, Levy.
14—T. Meet me in front of Harding's. 3:15. (Door-bell)—Bleeding Hearts (Andantino Sentimento), Levy.
15—D. When Virginia arrives. 3:30. Heavy Dramatic Desc. (No. 18, A. B. C. Dramatic Series).
16—D. When Betty raises shade. 1:30. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
17—T. If it's the jewels you are? 2:15. Heavy Andante (No. 18, A. B. C. Dramatic Series).
18—D. When Betty returns home. 1:45 Theme.
19—T. Shortly before noon of the next. 3:30. Dramatic Tension No. 67, Shepherd.
20—D. As scene fades to Betty and Billy. 0:45. Theme.
21—T. When foolish woman. 2:15. Heavy Foreboding Mysterioso (No. 16, A. B. C. Dramatic Series).
22—T. The woman who phoned. 2:30. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
23—T. They belong to my aunt. 4:00. (Telephone bell)—Romance D'Amour (Andante Romance), Schonfeld.
24—T. She's the real thief. 3:00. Babillage (Allegretto Intermezzo), Castillo.
25—T. She's Philadelphia Mary. 2:30. Theme (to end).

## "Bolshevism on Trial."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Expressivo), Berge.
1—T. Colonel Henry Worth. 1:50. Theme.
2—T. Then, of course, I'll go. 3:15. (Continue ff.)
3—T. Wolff, self-possessed leader. 1:25. Intermezzo Pittoresque (Moderato), Kozian.
4—T. Barbara's work born of. 1:55. Dramatic Tension No. 64, Borch.
5—T. They live their lives. 3:55. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. Mother has gone away. 1:15. Pathetic Andante, Vely.
7—T. Comrades, we are here. 1:55. Dramatic Tension, Levy.
8—T. But you are to hear. 3:35. Dramatic Recitative, Levy.
9—T. You have heard Comrade Barbara. 2:45. Theme.
10—T. Next morning. 2:45. Lento Allegro (Heavy Dramatic from Symphonette Suite), Berge.
11—T. But unlooked for complications. 3:35. Dramatic Fantasie, Bach.
12—T. Comrades, the island is ours. 3:45. Adagio (from Tragic Suite), Mozart.
13—S. Change of scene. 0.10. Tacet (ad lib ff tympany rolls).
14—T. The embarkation. 1:05. Theme.
15—T. We'll have to make Worth. 2:50. Gavotte and Musette (Allegro), Raff.
16—T. The first meeting. 1:25. Theme ff.
17—T. You can't pull that stuff. 3:35. First Concert Waltz, Durand.
18—T. Preferring the wildness. 0:35. Continue ff.
19—T. The strategy of Bolshevism. 0:10. Tacet.
20—T. The first festivities. 1:20. Theme ff.
21—T. It's wonderful to see everybody. 1:15. Hunkatin (Half-tone One-Step), Levy (to be played as piano solo).

22—T. Come on girls and stimulate. 1:50. Russian Ballet, Luigini.
23—T. Go to your rooms. 2:35. A La Mode (One-Step), Rosey.
24—T. The end of the month. 0:35. Theme ff.
25—T. Man's dominant trait. 0:05. Half-Reel Hurry, Levy (to action pp or ff).
26—T. Just lemme take Wolff out. 4:35. Sinister Theme, Vely.
27—S. Girl playing piano. 0:40. Continue pp.
28—S. Flashback to island. 0:20. (Piano solo—improvise to action.)
29—T. Taking Wolff's Garden of Eden. 1:50. Theme.
30—T. Worth may try to leave. 1:25. Impish Elves (Winsome Intermezzo), Borch.
31—S. Scene near seashore. 1:55. Slimy Viper (Mysterious Tone Picture), Borch.
32—T. Heap trouble on island (in telegram). 1:20. Dramatic Narrative, Pement (ad lib with effects of sea waves).
33—T. You must get Norman. 2:00. Russian Agitato, Luz.
34—T. I want you to try. 3:10. Half-Reel Furioso, Levy (to action pp or ff).
35—S. The American flag is raised. 2:15. Half-Reel Battle Hurry, Levy (to action pp or ff).
36— Star Spangled Banner. 0:50 (until end).

### "Diane of the Green Van."

Released by Exhibitors Mutual.

Theme—The Shepherd's Pipe (Allegretto Pastorale), Grieg.
1—At screening. 1:15. Sparklets (Moderato), Miles.
2—T. Diane's home in country. 1:15. A Curious Story (Allegretto a Capricio), Frommel.
3—T. You forget, Dick, my cousin's name is. 1:15. Dramatic Tension No. 4 (Moderato Agitato), Borch.
4—T. It was a whim that brought me. 3:30. An Old Love Story (Andantino) (Tympani rolls at "Fool! One man, eloquent lie), Conte.
5—D. When Carl knocks candlestick over. 1:00. Mysterioso No. 29 (Moderato), Andino.
6—T. It will be wonderful, Aunty. 1:30. Twilight (Lento), Cesek.
7—T. Within the month. 2:30. A Garden Dance (Allegro Moderato), Vargas.
8—T. Themar, the Baron's secretary. 1:45. Sinister Theme (Andante Molto Misterioso), Vely.
9—T. Nightfall, when the planting moon. 1:45. Misterioso No. 2 (Moderato), Minot.
10—D. Struggle. 2.00. Agitato No. 6, Kiefert.
11—T. The Westfall Town house. 1:15. The Crafty Spy (Allegro Moderato)—Borch.
12—T. This, indeed, is Arcadia. 1:45. The Shepherd's Pipe (Allegretto Moderato—Pastorale), Grieg.
13—D. Interior—Carl, Ronador and thug. 1:00. Sinister Theme (Andante Molto Misterioso), Vely.
14—T. If Mr. Poynter could only. 2:00. In the Glade (Pastorale-Idyl), Gruenwald.
15—T. Three days and nights of torture. :45. (Tympani rolls).
16—T. Meanwhile, Philip has improved. 1:45. Shepherd's Dance (Allegretto Pastorale), German.
17—T. Morning, while Arcadia still slept. :30. (Same pp.)
18—D. When Aunt Agatha finds Ronador in room. 1:45. Morris Dance, "Henry VIII Suite" (Allegro Giocoso), German.
19—D. Diane on steps of van. 1:30. The Morning "Peer Gynt" (Allegretto Pastorale), Grieg.
20—D. Interior—Philip and Baron. 1:15. Idilio (Allegretto Grazioso), Lack.
21—T. Four days of adventure. 3:15. Theme.
22—D. Hurdy-gurdy playing. :45. Glow-Worm (Imitation hurdy-grudy), Santa Lucia (Italian song).
23—D. When hurdy-gurdy man falls. 1:15. Simple Aveu (Dramatic Pathetic), Theme.
24—T. With all his plans marked by failure. 1:30. Sinister Theme (Andante Molto Misterioso), Vely.
25—T. To lie and dream by a camp fire. Dreaming (Andantino Reverie), R. Strauss.
26—D. Interior—Ronador bound in chair. 1:30. Agitato No. 3 (Allegro Gruesome Dramatic), Langey.
27—T. Prince Ronador came to kill. 1:15. Dramatic Andante No. 39 (Andante Molto), Berge.
28—T. At the Sherril home in Palm Beach. Waltz—few bars—then Keela, who sells Indian curios. 2:00. Indian Love Song, Lake.
29—T. And pomp and feast and revelry. 2:15. Fox Trot, Lake.
30—T. Phillip Poynter is a spy (Tympani rolls).
31—D. Bal Masque party. Fox Trot (ff and pp to action).
32—D. Close-up Baron, Tregar and Prince. Why are you here? 1:15. Valse Triste, Sibelius.
33—D. Dance. :30. Fox Trot to action.
34—T. Remember, if you persist. 1:15. Valse Lente (pp), Schuett.
35—D. Guests dancing. 1:00. Fox Trot (ff and pp to action).
36—D. Diane and Keela enter room—close-up. :45. Indian Love Song, Lake.
37—T. The Seminole village. 1:45. Dagger Dance "Natoma," Herbert.
38—T. You—you are Miss Westfall. 3:00. Indian Invocation "Natoma" (Molto Moderato), Herbert.
39—D. Philip and Aunt Agatha—interior. 1:15. Rustle of Spring, Sinding.
40—D. Close-up Nic-co and Prince. 3:30. Dramatic Andante No. 24, Borch.
41—T. No, I do not want any explanations. 1:00. Allegro No. 2 (Gallop), Langey.
42—T. What am I doing. :45. Theme (to end).

### "The Unknown Quantity."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme for Corinne Griffith—Clematis (From Boutonniere Suite) (Moderato poco Agitato), Tonning.
1—At screening, 1:45. Grave—Allegro Molto (Excerpts Beethoven Sonata Pathetique), Berge.
2—T. While others exist where pennies. 1:15. Grave—Allegro Molto, Berge.
3—T. Sammy, her brother, is at the age. 1:00. Theme.
4—T. In aristocratic Washington Square. 3.30. Canterbury Bells (From Boutonniere Suite) (Capricious Allegretto), Tonning.
5—T. I'll go to Europe all right. 3:45. Camelia (From Boutonniere Suite) (Allegretto Cantabile), Tonning.
6—T. I don't know what we'll do. 2:30. Dramatic Tension, Levy.
7—D. When Boyne takes lamp (fire effects) (shots). 1:15. Furioso, Kiefert.
8—T. After an age-long night. 2.30. Tragic Theme, Vely.
9—D. As scene of dissolving fades. :45. Hunting Scene (Allegro Vivace), Borch.
10—T. Dan in England. 3:45. Gavotte (From Garden Suite).
11—T. Don't go out tonight, Sammy. 3:00. Nocturne (From Garden Suite).
12—T. The cops are headed this way. 1:00. Gruesome Misterioso No. 31, Borch.
13—T. Mary, grown, used to. 4:30. Theme.
14—D. When Peter and Mary leave house. 1:00. Silent Sorrows (Andante Pathetique), Borch.
15—D. When stranger enters Mary's room. 1:45. Agitato No. 37, Andino.
16—T. I'm yer friend, kid. 2:45. Reverie (From Pathetique Suite).
17—T. Remembering that his old. 3:15. Elegie (From Pathetique Suite).
18—T. How is there any common. 2:00. Theme.
19—T. He thinks he would like to do. 2:45. Dramatic Reproach (Andante Expressivo), Berge.
20—T. We'll see Amos Blake. 3:00. Adagio (From Tragic Suite).
21—T. Don't decide against us now. 3:00. Cradle Song (From Tragic Suite).
22—T. The next day her heart (train effects). 4:00. Prudence (Entr'acte Novelette), Luz.
23—T. As the days pass, Mary. 4:30. Theme.

### "Spotlight Sadie."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Camelia (from Boutonniere Suite) (Allegretto Cantabile), Tonning.
1—T. In Paterson, New Jersey. 2:05. Sounds of Erin (Waltz), Tobani.
2—T. Two years and. 1:20. Sparklets (Moderato), Miles.
3—T. To all appearances. 1:45. Theme.
4—T. John Page, founder. 1:35. Dramatic Recitative, Levy.
5—T. Dick Carrington, who. 3:40. Blushing Rose (Moderato Serenade), Johnson.
6—T. The Red Rooster tavern. 1:40. Valse Moderne (Valse Lento), Rosey.
7—T. Hazel Harris leads. 0:35. (Continue pp.)
8—T. John Page sloves. 2:45. A La Mode (Mouern One-Step), Rosey.
9—T. Busy little Tommy. 2:55. Mysterious Nights (Valse Dramatique), Berg.
10—T. Don't you love me? 3:20. Love Song (Moderato), Puerner.
11—T. The next morning. 3:05. Theme.
12—T. Sister Nancy is not forgotten. 1:30. (Continue pp.)
13—T. Give me some real publicity. 1:35. Dramatic Narrative, Pement.
14—T. Dick Carrington, indifferent. 1:50. Clenatis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
15—T. For the first time. 4:05. Canterbury Bells (from Boutonniere Suite) (Capricious Allegretto), Tonning.
16—T. A late afternoon party. 2:15. Theme.
17—T. Between the acts. 2:05. Path of Flowers (Waltz), Waldteufel.
18—T. The morning. 1:50. (Continue to action.)
19—T. A surprise party. 1:30. Theme.
20—T. Oh, look, look! 2:25. Impish Elves, Borch.
21—T. Hazel Harris is in trouble. 1:15. Drinking Theme, Roberts.
22—T. I'm just watching the little saint. 2:50. Turbulence (Allegro Agitato), Borch.
23— 0:50. Theme (until end).

THE WORLD'S STANDARD THEATRE ORGANS
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# Live News from Everywhere

## SELECT GIVES LIVELY HOUSE WARMING

### Opens New Philadelphia Office with Jazz Band While Pretty Girls Pass the Pink Tea Around

THE official opening of the new and handsome quarters of the Select Pictures Corporation, at 1308 Vine street, Philadelphia, marked an epoch in the annals of the local film industry. Max Milder punctuated the event by holding an informal reception and entertained the exhibitors with a jazz band and some of the best local talent obtainable. Intermingled with the exhibitors were several distinguished visitors from New York, among whom were Lewis J. Selznick, A. S. Kane, Clara Kimball Young, Norma Talmadge and Marion Davis.

A large crowd filled the building while an immense throng stood outside and looked on. Souvenirs were distributed by the pretty office force, consisting of Miss Madaline Coursault, Miss Yetta Schaffer and Miss Rose Freedman, who also served tea to the women in Mr. Milder's luxurious office.

Over $200,000 have been spent in improvements on the three-story building. The projection room is equipped with two Simplex machines and contains a dozen reclining chairs.

**Stanley Theatres Are Being Improved.**

Frank W. Buhler, managing director of the Stanley Company, is preparing to enlarge and beautify the Princess Theatre, on Market street. He announces that a large organ will be installed there and another one at the Palace. The organ for the Palace will, it is claimed, be the largest and finest instrument ever built for a theatre. A beautiful electric sign has been placed in front of the Victoria Theatre on Market street.

**Picking on the Exhibitor as Usual.**

Burglars recently ransacked the residence of Dr. Steinberg, who controls the Strand Theatre, at Twelfth street and Girard avenue. They made away with furs, jewelry, cash and thrift stamps to the value of one thousand dollars.

**Short Notes.**

Paul J. Henon, Jr., is making plans for a new moving picture theatre at 724 Market street, to cover a plot of ground 30 by 130 ft.

F. J. Rembush, of the Rembush Screen Manufacturing Company, will be in Philadelphia to attend the Motion Picture Engineers' Convention, to be held during the week of April 14.

## Minneapolis News Letter

**Friedman Corp. Buys "Unpardonable Sin."**

BENJAMIN FRIEDMAN, president of the Friedman Film Corporation, of Minneapolis, has purchased the "Unpardonable Sin." The Friedman Company has obtained the rights to Minnesota, North and South Dakota, Iowa and Wisconsin. It will be introduced to the Northwest simultaneously at the largest theatres in Minneapolis and St. Paul early in May.

With the expansion of its activities the Friedman Exchange has found it necessary to double its floor space in the Film Exchange Building. The work of remodeling the additional quarters is now under way.

**Hinds Joins Sinclair Lewis.**

The Minneapolis Universal Exchange has lost a good man in the person of Fred Hinds, publicity manager for the Northwest territory. Mr. Hinds, formerly a Minneapolis newspaper man and more recently connected with the Strand as assistant manager, has resigned to collaborate with Sinclair Lewis in the writing of scenarios. Mr. Lewis is the author of "Prairie Gold," a Universal production, which will be released in May.

**Auditorium to Show Moving Pictures.**

J. E. Chandler, former manager of the Orpheum Theatre, at Irontown, Minn., has leased the Auditorium, at Stillwater, to play big feature moving pictures and occasional road shows. The auditorium has a seating capacity of 1,000, and is well equipped for playing the largest attractions. H. C. Robertson, manager of the Auditorium since it opened, has retired from the theatrical field to give all his time to his duties as an officer of the First National Bank, of Stillwater.

**Precedent Set with Program Attraction.**

For the first time in history a program attraction has been originally booked for a ten-day run in Minneapolis. The picture is the Norma Talmadge production, "The Probation Wife," which has just completed a run at the Minneapolis New Lyric Theatre.

**Breilein Is Touring Middle West.**

H. J. Breilein, manager of the Faust, Verdi and Victoria theatres, in St. Paul, has left with Mrs. Breilein on a tour through several Middle Western states. In the absence of Mr. Breilein, his houses are being operated by William Cutter.

**"Mickey" Booked for Lyric.**

"Mickey" will soon go into the Minneapolis New Lyric for an indefinite run. The date has not been definitely set yet by Ruben & Finkelstein.

**Weisfelt Loses His Father.**

Max J. Weisfelt, manager of the Minneapolis Fox exchange, was recently called to Milwaukee by the death of his father.

**Katherine Adams to Support Williams**

Katherine Adams, who made her first Vitagraph appearance in support of Earle Williams in his recent production, "A Gentleman of Quality," has been engaged to play in Mr. Williams' support again in a new picture that is under way at the company's Hollywood studio.

**Marguerite Clark Has an Easier Time in "Let's Elope" than Elsie Ferguson in "The Witness for the Defense."**
But the above scenes from the Paramount and Artcraft pictures are merely flashes. You can't tell what's happening next.

# KANSAS CITY EQUITABLE IS EXPANDING

## Will Remove to the Ozark Building May First and Increase Its Office and Traveling Force

MANAGER W. H. BELL and Sales Manager W. G. Minder, of the Equitable, have completed a six weeks' tour of northern Missouri and southern Kansas in an auto. The purpose of the trip was to get into personal touch with the exhibitors. They cleaned up the territory as they went along and left only seven towns visited without contracts.

The Equitable has been crowded for room in the past, and in order to give space for its growth will, on the first of May, remove to the fourth floor of the Ozark Building, where it will occupy the rear half of the floor. The present force will be retained and additional office and traveling men engaged. J. M. Campbell will remain as president, with W. H. Bell as vice-president and acting manager, assisted by Ed. J. Peskay, who has been associated with him for six years in various film enterprises in the West.

**Carter Takes Over Kleine Film Distribution.**

As a result of office changes in the General Film Company Manager Carter, of the World, this week took over the distribution of the George Kleine films—"Unbeliever," "Conquered Hearts" and "Unchaste Women." Also the Big Four Chaplin reissue—"Night in the Show," "The Bank," "Police" and "Shanghaied." Cal Edwards, the George Kleine representative, with offices in the General Film Exchange, made a trip to Omaha to superintend the transfer of the same productions to the World management in that city. All others of the Kleine productions will continue to be handled by the General Film Company, and Mr. Edwards will retain his office with them.

**Royal Plays Locally Composed Music.**

The Royal has been proving during the past week that it is not necessary to leave Kansas City for catchy music to accompany the moving pictures. While the Pathe Review is throwing upon the screen pictures of the Yanks crossing the Rhine and taking possession of it, the orchestra renders "When the Sammies Cross the Rhine," which was written by the poet editor of Kansas City, Thomas West, long before any one dreamed that the American army would be the one elected for this occupation. The song is also being sung by the American soldiers on the banks of the Rhine. Leo Frobstein, conductor of the Royal orchestra, said: "Why shouldn't we play it? We couldn't find any more appropriate music."

**They Really Are Projectionettes.**

The Misses Hassan and Doylan, of Strong City, Kansas, are showing what energetic Kansas girls can do. When they opened the Lyric in that little village of 600 inhabitants a year and a half ago, they found themselves handicapped by their failure to secure competent machine operators. Nothing daunted, both girls started in and learned to run the machine themselves, and now they alternate week about, one looking after the machine while the other attends to the box office. They have made a wonderful success, and are the only women operators in the state.

**Universal Comings and Goings.**

Milton H. Feld has resigned his position as manager of the Universal in Kansas City to become manager of the New Newman Theatre, which Frank Newman will open May 20. Paul Bush, who has been in charge of the Detroit branch of the Universal, has been transferred to Kansas City. C. A. (Red) Jones, who has been connected with the Universal in this city four and a half years, first as traveling salesman and later as assistant manager, has resigned to take charge of a local exchange. His successor has not yet been appointed.

**Holy Week Business Light.**

As Lent drew to a close the effect upon the moving picture theatres was marked. Passion Week was noticeably light in picture attendance. No special features were booked during this period, and this is a business question which might interest producers and exhibitors. Something of a moral nature with an attractive plot might draw even during these two weeks. But the failure of the moving pictures of the "Life of Christ" this Lent does not indicate that a religious subject would attract patrons.

**Artistic Ad Attracted Them.**

As soon as they saw the artistic ad of the Rothapfel Unit Program in the Moving Picture World Charles McAllister, of the Wichita Theatre, Wichita; Mrs. Charles Barron, of the Isis, Augusta; Mr. and Mrs. Robert Holmes, of the Royal, Emporia, and Manager Nesbit, of the Strand, Tarkio, Mo., took the first train for Kansas City, to interview the Film Clearing House and secure information with regard to the program and when they would be able to secure it.

**Censor Comes to Life.**

The Kansas film censor has again been heard from, and the circular sent out from that office has created considerable comment and some vexation among exhibitors. It was to the effect that if any exhibitor should find in his possession a film not having the censor's tag tied to it, he should at once return such film to the office, even if he had to take it out of the machine to do so.

**Setting Back Both Business and the Clock.**

There is a general complaint among exhibitors about the damage done to their business by the setting back of the clock. It gives another hour of daylight at the close of the day after the usual hour for the opening of the theatres, and patrons are disposed to pass it in the open air. Those who do attend the first performance come late. And the closing hour is sixty minutes earlier, so that business is cut at both ends.

**Bradford Handles the Big Features.**

G. I. Bradford, who has had charge of the southern Kansas territory for the Pathe, has been made special representative for the big feature stuff in the Kansas City and Oklahoma City territories. He will confine his visit to the key cities—those of 5,000 or over.

**Lavin Wins Promotion.**

T. J. Lavin, former bookkeeper for the Film Clearing House, has been appointed auditor of the same company for St. Louis, Kansas City, Dallas, Texas and Denver, Colo., with office in Kansas City. He is now upon his initial trip to Dallas. Miss Nova Atha succeeds him as bookkeeper.

**Reed Will Represent Pathe.**

A. J. Reed, who will be remembered as the Vitagraph representative in southern Kansas, but more recently branch manager for George Kleine at Detroit, will hereafter represent the Pathe in southern Kansas.

**DeWalt Goes to Kansas City.**

J. C. DeWalt, formerly representative of the American Film Company in Oklahoma City, has taken over the American sales interests in Kansas City, C. O. Stimson, who was in charge, having been transferred to the Pathe Chicago office.

**"Ruby" Signs Up Newman.**

L. J. Rubenstein, personal representative of the Rothapfel Unit Program, visited Kansas City early in April and contracted with Frank Newman for the program in the New Newman Theatre.

**J. L. Burk Visits Kansas City.**

J. L. Burk, personal representative of President Hall, of the Film Clearing House, visited Kansas City on his western trip, which took him as far as Denver.

**Personal and Trade Notes.**

W. G. Minder, sales manager of the Equitable, has started upon a six weeks' trip through western Kansas, visiting each town in his route as far as the Colorado line.

Charles Harden has returned from his trip to New York, where he purchased

**"The Best Man" and the Best Woman Think It's All for the Best.**

J. Warren Kerrigan, star of Hodkinson's "The Best Man," with his mother on the steps of his Hollywood home.

$30,000 worth of films from the First National, for distribution by Richards and Flynn, who are also the proprietors of the Twelfth Street and the Wonderland theatres.

Lee Gunnison, proprietor of the Royal and Crystal theatres, in Atchison, Kan., who has been confined in a Kansas City hospital for six months, has recovered sufficiently to walk about a little, but is still unable to attend to business.

David Rogers, who has been special representative for the United in this territory, has taken charge of the Kansas City branch office in place of Hunter Bennett, resigned.

"Common Cause" had such a big seven-day run at the Colonial in St. Joseph that two other theatres in that place booked it from the Vitagraph.

Gabbert and Kirby, of the Electric, Dearborn, Mo., were visitors of the General for the purchase of films for exhibition in May.

C. A. Maddux, of the Vitagraph, made a week-end trip to St. Joseph and returned with a bunch of contracts in his pocket.

Frank Duffy, special representative of Vice-president Brunet, of the Pathe, is paying his semi-annual visit to Kansas City.

Manager Block, of the Orpheum, St. Joseph, has purchased the Royal of C. F. Cuff.

G. A. Kuhn, of Ellis, Kan., came into Kansas City to line up the Select productions for the season.

## Indiana News Letter

### Mutual Theatre Company Signs Up Famous Players.

WHAT is said to have been the largest contract for motion pictures ever signed at Marion, Ind., was completed recently when Miss Dolly Spurr, head of the Mutual Theatre Company, of that place, contracted for the 1919 program of the Famous Players-Lasky Corporation, for $16,000. The contract signed by Miss Spurr means that during the remainder of the year either the Lyric or Indiana theatres, both operated by the Mutual Theatre Company, will be devoted to either Artcraft or Paramount pictures. Miss Spurr said the contract was for 159 productions.

### C. L. Hunter Goes with Luna.

Announcement has been made of the appointment of C. L. Hunter, of Champaign, Ill., as assistant manager of the Luna Theatre, at Lafayette, Ind., to succeed Chester Raub, who has resigned. Mr. Hunter is a brother-in-law of Herbert H. Johnson, the proprietor of the theatre, and has had eight years' experience in the motion picture business. Mr. Hunter has moved his family to Lafayette.

### Redding Takes Over Idle Hour.

F. M. Redding, of Erie, Pa., has taken over the Idle Hour Theatre, at Upland, Ind., and has announced that hereafter it will be known as the Crystal Theatre. Mr. Redding contemplates a number of improvements in the interior of the building, and when these are completed expects to have one of the most attractive motion picture theatres in this section of the state.

### Gast Will Build Winona House.

Karl Gast, of Akron, O., has bought the building formerly used as the railroad station at Winona, Ind., and will convert it into an up-to-date motion picture theatre. When completed, the building will have a seating capacity of about 350.

### Prizma Taking South American Views.

Prizma Pictures has sent to South America on a special mission Dr. William Greene, director, and George Haynes, photographer, to secure subject matter for a new series of Prizma Master Pictures. They will also visit Central America.

# AND NOW COMES THE TURN OF WINNIPEG

## Over Half a Million Dollars Will Be Spent on a New Allen House for the Manitoba City

OFFICIAL announcement has been made by Mr. E. Allen of Toronto, president of the Allen Theatrical Enterprises, that a costly and spacious Allen Theatre will be erected in the down town section of Winnipeg, Manitoba. The site for the new house is on Donald street, between Portage and Graham avenues. It has a frontage of 120 feet and a depth of 127 feet to an alley. The price paid for the site alone is said to be $150,000, while the theatre structure will cost between $450,000 and $500,000.

Tenants of the small structures now on the site are being removed and the actual work of building the theatre will be started on June 1st. It is planned to open the new theatre not later than December 1st. The theatre will have a seating capacity of 2,200, with 1,400 seats on the ground floor and 600 in the balcony.

The plans indicate that the new Allen Theatre will have an attractive foyer and a beautiful mezzanine floor with spacious lounge rooms and promenade. The theatre will start off with an orchestra of 25 pieces and one of the features will be a large pipe organ to cost about $18,000.

The Allens already control two other theatres in Winnipeg, the Dominion and the Red.

### The Pictures Saved the Day.

Moving pictures came to the rescue for the Orpheum Vaudeville Theatre, Winnipeg, Manitoba, when a change in railway time for the summer made it necessary for the theatre to open its Saturday evening performance at 7 P. M., to enable the performers to catch their trains for distant points. Winnipeg did not adopt daylight saving for the current season, but the railways did and the Orpheum Theatre had to make a jump in its showtime on Saturday nights. To carry the one performance to the usual closing time of 11 P. M., the Orpheum decided to add a moving picture feature to the bill for the one night. This feature is being presented after the close of the vaudeville portion of the programme. The first feature so used was "Roped," starring Harry Carey, a Universal release. This and similar features are being booked for one showing only.

### War Hero Honored at the Family.

Residents of the Beach District, Toronto, turned out in large numbers on Thursday evening, April 10, for a special benefit performance at the Family Theatre, Kew Beach, for Private William Dies, one of Toronto's real heroes. Dies came home from France with his eyesight and his right arm lost in the war. He was presented with a check for $2,800, which consisted of the receipts from a benefit hockey match and a number of private subscriptions. He was escorted to the stage of the theatre by Brigadier-General Gunn, officer commanding the Toronto district. A special moving picture programme was provided and the orchestra was augmented for the occasion.

### Regent Gives Continous Performance.

The Regent Theatre, Ottawa, Ontario, discontinued its policy of giving distinct matinee and evening performances, starting with the week of April 7. To date, the Regent had been closed each day from 5 P. M. to 7 P. M., but now the performances are being given continuously from 1 P. M. to 11 P. M. Only one other theatre in the Canadian Capital gives a continuous show all afternoon and evening, this being the Strand Theatre. All other local houses are closed at the supper hours.

### Miss Levinsky Goes to London.

Miss G. Levinsky, of Toronto, has been appointed personal representative for Messrs. Jule and J. J. Allen, the Canadian film magnates, at London, England. She has arranged to take up her new duties at once. For a number of months, she has been in charge of the editorial department of the Canadian Moving Picture Digest. She has been succeeded as editor by Walter Greene of Toronto, formerly local publicity director for the Allens.

### Regent Features Its Music.

The Regent Theatre's magazine, which is called "The Screen" contains a musical department which is conducted by John Arthur, the conductor of the orchestra. It is headed "About This Week's Overture." In this department is given a brief synopsis of the current overture and a word or two about the composer. During a recent week the musical number was "Keltic Suite," second and third movements, by J. H. Foulds.

### Davis Will Open Exchange.

Maurice Davis, formerly assistant manager of the Montreal branch of the Fox Film Corporation, has arranged to undertake an exchange business of his own. He is well known throughout the Quebec territory.

**Villains, Chinamen, Cowboys, Hero, Heroine, Juvenile—in Fact, the Whole Serial Family**

Shown herewith in the cast for Universal's next serial, "Elmo the Mighty," starring Elmo Lincoln and Grace Cunard.

# R. S. BALLANTYNE GOES TO OMAHA MUSE

## Former Mutual Exchange Manager Becomes the Main Works of a Middle West Picture Theatre

R. S. BALLANTYNE, for twelve years with the Mutual Film Company, has resigned as manager of the exchange in Omaha and is now the manager of the Muse Theatre, Omaha.

Mr. Ballantyne, known to his friends as "Ballay," is not new at the exhibitor's game. He started as an exhibitor in 1907, owning the Crystal, at Norfolk, Neb. He later bought the Gem, at Tilden. In 1911 he entered the employ of the Progressive Film Company, and later joined the H. & H. organization, a subsidiary of the Mutual. He went to Des Moines and, when the consolidation came about, remained with the Mutual. He was transferred from the managership of the branch at Des Moines to the position of manager of the branch at Omaha two years ago when the two offices were consolidated.

The new Mutual exchange manager in Omaha is E. J. Tilton, who served as assistant to Mr. Ballantyne for four years.

**Stolte Goes to Blank.**

Art Stolte has resigned as manager of the Strand Theatre, of Omaha, to become the assistant to A. H. Blank, Des Moines, head of the A. H. Blank Enterprises, franchise owners in Iowa and Nebraska of the First National releases. Mr. Stolte, it is reported, will have the management of a big, new house which Mr. Blank is building in Des Moines. During his stay of several months in Omaha Mr. Stolte made a mark for himself as a showman, and won a large circle of friends. A farewell luncheon was given in his honor at the Loyal Hotel, in Omaha.

Harry Watts, manager of the Muse Theatre, succeeded Stolte as manager of the Strand.

**Omaha Entertains Laemmle**

Carl Laemmle, was a recent guest in Omaha, calling on Manager J. H. "Curly" Calvert of the Omaha exchange. Mr. Laemmle was entertained at luncheon at the Athletic culb, by Mr. Calvert and Manager H. M. Thomas of the Rialto.

**Atkinson Visits Omaha**

W. B. Atkinson, of Metro, stopped in Omaha, Sunday and Monday, April 13 and 14, on his return from the coast to New York.

**News Notes**

The Omaha Film Board of Trade is investigating complaints against several hibitors who are alleged to have booked a picture for one or two days, and then to have held it for two or three days. Drastic action may be taken if the reports are true. The Omaha board has many similar complaints before it.

Ed. Philips represents the town band of Griswold, Iowa, in managing the Strand motion picture theatre and the opera house. In this town the band controls the amusements.

Showman Sherwood of Pisgah, Iowa, will open the Gem, a new theatre, about the middle of April, showing "My United States," for his first picture.

R. Hartwig has sold the Elite Theatre at. Seward, Nebraska to Mrs. Robbins She has changed the name of the house to Liberty.

F. W. Herbert, of Herbert and Leach, proprietors of the Atlantic Theatre, Atlantic, Iowa, has bought out his partner.

J. P. Zimmerman has bought the Favorite Theatre, at Avoca, Iowa, from John Rillo.

**No, He Isn't Arresting Anybody. They're All in the Same Stew.**
Margarita Fisher, star of American's "Charge It to Me," has a big job getting her too-numerous admirers quietly out of the house.

## Pittsburgh News Letter

**The Poster Company Leases New.**

THE Poster Company, located at Fourth and Ferry streets, Pittsburgh, has leased the three-story building directly across the street, formerly occupied by the Walsh Hotel, and will occupy the same May 1. The first floor will be used as the sign exchange and the second and the third floors will be fitted up as the mounting department. It is planned to have mounted paper on all current releases after May 1 and to render efficient service to exhibitors in the matter of publicity helps on all pictures, including features and serials.

**The Star Is Now the Liberty.**

The Star Theatre, McKees Rocks, Pa., Bronstetter & Webb, proprietors, has been remodeled and repaired. The house has also been renamed, and hereafter will be known as the Liberty. It has a seating capacity of 450 and is the largest in the town. New machines were installed as well as a large Seeburg-Smith pipe organ. Bronstetter & Webb also conduct the Lyric Theatre in the same town, and report good business at both houses.

**The Majestic Will Be Rebuilt.**

R. Soltz, of the Majestic Theatre, 1215-19 Fifth avenue, Pittsburgh, is having plans drawn for rebuilding and enlarging this house in the near future. The storeroom adjoining the present property will be added, thus increasing the seating capacity from 700 to 1,500, including a balcony. It is expected that the house will be opened early in the fall. The Majestic is a good moneymaker.

John McAleer, for the past two years manager of the Pittsburgh branch of the Universal Film Exchanges, Inc., has resigned his position, taking effect April 12. He is succeeded by H. Stern, who has been in the Pittsburgh office for the past few weeks, doing special work. Mr. Stern has been a traveling representative of the Universal for some time past.

**Prince Is Building a House at Ambridge.**

O. W. Prince is building a new 500-seat theatre at Ambridge, Pa., which he expects to have completed in a few weeks. The house is being built on the style of the Regent, in East Liberty. Mr. Prince recently purchased his projection equipment, which consists of two Power's 6-B Cameragraphs, Hallberg Motor Generator and a Gold Fibre Screen.

**Eddie Balson Dies of Pneumonia.**

Eddie Balson, one of the best known of the younger exhibitors of the Pittsburgh district, manager of the Knickerbocker Theatre, Braddock, died Wednesday, April 2, aged 37 years. He contracted the influenza, which developed into pneumonia. He is survived by three children, Mrs. Balson having died six months previously of the same disease.

**Lowers Manages Loew's Lyceum.**

J. Lowers is the new manager of Loew's Lyceum Theatre, Pittsburgh, the former manager, who came here only to open the house, having left for St. Louis. Mr. Lowers was formerly manager of the Boulevard Theatre, New York.

**Gold Installs Organ.**

Sam Gould, of Gould's Theatre, East Ohio street, North Side, Pittsburgh, installed a new Seeburg organ, Style S, April 7. It is played automatically during the afternoons, and the regular pipe organ is used in the evenings.

**Rowland and Clark Occupy New Quarters.**

The Rowland & Clark Theatre offices are now located in the Jenkins Arcade Building, Pittsburgh, where a suite has been secured on the fifth floor.

**Sharon's Thomas Is Enlarged.**

The seating of the Thomas Theatre, Sharon, Pa., has been increased by 200, by the installation of a balcony, which work was done without interruption of business. The capacity is now 1,000.

**Come One, Come All.**

The Pittsburgh Exhibitors' Mutual extends a cordial invitation to all the exhibitors of the territory to attend the pre-viewings of the latest releases every Tuesday at 11 A. M.

**Schindel Takes Over the Family.**

Charles Schindel recently took over the Family Theatre, at Export, Pa. He has already done considerable remodeling and painting on same.

**Globe Gets New Features.**

Manager William Finkel, of the Globe Film Attractions, handling the Shorty Hamilton features, returned from New York recently, with the information that

he had purchased two new features for this territory.

**Enterprise Opens in West Virginia.**

J. G. Long, of the Enterprise Film Exchange, Pittsburgh, left Monday, April 7, in company with W. H. Hummel, for Charleston, W. Va., where the two will open a film exchange.

**Meadville's Lyceum for Pictures Only.**

The Lyceum Theatre, Meadville, has removed its stage and will discontinue road shows hereafter, showing pictures exclusively.

**Oppenheimer Is Laid Up.**

Sol. Oppenheimer, of the People's Theatre, Tarentum, Pa., is confined to his bed with an attack of appendicitis.

**Putting More Power in Penn Houses.**

The fololwing theatres in Western Pennsylvania have recently installed Power's 6-B Cameragraphs: Family, Export; Star, Zelienople; Thomas, Sharon; also Beadling, Pa., and the Strand, Parkersburg, W. Va.

## Sale Lake News Letter

**Universal Handles Loan Films.**

THE Salt Lake Universal Exchange, of which G. A. Hager is manager, has been appointed by the United States Government as the sole distributor of Victory Liberty Loan propaganda films for Utah, Idaho, Nevada, Wyoming and Montana. During the previous Liberty Loan campaigns the films were distributed by different agencies, several being assigned to each. In the Intermountain country, however, Universal will this time distribute all of them. While there will be a great deal of work attached to the proposition, the Universal regards its selection for the task as a decided compliment to its distributing ability.

**Schayer Will Represent Hodkinson.**

P. G. Lynch, representative of the W. W. Hodkinson corporation, was a visitor in the city this week. While here he arranged the work of David Schayer, who has been appointed to represent Hodkinson in Utah, Idaho and Montana. Mr. Schayer, who was formerly connected with the Famous Players-Lasky office, will make his headquarters at the local office of Pathe.

**Louis Marcus Sees Good Times.**

Louis Marcus, district manager for the Famous Players-Lasky Corporation, has returned from a trip to Denver, where he went over the company's affairs at the office in that city. Mr. Marcus says that in Colorado, as in Utah, business was never better, and an unusually profitable year is ahead.

**Epperson is Promoted**

James A. Epperson, who for the past two years has been booker in the local Pathe branch office, has been promoted and transferred to the Denver office as salesman. He will be succeeded here by Spencer Cartwright, who has served at the local office as shipper.

**Mary McAlister Visits Salt Lake City.**

Little Mary McAlister, with her mother, Mrs. Violet Craig McAlister, were visitors in Salt Lake City this week, having stopped over here en route from Chicago to Los Angeles.

**Duncan and Stone Come to Town.**

Ralph Duncan, an exhibitor of Rexburg, Idaho, was a visitor at the local exchanges this week. Another out of town exhibitor visiting here during the week was H. A. Stone, of McGill, Nevada.

**Kuhn Returns from the Coast.**

M. H. Kuhn, local manager for Triangle, has returned from a business and pleasure trip to the coast.

# DES MOINES HOUSES ENJOY LONG RUNS

## Rialto, Garden, Palace, Casino and Broadway Play to Big Audiences At Increased Prices

THE past week marked more long runs in several local houses at the same time than ever before in the history of amusements here. The Rialto had "Out of the Fog" the entire week; the Garden, "A Midnight Romance" for the seven days; the Palace, "Common Clay" the whole week, and the Casino, "Branding Broadway," five days. All these offerings were at increased admissions and, in spite of the inclement weather, played to big returns. All were well campaigned.

**Alleman and Leiser Lease Garrick.**

Alleman and Leiser, of Clinton, have leased the Garrick Theatre, at Burlington, and have renovated the house and opened it up with high-class pictures. Alleman is manager of the Strand and Princess, at Clinton, and Leiser is associated with him in several business deals.

**Quinn, of Emmetsburg, Is Prospering.**

C. C. Quinn, manager of the Iowa Theatre, in Emmetsburg, was a recent Des Moines visitor. Quinn says he is getting higher prices at the box office than ever before, running his pictures for a longer period and doing the best business in his career.

**Casino Goes to Fifteen Cents.**

Manager E. H. Helmts, of the Casino, has greately improved his house, and has raised his prices to 15c again, and is doing more business than he did at the ten-cent scale, which he introduced to get the house started.

**Washington's Graham Closes.**

George Bickford, who has operated the Graham Theatre at Washington for some time, has closed this house and gone to Chicago. The Graham is an old-fashioned opera house and faced too keen competition in a town the size of Washington.

**Frankle and Panor Return from Boston.**

Abe Frankle and Sol Panor, of the New Era Film Corporation, have returned from Boston, where they launched the campaign on "Eyes of the World" in the New England states.

**Short Notes.**

Carson and Mace, of Moulton, Iowa, have returned from the service and taken over the picture theatre there. The house has been redecorated and businss opens well, it is stated.

D. Earl Combs, of the Southwestern Iowa Theatre Association, has taken over theatres at Fairfield and Mt. Pleasant as an addition to his rapidly increasing chain.

C. E. Holah, manager of the Omaha First National office, was a Des Moines visitor the past week.

## Cleveland News Letter

**Phillips Goes with Hodkinson.**

Dan Phillips, a Cleveland man, has resigned as assistant manager of the General Film Company, and accepted a position as Cleveland representative for Hodkinson service.

Dan was with the General Film Company for nine years, almost from the very beginning of the corporation. He started as an office boy and worked himself up through the booking department and sales force. He has a thorough film business education and should make a name for himself on the new job.

**Standard Puts Out Three Road Companies.**

Six road companies will be out for the Standard Film Service Company in Ohio before May 1, according to General Manager Harry Charnas.

"We will have three road companies out on 'Fit to Win' and three on 'The Scarelt Trail'," he said. "These pictures are going in wonderful style and we want to play every town of unusual importance before the hot weather arrives."

The Standard has also purchased the Gail Henry comedies and will release them at once.

**Star Features Buys "Peggy."**

Bert Barnett, manager of Star Features Film Company, Sloan Building, Cleveland, announces that he has purchased the Billie Burke picture, "Peggy," and now is ready to release it.

His concern also has bought "The City of Purple Dreams."

**World to Handle "The Unbeliever."**

World Pictures has taken over for distribution "The Unbeliever," in which Marguerite Courtot plays the lead. Over one thousand marines who fought at Belleau Wood and Chateau Thierry were employed in making a number of the important scenes.

**Antonio Moreno Comforts Pedro, His Pet Wolf.**

Pedro couldn't sleep, and since he's the canine star of Vitagraph's new serial, "Perils of Thunder Mountain," his temperament must be soothed.

# TWO FILM MEN RETURN FROM SERVICE

## Charles Perryman and S. Hugh Nesbitt Are Back at the Golden Gate City from Camp and Field

CHARLES PERRYMAN has secured his release from the Signal Corps, with which he served during the period of the war, and is once again with the Duhem Motion Picture Manufacturing Company. Mr. Perryman took a course in cinematography at the Government school maintained at Columbia University, and later made many pictures used for educational purposes at various training camps. He was acting as instructor of cameramen when the war came to an end.

**Home from the War.**

S. Hugh Nesbitt, formerly connected with the Los Angeles branch of the Famous Players-Lasky Corporation, has returned from France and is now at the Letterman General Hospital, at San Francisco. During his stay of nine months in France he took part in three great drives and was quite severely gassed in one of these. He hopes to pay a visit to his home in Kentucky shortly, and plans to return to the film distributing business.

**Savoy Theatre to Reopen.**

Harold F. Reed has taken a lease on the Savoy Theatre, on McAllister street, near Market, and will open it on April 27 as a moving picture house, the first attraction booked being the Government health film, "Fit to Win." Moving pictures have been shown at this theatre on different occasions, but it has been dark for most of the past year.

**Metro Official Visits San Francisco.**

W. E. Atkinson, business manager for Metro, spent a few days recently at the local exchange and later left for Seattle and the Pacific Northwest. He is making a tour of all the branch exchanges.

**Turner and Dahnken Activities.**

Fred Dahnken, Jr., head of the Turner and Dahnken Circuit, will leave for New York about the middle of April, to attend the annual meeting of the First National Exhibitors' Circuit.

C. F. Montgomery, a newcomer in the amusement business, has succeeded N. O. Turner, as manager of the T. and D. Theatre, at Berkeley, Cal.

Lloyd Carmichael has returned from training camp and will soon resume his former duties as organist at the Berkeley T. and D. Theatre. He sustained an injury while in training, but is rapidly recovering.

The time for the Sunday symphony concerts at the Tivoli Theatre, San Francisco, has been changed from twelve to two o'clock, and these events are now known as "Tivoli Two o'Clocks."

**Universal News.**

W. "Barney" Bernard, recently with Pathe, has joined the road staff of Universal and has been assigned to the Sacramento Valley territory.

Carl Laemmle paid another visit to the local exchange during the week, coming up from Los Angeles with Louis Jacobs, general manager of the L-Ko Komedy Company. The latter plans to leave for New York shortly.

A. S. Winterhood, manager of the Alhambra Theatre, owned by Universal, is seriously ill at the St. Francis Hospital and may have to undergo an operation.

**Personal and News Notes.**

Sam Whitehead, special representative for the M. & R. Feature Film Exchange, San Francisco, has returned from a two months' stay at Los Angeles. While there he assisted in securing the California, Arizona and Nevada rights to "Super-Strategy," "Mother, I Need You," "The Lady of the Dugout" and "What Every Mother Knows."

I. H. Lichtenstein, of the Western Poster Company, has started on a tour of Northern and Central California, planning to visit all theatres. His brother, Harry Lichtenstein, formerly of Los Angeles, has joined the staff of this San Francisco institution.

Davis Bros., San Francisco, have disposed of their stock of films to the Ideal Film Exchange, and plan to enter the state rights field. Harry Davis, son of Sam Davis, of this firm, has returned from France, and has been mustered out of the service.

The Elite Theatre, on Sacramento street, San Francisco, is now known as the Rex, the change in name having been made by the new owner, Leonard Fisher.

Lee Ochs, of the United Theatres, spent a couple of weeks at the San Francisco branch, conferring with local manager, William J. Citron.

**Prohibition's Coming, So the Tanks Are Leaving.**
This bunch, however, is shown by International News at Camp Meade, preparing for the Victory Loan.

L. D. Parks has opened the old Orpheus Theatre at Klamath Falls, Ore., securing equipment from Walter Preddey, of San Francisco.

Joe Wiseman, a pioneer exhibitor of Oakland, Cal., who recently disposed of his theatre, has purchased a ranch near Petaluma.

David McD. Wilson has opened a moving picture house at San Lozenzo, Cal., the equipment having been furnished by Walter Preddey.

John E. Triguero has retired from the field at Mendocino City, Cal., and has purchased the Union and Liberty Theatres at Fort Bragg.

The Park Theatre, Alameda, Cal., has been dismantled and will be transformed into a store, according to present plans.

Everett & Lofthouse will shortly open a moving picture house at Fallon, Nev.

"The Heart of Humanity" has opened for a week's run at the Kinema Theatre, Fresno, Cal.

The Orpheum Theatre, at Benicia, Cal., has installed a ventilating system.

C. R. Beilby is showing moving pictures once a week at Wheatland, Cal.

D. Wilson plans to open a theatre at San Leandro, Cal.

## Utica News Letter

**Local Film Company Is Organized.**

The Climax Film Company, composed of Uticans, has been organized for the purpose of promoting the taking of local motion pictures. Harry T. Cross, a former member of the Utica Projectionists' Union, is manager of the company. Mr. Cross has photographed and directed a number of local motion pictures which have been a big success here. In addition to the motion picture work the company has opened a commercial developing and printing department for kodak work. They have advertised that they will take motion pictures of any family event. Business is coming good, and the company has taken pictures of the homecoming celebration of the Utica boys and various other scenes about the city. They will develop their motion pictures in their own plant here.

**Donlon Screens Utica Service Men.**

The Avon Theatre, of Utica, William P. Donlon, manager, displayed its usual enterprise by showing pictures of the recent homecoming celebration in honor of Utica boys who were members of the 27th Division. Appearing on the same bill with Lina Cavaleiri, in "A Woman of Impulse," they comprised a great attraction.

The orchestra at the Avon now consists of seven pieces, in addition to two organists for the Wurlitzer-Jones organ. Carl Merz is director of the orchestra.

**Fait Visits Utica.**

William Fait, Jr., a former Utica manager, was in this city recently on a visit.

## St. Louis News Letter

**Booking Films to Buy Books.**

SEVERAL citizens of Crystal City, Mo., have recently taken over the Crystal Theatre and are operating the house for the benefit of the public library. James Laury, connected with the Pittsburgh Plate Glass Company, at Crystal City, has been made manager. He has booked several big specials, including "Wanted for Murder."

**Miller Is Monarch of All He Surveys.**

The Idle Hour Theatre, located at Festus, Mo., owned by W. E. Miller, is now the only motion picture house in that town. The opera house having recently closed.

**Liberty Is on a Paying Basis.**

W. A. Abbott, of the Liberty Theatre, at Malden, reports that he is doing big business and that the house is now on a paying basis. He books with the St. Louis Film Clearing House.

## Many Scrimmages in "After His Own Heart"

IT'S A QUESTION as to just who receives the most severe punishment in "After His Own Heart," the Metro photodrama being produced on the Coast with Hale Hamilton as the star.

The story is taken from the four-part novel by Ben Ames Williams, as published in recent issues of a popular weekly magazine. The adaptation of the novel is the work of A. S. Le Vino, of the Metro staff. Harry L. Franklin is directing. The story calls for lots of action and exhibitions of strength.

Among the names of the male members of the company are William V. Mong, Harry Carter, Herbert Pryor, Frank Hayes and big Stanley Sanford.

Mr. Mong is cast as Judas P. Corpus, a multi-millionaire whose defective cardiac muscle is the cause of all the trouble brought upon Tom Duncan (played by Hamilton). Corpus is the only male member of the cast who is not actively concerned in the scrimmages with which the drama abounds.

Mr. Spleen, a famous surgeon who contemplates operating on Tom with the intention of exchanging his healthy young heart for the diseased organ of his patient, is played by Harry Carter. Besides creating Dr. Spleen, Mr. Carter takes his shart of the punishment meted out by the star.

Herbert Pryor, in the part of Adrian Keep, attorney and legal adviser to both Mr. Corpus and Dr. Spleen, also suffers himself to be brutally manhandled by Hamilton in more than one scene.

As the ex-gunman, known as Vincent, and employed as a valet to the magnate, Frank Hayes creates a difficult character in the man whose motto is "God created all men and Mr. Colt made them equal."

Big Stanley Sanford also does his scrapping on a big scale, and the way he mixes with the star when the latter attempts to escape the clutches of the millionaire's hirelings, proves him a worthy opponent for the athletic star, Hamilton.

The leading woman is in the hands of Naomi Childers.

### Unique Window Display.

The office staff of the Los Angeles branch of the firm of Yawman & Erbe recently accomplished a tie-up with Paramount-Artcraft pictures, which demonstrated how effective a window display can be made with such a prosaic background as office filing cabinets.

The filing cabinets and systems now installed at the Hollywood studios and the Los Angeles branch office of the Famous Players-Lasky Corporation were purchased of "Y. & E.", and realizing the appeal of motion pictures, the salesmen designed his display accordingly.

The opportunities opened to exhibitors by this unique display are limited only by the number of different lines of furnishings which enter into the equipment of the modern theatre, if indeed it is necessary to stop even there. In the Los Angeles window was an attractive arrangement of a number of large color portraits and smaller photographs of leading Paramount and Artcraft stars, together with stills from recent productions.

### "Probation Wife" Breaking Records.

Recent announcements from Select have told how Norma Talmadge, in "The Probation Wife," broke the house record at Loew's Stillman Theatre, in Cleveland. At Loew's New York Theatre this star has broken the house record consistently with each successive picture since first she came under the Select banner.

### Rainbow Number of Moving Picture World May 10.

Triumphal arch, that fill'st the sky
When storms prepare to part.—Campbell.

**The Hon. Powder Puff Is Hon. Resented by Hon. Hayakawa.**
The Japanese star doesn't like the modernization of Tsuru Aoki in Exhibitors Mutual, "The Courageous Coward."

## Elaborate Press Book on "Bolshevism on Trial"

WHAT is believed by many to be one of the most complete exhibitors' press books and advertising aids ever distributed with any motion picture production is the sixteen-page magazine and music cue sheet which Select Pictures Corporation has published in connection with the exploitation of their timely special attraction, "Bolshevism on Trial."

The magazine is printed on heavy white stock and contains many valuable suggestions and aids for the exhibitor in successfully advertising the big special. Each page is 9 by 12 inches in size.

On page 2 is a description of posters, cuts, mats, lobby display and lantern slide. The third page is devoted to a resume of the story, illustrated with a scene from production. Page 4 contains advertising suggestions and thirteen sure-fire catchlines, while on the fifth page are three synopses, two ready-to-clip press reviews and a box containing the billing and cast of characters.

On page 7 there is a reproduction of a full-page copyrighted advertisement which appeared in the New York Herald of Monday, March 10. The eighth page contains two sample advertisements, so constructed as to appeal to the average middle-sized town exhibitor who is his own advertising writer. Page 9 lists a series of advantages in store for the exhibitor who plays this production, and also contains a special suggestion on advertising possibilities. Reproductions of electros and mats are printed on page 11. A special electro and mat service has been prepared for this production, including two two-column, three three-column and two one-column. Page 12 contains reproductions of two three-sheets, one twenty-four sheet, one six-sheet and two one-sheets.

On page 13 the exhibitor has his choice of four ready-to-clip press items. These are so prepared that the exhibitor can clip them from the page and hand them to the motion picture editor of his local newspaper.

The music cue sheet and score occupy pages 14 and 15. On page 14 is printed the score, while the opposite page holds the cue. The last page of the magazine, page 18, is devoted to a list of Select branches in the United States and Canada.

### "The Roaring Road" Next Reid Picture.

In "The Roaring Road," the latest Paramount picture, in which Wallace Reid is starred and which has just been scheduled for release April 13, Mr. Reid plays the role of "Toodles" Waldon, a young auto salesman who aspires to be a speed king.

James Cruze directed the production, and the scenario was written by Marion Fairfax from the series of Junkpile Handicap stories, by Byron Morgan, which appeared in the Saturday Evening Post. Frank Urson did the photography.

Most prominent among the supporting cast are Ann Little, who plays the feminine lead opposite Mr. Reid; Theodore Roberts, Guy Oliver and C. H. Geldart.

The race scenes were filmed at the Santa Monica course near Los Angeles.

## First Capellani Picture, "Oh Boy!" Is Completed

WORK has been completed on "Oh Boy!", the first of the series of Creighton Hale-June Caprice features to be produced by the Albert Capellani Productions, Inc., for release through Pathe. The cutting and titling of the production, which is the first "Filmusical Comedy" to be transmitted to the screen, is rapidly nearing completion.

"Oh, Boy!" is a screen version of the musical comedy hit of the same name which ran in New York for more than two years.

A number of beautiful and spectacular exterior scenes have been incorporated in the picture, including a championship football game.

In addition to Creighton Hale and June Caprice, an all-star cast interprets the various characters in the picture.

Zena Keefe, who plays the part of Jackie Sampson, has been starred individually in several special screen productions, while Flora Finch, who is also prominently cast, is recognized as a comedienne of rare ability.

Other outstanding members of the cast are W. H. Thompson, J. K. Murray, Ben Taggert, Joseph Conyers, Charles Hartly and Grace Reals.

Plans are now under way for providing the production with an extensive exploitation campaign, the details of which will be announced at a later date.

### Reproduce Part of San Quentin Prison.

An exact reproduction of a portion of the penitentiary at San Quentin, near San Francisco, was erected at Universal City for use in several scenes from Priscilla Dean's next Universal attraction, written by Bayard Veiller and bearing the temporary title of "The Chatterbox." The special set has been over two weeks in the course of construction. Francis McDonald, George McDaniels, Gertrude Astor, Walt Whitman, Claire Greenwood, Joseph Swickard and H. Milton Ross are supporting Miss Dean. Rollin Sturgeon is directing.

**Some Alphabetical Females Are Presented in This Clever Paramount Poster.**
To which might be added the fact that the same females are acrobatic also.

## Emerson-Loos 24 Sheet Free to All Exhibitors

THE Famous Players-Lasky Corporation is distributing among exhibitors who book the John Emerson-Anita Loos Paramount production, "Oh, You Women!" a twenty-four sheet which is a distinct novelty in motion picture posters. These posters are distributed through the exchanges absolutely free to all who book the picture, each receiving as many as he asks for to supply the stands for which he may contract.

The poster is striking in effect as well as novel in detail of design. The words, "Oh, You Woman!" stand out in large block letters, dominating the entire sheet and arresting attention as far as the stand can be seen. Within each letter, without detracting from the compelling force of the bold-relief effect, is a cartoon humorously suggestive of the title.

The poster was designed and executed in the Art Department of the Famous Players-Lasky Corporation, which is under the supervision of Vincent Trotta.

The twenty-four sheet is one of the features of the special campaign of exploitation of the John Emerson-Anita Loos picture which is being released early in May, independent of any other Paramount or Artcraft picture or series of pictures. There are also being distributed through the exchanges to exhibitors booking the picture, at the nominal price of $1.50 per thousand, a small two-color folder, suitable for use as an envelope stuffer. The caption on the front, when folded, reads "Everybody Wants to See—Women," the fold just covering the words "Oh, You," which completes the title of the picture when the folder is opened.

## Ultimate Result of Greed Is Shown in "Destiny"

SUPPORTED by one of the strongest casts that ever has appeared in a Universal production, Dorothy Phillips will shortly be seen in a Jewel production entitled "Destiny." This film play has been adapted from an original story by Charles N. Buck by Elliot J. Clawson, and has been produced by Rollin Sturgeon, who produced "God's Country and the Woman" and other big Vitagraph productions.

Miss Phillips is cast as Mary Burton, the sister of Hamilton Burton, who craved only for power and who never gave love a thought, and of Paul Burton, who thought only of his music and of another man's wife. Hamilton Burton, as a boy, is played by Tom Ashton, and as a man, by Stanhope Wheatcroft. Harry Hilliard is cast as Jefferson Edwards, Walt Whitman is cast as Thomas Burton, Gertrude Astor as Mrs. Haswell and Nanine Wright as Mrs. Burton.

The story brings out the ultimate result of greed and deals a blow to selfishness and despotism in business. The film play is related as a vision of what might have been had young Hamilton Burton followed out his boyhood ideas and desires.

## Pathe Launches New Serial with Big Publicity Drive

LAUNCHED with a publicity campaign that will take advantage of every means of bringing the picture to the attention of exhibitors and public alike, "The Tiger's Trail," the new Pathe serial starring Ruth Roland, will be released on Sunday, April 20.

The cast that has been chosen to support Miss Roland is unusual in its strong personnel. Opposite the star is George Larkin, one of the most daring "stunt" men on the screen. The principal "heavy" role is played by Mark Strong, a well-known celluloid villain. Harry G. Moody, a noted character man, is cast in a weird role. George Field, prominently known as the only understudy Fred Stone ever had, plays the part of the Hindu high priest. Frederick L. Kohler, for two years a member of the Griffith forces, and recently assistant director for Baby Marie Osborne, plays a cowboy bandit chief. Easter Walters, who has previously appeared with Miss Roland and who supported Fannie Ward in "Common Clay," plays the important role of a housemaid-vamp-spy.

## Kerrigan Supported by Big Cast in "Best Man"

IN "The Best Man," the new Jesse D. Hampton Production, to be released May 4 by the W. W. Hodkinson Corporation, J. Warren Kerrigan has one of the strongest roles he has ever played. He takes the part of Cyril Gordon, a Government Secret Service agent.

Kerrigan is supported by Lois Wilson, who takes the part of Celia Hathaway, and who marries Gordon thinking he is another man, a real first class villain of the old school, who has been threatening to expose her family, unless she sacrifices herself—and her fortune—to his mercies.

The other characters are as carefully cast. They include Alfred Whitman, Frances Raymond, R. D. McLaren, Mary Land, Clyde Benson and Fred Montague.

**Mae Murray in Delightful Comedy Drama.**

What is said to be one of the most delightfully humorous light comedy dramas ever made at Universal City is scheduled for release by Universal shortly under the title, "The Delicious Little Devil." Mae Murray is the star.

The picture has been adapted from an original story by John B. Clymer and Harvey Thew, entitled "Kitty, Mind Your Feet." Robert Z. Leonard has produced the film play from the scenario by Mr. Thew.

Roberto De Valentina is seen opposite Miss Murray, while William V. Mong is seen as the press agent. The film is in six reels.

## Many Breezy Comedies Listed by Universal

AN abundance of good, clean comedy of varied character is on the Universal schedule for release within the next six weeks. During that period the efforts of no less than seven different comedy companies will be released and no two comedies will have any semblance of one another.

"Green Eyed Johnny," featuring Jack Dillon, who also directed the production, a Nestor, "Looney Lions and Monkey Business," a Century, and "Skidding Thrones," a Lyons-Moran, are on the schedule for the second week of April; "Let Fido Do It," an L-Ko; "Scared Stiff," a Lyons-Moran and a Nestor without a permanent title are to follow.

"Good Night Turk," and "A Plumber's Busted Romance," are other L-Ko's to be released in the near future, while Lyons-Moran have managed to keep several weeks ahead of their schedule and therefore have six comedies ready for marketing shortly. Titles for these are "The Expert Elopers," "Harmony in 'A' Flat," "The Bullshevists," "Taking Things Easy," and Wise Wives."

**Show Early Episodes of "Great Gamble."**

First three episodes of the coming serial, "The Great Gamble," which is being produced by Western Photoplays, Inc., for early release through Pathe, were run off last week for the first time at the Crystal studios in New York City, where the work of completing the remaining episodes is going on.

Those who view the print were enthusiastic over the work.

Great attention has been paid to detail in the sets and the general make-up of the picture, which show to advantage in the finished product, according to those who were present at the first showing. A particularly fine set has been used in the home of a millionaire.

**Charles Ray in "Greased Lightning."**

In view of the success which has been attained by Charles Ray in his recent pictures, in which he has had the role of a country boy, the news that he will again essay a character of the same sort will be welcomed by the public. In "Greased Lightning," which is released April 20, the star again is put in a small town atmosphere.

This time he is a dreamy, impractical inventor. The star is said to surround his role with pathos as well as comedy.

The new picture gets its title from the hero's greatest mechanical contrivance, which is a racing automobile named "Greased Lightning."

**President Enjoys Pathe Pictures.**

Samuel B. Rose, naval gunner for Uncle Sam, whose management of motion picture entertainment aboard the Presidential transport, George Washington, has earned him the commendation of high authority and small, has written a letter to Pathe Exchange, Inc., expressing his appreciation of the promptness of the Pathe service and the exceptionally high quality of the pictures, which, he says, were "a source of great enjoyment to President Wilson, Mrs. Wilson and the various members of the Presidential parties."

**"Relations" Is Evelyn Greeley's First.**

Evelyn Greeley, after having shared starring honors with others, is now to be starred in her own right by World Pictures. Her initial venture will be "Relations." It will be in five reels. Oscar Apfel will direct the production. Miss Greeley's leading man is Hugh Dillham, who, it will be remembered, married Marjorie Rambeau the other day.

## Madge Completes Making Mojave Desert Scenes

MADGE KENNEDY has returned to the Goldwyn studios at Culver City, from the Mojave Desert, where the star and her associates completed the final scenes of her newest Goldwyn picture, "Leave It to Susan."

Unlike anything she has attempted on the screen before, the artiste's role in this picture by Rex Taylor, is certain to prove as great a surprise to her admirers, as it was to the star herself. The locale of the new Goldwyn picture is in the midst of the Mojave's wastes.

She is seen as the daughter of an Eastern capitalist, who, with his family, journeys West. An amusing accident leaves her on the desert when the train resumes its trip after an interruption. Her only companion is Monmorency, her dog, and it's all because Monty spied a rabbit and gave chase, in which Susan just had to join, that she finds herself in desperate straits.

It is while seeking habitation that Susan meets with strange and perilous adventures, situations to which only the inimitable comedy art of Madge Kennedy could do full justice. The people she encounters, some of them the most desperate bandits of the plains, her experiences with them, and the thrilling episodes that follow, assure "Leave It to Susan" a place among the big surprise comedy-dramas of the year.

As her leading man, Miss Kennedy has Wallace MacDonald. Others in the cast are Alfred Hollingsworth, George Kunkel, Anna Hernandez and that laugh-provoker, Walter Hiers.

## Bessie Barriscale Has Big Scenes in "Josselyn's Wife"

BEN ALEXANDER, one of the most lovable children in screen annals, comes back after his decided success in "The Turn in the Road" with another prominent part in a Robertson-Cole feature for release through Exhibitors Mutual.

This time little Ben will be associated with Bessie Barriscale, starring in B. B. Features, in her newest production at the Brunton studio, "Josselyn's Wife."

Miss Barriscale hardly could have selected a more capable cast of supporting players than surrounds her in this picture. Nigel Barrie, Kathleen Kirkham, Joseph Dowling, Leslie Stewart, Marguerite DeLamott, Josephine Crowell, George Hackathorn, Helen Dunbar, and Tom Guise are among those who will contribute to the success of the production.

The picture has been made from the novel of that name, written by Kathleen Norris.

Howard Hickman is the director.

## "Miss Adventure" Is a Strong Story of the Sea

PERSONS who have seen the first print of "Miss Adventure," the William Fox Excel Picture, which Peggy Hyland has just finished on the Pacific Coast, declare it is the best Miss Hyland has made. It is said to be full of thrilling action, pathos and the sprightly good humor. The Exhibitors Service Bureau of the Fox Corporation is completing elaborate exploitation material to assist exhibitors in presenting it.

In "Miss Adventure," which was written by J. Anthony Roach, Miss Hyland has the support of a large and capable cast, which includes Lewis Sargent, Frank Brownlee, Edward Burns, George Hernandez, George Webb, Alice Mason, and little Gertie Messenger.

"Miss Adventure" is a sea story, and has all the romance and thrills associated with smuggling, desert islands, castaways, shipwrecks and other happenings on the deep.

**Mitchell Lewis in a "Huskie" Scene from "The Gulf Between."**
After a ten-mile mush over Shasta County, Cal., the Select star pauses for this picture for the World.

## Splendid Advertising Boosts "Topics of the Day"

PATHE EXCHANGE, INC., announces that, beginning Sunday, May 4, it will release weekly the famous "Topics of the Day," selected from the press of the world by the Literary Digest and produced by the Timely Films, Inc. Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., considers it an epochal announcement in that it marks a great step forward in the achievement of the inspired vision of Charles Pathe, founder of the organization whose activities cover the entire earth.

"I am especially happy in making the announcement of Pathe releasing "Topics of the Day," says Mr. Brunet. "Impressed with the originality of the feature and the strength of its popular appeal, we have carefully watched the growth of it, its bookings in first run houses, the nature of its reception and the manner in which it 'went over.'

**Best and Brightest Minds Contribute.**

"Some of the big facts attending this feature in its weekly selection and its exploitation are as unusual as they are impressive. The best and brightest minds of the entire world contribute to it. All nations have a part in it and a flash of wit or philosophy that has a universal application, if it comes from the arctic circle, a hilltown, or an inconspicuous hamlet in the United States will have just as high a place of honor as though a flash from the acknowledged cleverness of some celebrity in Paris, London or New York.

"The Literary Digest has a circulation of more than a million copies. 'Topics of the Day' is a big permanent feature. For instance, a memorandum shows that it was listed from twenty to forty-seven weeks in many important picture houses of the country including Graumans, Los Angeles; California Theatre, San Francisco and Los Angeles; the Strand and the Broadway, New York City; Shea's and the Hippodrome, Buffalo; the Riviera, Chicago; Stanley Circuit, Philadelphia; Circle, Indianapolis; the Liberty, Seattle; the Jensen and Von Herberg Circuit; the Miles houses, the Majestic, the Regent and the DeLuxe of Detroit; Strand, Syracuse; the Regent, Rochester; the Fox Theatre, St. Louis and the Fifth Avenue Theatre, New York.

**Immense Sums for Advertising.**

"The Literary Digest, in furtherance of its general campaign, which of course includes 'Topics of the Day,' will circularize every telephone subscriber in the United States, involving more than twenty million subscribers. It spends each year $1,080,000 in newspaper advertising in which, from time to time the merits of 'Topics of the Day' are set forth.

"During this especial period of activity large display of advertisements will be placed in 4,000 newspapers, regarding the Literary Digest, which will include 'Topics of the Day.' Here is formed an excellent selling point.

"Furthermore, the publishers have announced that all of the news dealers in the various parts of the United States will be advised of these arrangements with Pathe and certain instructions will be issued to them to mention in their house to house campaign the fact that certain material from the Literary Digest is to appear under the headline of 'Topics of the Day' in the leading theatres of their community. It seems that thus every possible angle has been covered from the publishers' point of view; but we will add here our splendidly effective selling organization and all of the strength of our own publicity and promotion. So it will be that 'Topics of the Day' will become the most intensively promoted feature in the world."

**Frederick in Vivid Character Study.**

Pauline Frederick is rapidly progressing on her third Goldwyn production at the Culver City studios. It is "The Fear Woman." The new Pauline Frederick vehicle is described as a modern, vivid and human drama. "The Fear Woman," by Izola Forrester, author of Geraldine Farrar's newest Goldwyn Picture, "The Stronger Vow," gives Pauline Frederick a role more vital and fascinating than any she has portrayed in her long and brilliant stage and screen career.

In "The Fear Woman," character dominates plot. The story depicts the growth of the mind and soul of a very unusual girl. It shows her origin, her struggles against environment and traces the effects of those struggles and the manner in which they have strengthened instead of weakened her.

**Golf Champions in Drew Comedy.**

Scenes showing Travers and Douglas, the well known golf professionals in a championship match are an interesting feature of "The Amateur Liar," the Paramount-Drew comedy released on April 20. Mr. and Mrs. Sidney Drew staged the closing scenes of this comedy on the Garden City, L. I., golf links when the champions played for the benefit of the Red Cross fund.

# Six Big Pictures to Be Released in May by Fox

AN exceptionally wide variety of themes is represented in the six dramatic feature pictures which William Fox will release during May. Powerful dramas, a romance of the Orient, exciting comedy-drama, a thrilling Western story, a delightful romance of a young couple's struggle, and a sprightly adventure story—all there is in the entertainment fare served by the Fox Film Corporation, to meet the needs of all types of exhibitors.

The releases for May are divided into two Standard Pictures, two Victory Pictures and two Excel Pictures.

"The Siren's Song," a super-production staged by J. Gordon Edwards, tells a story of a singer's sacrifice to prove her love. Its scenes are laid in Paris and Brittany, and the picture is full of striking and picturesque settings.

Tom Mix will have a release in May—"The Coming of the Law," declared to be the best of all the Mix pictures. Mix, the Fox Exhibitors Service Bureau of the Fox Film Corporation states, has been forging to the front so rapidly that exhibitors are clamoring for more and more of his pictures. The picture is based on a popular novel by Charles Alden Seltzer and was staged by Arthur Rosson.

"A Fallen Idol" is the title of the Evelyn Nesbit picture to be issued next month. This picture was photographed at Jacksonville and Miami, Fla., and has many novel settings. Miss Nesbit plays the role of an Oriental princess. The story was written by E. Lloyd Sheldon and the picture was staged by Kenean Buel.

Gladys Brockwell will have another strong offering in "The Divorce Trap." This picture, directed by Frank Beal, is a tragedy of modern divorce, and holds a big appeal to men and women alike.

Peggy Hyland's release will be "Miss Adventure." It tells the story of a child who falls into the hands of a smuggler, is rescued by an honest sea captain and grows up in a tiny fishing village. It reaches a thrilling climax in an automobile chase which end with a plunge into the sea.

Albert Ray will see his second William Fox picture released next month. This is "Words and Music By——," and in it Mr. Ray and Elinor Fair play the roles of two young people who start from Kansas and find fame and fortune on Broadway. It is lively, clean romance, full of humor and pathos.

# Metro Releases Hamilton's "After His Own Heart"

NOT since the creator of the financial genius in "Get-Rich-Quick Wallingford" made his debut on the screen, has Hale Hamilton, the Metro star, had a more satisfactory vehicle than in "After His Own Heart" which is scheduled for release on April 28.

"After His Own Heart" is another of the stories produced by Metro under the new policy of the adaptation of popular novels and stories by authors with a reputation outside of the silent theatre. Ben Ames Williams is the author of this interesting tale of romance, love and adventure, which was published in a popular weekly magazine, and adapted to the screen by A. S. Le Vino of the Metro scenario staff.

The production has been given a wealth of luxurious settings for the interiors of the fashionable homes of the elite, and nothing to make the picture a success has been overlooked by Harry L. Franklin, the director.

The story deals with the exciting life of one Thomas Wentworth Duncan, familiarly known as Tom Duncan, and played by Hamilton.

Naomi Childers, as Mr. Hamilton's leading woman, has a stronger and more important part in this picture than in anything which she has ever done on the screen.

The balance of the cast includes William V. Hong, Harry Carter, Herbert Pryor, Frank Hayes, Stanley Sanford and Mrs. Louis.

# Many Daring Feats Shown in New Universal Serial

SOME of the most unusual and daring feats ever enacted before the picture camera are included in the action of the Universal serial, "Elmo—The Mighty," and featuring Elmo Lincoln and Grace Cunard.

The early episodes bring out numerous thrillers in which Mr. Lincoln does not play a part. The action of the first three episodes, for the most part, takes place in the wooded hills of California where a big lumbering syndicate is seeking control of valuable timber lands patroled by Captain Howard Armstrong, a forest ranger and former army officer.

Miss Cunard is seen as Lucile Gray, a daughter of a wealthy man and a former Red Cross nurse who met Captain Armstrong on the battlefields and who recognizing him in the woods, renews old acquaintances with him. The leading characters are introduced in the first episode and from the start the serial picks up speed and interest.

Tossing men about like flour sacks, Mr. Lincoln clearly demonstrates his strength and in addition he is called upon to do dramatic acting and daring riding. One of the thrillers introduced in the early episodes is the daring motorcycle riding of James Cole who is cast as the Masked Rider.

"Elmo—the Mighty," now nearing completion at Universal City where Henry McRae is directing the action, is from the script provided by William E. Wing and Joe Brandt. It is expected that this serial will be ready for release the second week of July.

### Costly Sets for Capitol Comedies.

"Smiling Bill" Parson's way of doing business on a lavish scale is reflected in his Capitol Comedies, which are fast winning for him the reputation of being one of the world's greatest comedians. Every one of his productions is elaborately mounted.

Particularly is this true of his newest Capitol Comedy, "The Midnight Alarm," the third adventure in his Go-Get-'Em Potts series. For the theatre scenes in which Leander Potts and his Frivolous Frolickers revel, "Smiling Bill" rented one of the largest playhouses in Los Angeles for four days. To lend realism to several scenes on the stage, Parsons combed the theatrical colony on the Coast for thirty girls to take part in the dancing which is one of the big features of "The Midnight Alarm."

Perhaps the costliest scene in the production is the incident in a Hollywood hotel, which "Smiling Bill" also rented for the occasion.

### Issues Special Publicity on Home-Coming Fleet.

In line with its new policy of suppyling exhibitors of "Our Teddy," the authorized Roosevelt picture, with feature stories tying up scenes in the picture with striking events of the day, the special service department of McClure Productions, Inc is preparing for bookers of the Roosevelt film a story called "The Home-Coming Atlantic Fleet Foreshadowed in 'Our Teddy'," in connection with the arrival of 103 warships in the port of New York.

The popularity and usefulness of this special McClure feature story service among exhibitors is attested by the numerous requests for reprints and additional stories that come into the McClure office.

**Margaret Marsh**
Bright star of Oliver's serial, "The Carter Case," hands herewith her latest picture down to the future.

# Goldwyn Buys Faversham's "Lord and Lady Algy"

"LORD AND LADY ALGY," a William Faversham Broadway success, is the latest of the popular hits which Goldwyn has purchased. Work on the play has been started at Culver City, and the release of the finished picture will interest every exhibitor in the country. Tom Moore will play the leading role. The author of the play is R. C. Carton.

While the play was a most intriguing vehicle on the spoken stage, opportunities for kaleidescopic scenic effects in the story make it even more adaptable for screen production. The story centers around the interrupted romance of Lord and Lady Algernon Chetland, his Lordship's passion for betting on the races, the social aspirations of Brabazon Tudway, the soap magnate, and the efforts of the Hon. Crosby Jethro to worm into a liaison with Lady Algy.

Never was there a photoplay with so many interesting characters, and Goldwyn stars have been cast with admirable facility, and effectiveness in the production. Tom Moore shows to particular advantage as Lord Algernon, the younger son of the Duke of Droneborough, and out of favor with his father because of his sporting proclivities. Moore's personal sportsmanlike bearing fits this character well.

### "Just Squaw" Is Ready.

In selecting the new series of motion pictures, which Robertson-Cole will introduce with "Just Squaw," Miss Michelena picked three stories that contained every essential of dramatic success—Love intrigue, sacrifice, suffering, tenseness and mystery.

"Just Squaw" is essentially a melodrama, with the great West as its setting. It is an appealing story of the striving of a supposed half-breed girl to overcome the obstacles of blood.

Miss Michelena was accorded superb support in "Just Squaw." Andrew Robson as Snake LeGal gives a performance that might well be a model for Western bad men. Albert Morrison, William Pike, and D. Missoras are others who contribute bits to "Just Squaw," that will help to establish it as one of the premier Western dramas of the past year.

## "Modern Husbands" Has Strong Appeal for Women

THE LOVE PIRATE" will be introduced to screen fans in Henry B. Walthall's "Modern Husbands," which will be released by Robertson-Cole through Exhibitors Mutual.

To women especially will this picture advance a strong appeal. The subject dealt with is one which many families of today have to contend with.

It is a story centering about a he-vampire, who breaks up temporarily one family and almost succeeds in wrecking a second one.

Walthall has surrounded himself with a number of players who were particularly well suited for this type of photoplay. The star himself has a role that should meet with sympathetic favor, for it shows him as a wealthy New York stock broker, whose home is broken up by a love pirate. Then, after losing his fortune he is driven through many vicissitudes, until eventually, happiness comes to him.

Ethel Fleming is cast as Julia Duane, wife of Stephen (Walthall) who plays the game according to pseudo society code, and has "to pay the piper."

To Neil Hardin was accorded the unsympathetic character of Bert Brockwell, the love pirate.

Melbourne MacDowell is seen as Jonathan Cosgrove, a prosperous diamond merchant and Clare DuBrey is cast as his wife, a society favorite. Olga Gray completed the support as Cleo, an adventuress.

## Louis Bennison Completes "The Road Called Straight"

LOUIS BENNISON, famous on stage and screen for his delightful and true-to-life portrayals of Western cowboys, has just completed his newest Betzwood production, "The Road Called Straight," a fast-moving, full-of-action drama of the plains, which presents the handsome star as his most natural self.

Never have the remarkable talents of the smiling cowboy star been taxed as they are in the new vehicle, which offers him endless opportunities for skilful dramatic acting, for daredevil riding and for his inimitable style of comedy. Though intensely dramatic, "The Road Called Straight" is not without moments that require the star to be at his best as a funmaker.

"The Road Called Straight" is the work of Wilson Bayley, also author of Louis Bennison's first screen starring vehicle, "Oh, Johnny!" As his leading woman Bennison has beautiful and talented Ormi Hawley. Others in his support are Henry Mortimer, Burton Churchill, Jane Adler and John Daly Murphy. The picture will be released by Goldwyn May 11.

**Make Bessie Love Film in Tree Country.**

Vitagraph's next Bessie Love picture, the name of which will be announced shortly, has been filmed for the greater part in the vicinity of Eureka, Cal. This is in the midst of the giant tree portion of the State and forms a wonderful setting for the photoplay, which is a lumber camp story.

The scenario for the picture was written by Rida Johnson Young, especially for Miss Love and is being directed by David Smith. Wallace McDonald and Otto Lederer are in the supporting cast.

**New Leading Man for June Elvidge.**

Allan Edwards is leading man for June Elvidge in her next picture which she is making for World Film Corporation. Arthur Ashley started out to be the male lead, but was compelled to retire through an injury he suffered while taking the principal part in a rough-and-tumble fight called for in the scenario.

**A Kiss While the Fairies Watch Is a Kiss de Luxe.**

Say we, after seeing the above scene from Frank Hall's special, "A House Divided," a J. Stuart Blackton production, with Herbert Rawlinson and Sylvia Breamer.

## "Our Teddy" Producers Plan Aid for Victory Loan

THE willingness of the picture industry to co-operate with the Government in its patriotic endeavors has again been demonstrated. The Treasury Department has accepted officially the offer of McClure Productions, Inc. to carry out a plan whereby exhibitors of "Our Teddy," the authorized Roosevelt picture, will be able to render valuable service in the Victory Liberty Loan campaign.

Recently the editorial research department of McClure Productions, Inc., in connection with its promotion work for "Our Teddy," came across in Colonel Roosevelt's speeches several striking passages dealing with Liberty Loan drives. It occurred to them at once that this would be extremely valuable publicity for the Government in the present campaign.

The producers of "Our Teddy" expressed these thoughts in a letter to Carter Glass, Secretary of the Treasury, and offered to furnish the quotations from Colonel Roosevelt to exhibitors of the Roosevelt picture. The following reply was received from Frank R. Wilson, director of publicity for the Treasury Department:

"Thank you very much for your letter to Secretary Glass, forwarding extracts from the speeches of Theodore Roosevelt. We are very glad to make use of this in our publicity campaign in behalf of the Victory Liberty Loan."

**Roosevelt's Message to the People.**

Some extracts from Roosevelt's speeches, to be used in the Victory Loan drive follow:

"Long after this war is over, we shall continue in the struggle to achieve liberty for all mankind. To do it effectively, we must bind ourselves together as a nation and there is no surer bond between a man and his country than that he shall be a bondholder of his country."

"To own bonds of the United States is a badge of honor."

"There should be Liberty Bonds in every home in America."

"I myself have invested in these bonds. There is every reason for buying them. The patriotic reason is enough. But, in addition, there is offered the best security in the world, backed by the credit of the Government and people of the United States."

"The outstanding and fundamental need of the Government, without which nothing can be accomplished, is money, in large sums and small."

"Let us introduce into the work of peace something of the spirit our soldiers introduced into the work of war."

"I hope you farmers will enlist in this field with a will. Make it a people's loan. Make the terms 'bondholders' and 'people' interchangeable."

"It is the duty of every man and of every woman in this country who can possibly afford to do so to buy Bonds.

"All should do their bit in subscribing to this loan. Wall Street has been criticized many times. They call them bondholders. If the people of this country don't accept these bonds, Wall Street will. Let us people get them first!"

**Public Wants More Chaplin Releases.**

A letter recently written by J. B. Stout, owner of Stout's Theatre, in Danville, Ky., regarding Charlie Chaplin in "Shoulder Arms," illustrates how the public appetite for this star has been whetted by the slowness of his releases.

Recently Mr. Stout was induced by Lee L. Goldberg, of the Big Feature Rights Corporation, to play "Shoulder Arms" for a return engagement. From this letter one may well deduce that he did as well with it or better than during the original engagement.

Mr. Stout wrote: "For your information, when we repeated 'Shoulder Arms' we did some business. As you know, I don't like return dates, but this one went over, and I want 'A Dog's Life' for Saturday, April 12. I will take my hat off to 'Shoulder Arms.' I made more money on that picture than on lots of those so-called big pictures for which I paid fabulous prices."

**MacLean Supports Dorothy Dalton.**

Douglas MacLean, one of the most popular of the younger leading men, supports Dorothy Dalton in her newest Paramount picture "The Homebreaker," produced under the personal supervision of Thomas H. Ince. This story is said to be one of the cleverest conceptions of John Lynch, and R. Cecil Smith did the scenario with accustomed skill. Miss Dalton appears as a traveling saleswoman who breaks up the scheme to two crooks to mulct her employers.

Edwin Stevens, a well-known star of the screen, light opera, vaudeville and the original star of "The Devil" on the legitimate stage, appears in a highly effective role.

# William Desmond Has Straight Dramatic Role

EVER since William Desmond, the Jesse D. Hampton star, has appeared in Robertson-Cole features released through Exhibitors Mutual, he has played in the lighter type of photoplay. "Life's a Funny Proposition," "The Prodigal Liar" and "Whitewashed Walls" have gone over strongly. Motion picture enthusiasts have come to regard Desmond purely as a comedian. Desmond is going to prove the fallacy of this belief, however, when his next picture, "The Mints of Hell," just completed, is released.

"The Mints of Hell" will be totally unlike anything Desmond has ever attempted. It is a rattling drama of the Yukon, with snow stuff. Jesse D. Hampton, the producer built an entire town at Truckee, high up in the Sierras, near the Nevada line, and waited patiently for the snow to come. When the carpenters finished their job, there wasn't a speck of snow on the ground. Five times the company went to Truckee on tips from the weather bureau, but on none of the trips did the scheduled storms arrive. Finally a blizzard did hit Truckee. Nearly six feet of snow fell, and after wallowing in the mighty white for two weeks, the company obtained some wonderful backgrounds.

"The Mints of Hell" is by James B. Hendryx, and was made into screen form by George Elwood Jenks. Park Frame directed the production.

William Desmond appears as Dan Burke, a loveable, two fisted comer from the outside who blows in his money so cheerfully that he is suspected of having a stake hidden somewhere.

Bill Weed, owner of the Bed Rock Saloon, an easy going, big hearted cuss, who runs a straight game and is everyone's friend is played by Edward Jobson.

Gaston Chaudiare, a silent man from the Valley of Mystery and who possesses a secret cache of strange, flat gold, is enacted by Charles French.

Vivian Riche, charming leading woman, is seen as Alina Chaudiare, a romantic girl. Jack Richardson has his usual bad man role as Clay Hibbing, a "mining broker." Frank Lanning has another important character role to perform in Maung, a half wit of the Valley of Mystery, who knows where the flat gold is hidden.

J. J. Franz, Tom O'Brien, Mrs. A. Costa and Walter Perry are others in the cast supporting Desmond, who have prominent roles.

There are many incidents to stir red blooded film enthusiasts in the production.

### Greek Consul Praises Marion Davies Film.

Hector M. E. Pasmezoglu, Greek consul and prominent St. Louis exhibitor, who has been in New York for a few days, has gone on record as saying that the Marion Davies films, as shown by him to his patrons in St. Louis, have gone over bigger than any other pictures booked this season. He declares that Marion Davies is a big drawing card in St. Louis and throughout the middle West.

Mr. Pasmezoglu is president of the Congress Amusement Company and the Mozart Amusement Company, operating several Missouri picture houses.

Miss Davies invited Mr. Pasmezoglu to the Paragon studio, which C. F. Zittel leased for her new picture, and he spent a day watching the star work on her latest production.

### Dorothy Gish Has Climbed High.

It is less than nine months since Dorothy Gish started work on the first picture of her own Paramount series. The progress made in those nine months, is said to have surpassed the most sanguine expectations of everyone connected with her productions.

Exhibitor's reports on "Battling Jane," gave Dorothy a reception that marked her success. When "The Hope Chest" found its way to the screens they increased the number of adjectives and stretched out the bookings. And "Boots" was received in such a way that J. A. Partington, of the Imperial Theatre in San Francisco, decided to keep it one more day and ended by holding it a whole week more

# "Greased Lightning" Is a Smooth-Running Vehicle

IF any vehicle afforded Charles Ray, Thomas H. Ince's star in Paramount pictures, has been more fitted to run smoothly than his forthcoming picture, "Greased Lightning," which is released April 20, it would be hard to discover it according to the producers. Certainly it has speed, action, ginger, character and comedy galore, judging from all reports from the West. Julien Josephson wrote the story, Jerome Storm directed, and Chester Lyons was the cameraman.

Wanda Hawley was chosen as leading woman. There is a fine supporting cast and the picture from every angle will please the followers of Charles Ray to the last degree.

Of course there is strong love interest, but the most exciting events are those concerned with the exploits of Andy Fletcher, the village blacksmith and inventor, whose Little Giant Potato Slicer is the dream of his life.

The rural type suits Charles Ray well. In this picture he is the country youth to perfection. Many of the scenes of this picture were made at the Lasky studio and still others on a location where there was plenty of room for Mr. Ray to operate his cantankerous buzz wagon.

Robert McKim is the villain, as is his usual wont. Willis Marks, Bert Woodruff, John P. Lockney and Otto Hoffman all have important characterizations.

### Select Title for New Century Comedy.

"Frisky Lions and Wicked Husbands" is the title selected for the Century comedy to be released by Universal in May. This comedy is the second of a special series of animal-Century comedies being produced at the L-Ko studios by Vin Moore. Dot Farley and Charles Dorety have the leading parts in this release. The story of the comedy is one of love mixed with some thrilling and exceedingly humorous adventures with lions, monkies and a number of more or less wild men and women. The comedy is in two reels.

### "Rustling a Bride" Is a Western Story.

"Rustling a Bride" is the title of Lila Lee's new Paramount picture which is scheduled for release April 27. The story and scenario were written by Edith M. Kennedy and the picture was directed by Irvin Willat.

The picture stars the young actress as a lonely Eastern girl, Emily, who lives with her aged grandmother. Nick McCredie, a cowboy, finds her name on the fly leaf of a school book at Coyote Junction and for a joke writes her a letter, but encloses the photograph of his handsome friend, Pen Walton.

Monte Blue plays the leading male role, that of Nick McCredie, and L. J. Shunway portrays the character of the malicious Walton.

### David Belasco Play for Theda Bara.

"La Belle Russe," one of David Belasco's celebrated plays, picture rights to which the Fox Film Corporation has acquired, has been adapted for the screen by Charles J. Brabin, who is also directing it. The picture is being filmed at one of the Fox studios in Fort Lee, N. J., with Theda Bara as the star. It marks a radical departure from the type of plays Miss Bara has been enacting.

**Looks Like a Blacksmith**

Does Charles Ray in his coming Paramount, "Greased Lightning," whose title makes us think immediately of plumbers.

# "Blinding Trail" Is Story of Life in a Lumber Camp

A STORY of life and adventure in a snow covered lumber camp is the vehicle for Monroe Salisbury's most recent Universal Special Attraction, "The Blinding Trail" scheduled for release shortly. The film play brings out the miracle of regaining lost vision and of a man's learning that though his wife has proved unfaithful that one member of his household has remained loyal and sacrificing through many darkened months.

Stuart Paton and John B. Clymer are the authors, and Paul Powell has produced the story in six reels.

"The Blinding Trail" was photographed almost entirely in the snow covered mountain regions near Pine Crest, Cal. The Salisbury company was forced to go to Flagstaff, Ariz., and to three different cities in California before locations where snow sufficient to permit sledding could be found. Claire Anderson is seen as Helen, the unfaithful wife, and Helen Jerome Eddy is cast as Adele. Alfred Allen, Arthur Maud and John Cook also have prominent parts in the production.

### Goldwyn Gets New Basil King Story.

Basil King, whose novel "The Spreading Dawn" was the medium of Jane Cowl's debut in Goldwyn pictures, is soon to follow with another of his Saturday Evening Post pictures under Goldwyn direction. "The City of Comrades," a striking story of double life, will be released by Goldwyn, with Tom Moore in the leading role, early in the fall, following its publication in book form by Harper & Brothers this month.

The capture of another work by Basil King, the author of "The Inner Shrine," is only another step in the policy Goldwyn Pictures has mapped out to produce the very best that contemporary novelists and dramatists and short-story writers are able to turn out.

### Corinne Griffith's Next Is "Thin Ice."

Corinne Griffith's next Vitagraph feature will be entitled "Thin Ice." It is an original scenario by Corporal Shannon Fife and is a society drama of the type that Miss Griffith has appeared in to such advantage heretofore. It is being directed by Tom Mills and the supporting cast includes L. Rogers Lytton, Charles Kent, Eulalie Jensen, Henry G. Sell, Walter Miller, Alice Terry, Jack McLean and Walter Horton.

**A Serious Serial Seance.**
Between Albert E. Smith, president of Vitagraph, and William Duncan, his big serial star.

# "Hell on Earth" Has Cast of Well-Known Players

MANY well-known names are included in the final selection of the cast for Select's coming attraction, "Hell on Earth," in which Sergeant Arthur Guy Empey will be starred. Preliminary work on the production has been started. The interiors are being made at the Biograph studio in New York.

In addition to Sergeant Empey, who will play the part of "Jack Duncan," the cast includes Evelyn Martin, Marguerite Courtot, Betty Blythe, Sallie Crute, Charles A. Stevenson, William Dunn, Frederick Buckley, Lilla May Lowry, Harry Lee, Frank Noroross, Eugene Strong, Arthur Donaldson, Joseph J. Donahue, Betty Hutchinson, William H. Stucky, Edward Elkas, Roland Osborne and Victor A. Stewart.

Evelyn Martin has the role opposite Sergeant Empey, that of "Lucy Duncan." Miss Martin is one of the most beautiful women of the spoken stage, and she has recently developed into an unusually accomplished screen actress.

Marguerite Courtot, who is cast for the part of "Fanny Bruce" is another whose name is well known to screen patrons.

Betty Blythe is a Comstock and Gest stage star, having been seen in many spoken successes under their management. Her screen career includes "So Long, Letty," "Experience," "Who Knows?" "His Own People," and many others, including "Over the Top."

Another whose name is equally familiar to stage and screen patrons is Sallie Crute. Miss Crute made her stage debut in "The Deep Purple." She was also on the spoken stage with Douglas Fairbanks, before the latter became a screen star.

Charles A. Stevenson, who has the distinguished role of "Mr. Lowring" is one of the best known character men on the stage. He is at present playing an important part with Norman Trevor in "Toby's Bow" at the Comedy in New York.

"Hell on Earth" is an original story by Sergeant Empey, but contrary to general opinion it is not a war play, nor a play in any way dealing with scenes or incidents of the great war. It is being directed by Wilfrid North.

**"Cannibals" Still Making Records.**

After playing to three record breaking weeks at the Randolph Theatre in Chicago, Martin Johnson's "Cannibals of the South Seas," released by Robertson-Cole, through Exhibitors Mutual have been held over for another week by Jones, Linick & Schaefer.

# Crandall Books "Suspense" for His Metropolitan

FRANK G. HALL'S series of 10-20-30 releases are not confined to the programs of the smaller houses as the rentals would seem to indicate. The series has reached the screen of many of the largest first-run houses as the following letter from Harry Crandall, owner of seven of the largest theatres in Washington, D. C., will testify. Mr. Crandall after showing one of Mr. Hall's 10-20-30 series at his Crandall Theatre and later giving "Suspense," starring Mollie King, first run at his Metropolitan Theatre, wrote W. A. Busch, branch manager Independent Sales Corporation and the Film Clearing House, at Washington, as follows:

"When I signed for your 10-20-30 service, I had no open time in my theatres, but I felt that this plan should be encouraged and figured that I could use some of the shows at my Crandall Theatre, and could afford to shelve the rest. But I have been agreeably surprised at the pictures we have been getting and have used them all at all of my theatres, often times shelving other program shows to make way for the 10-20-30 series.

"I have just viewed your picture, 'Suspense' starring Mollie King and find it so good that we are going to use it first-run in our Metropolitan, as you know to be, one of Washington's largest theatres. We think it better than many we have run here and too good for our small Crandall Theatre."

Mr. Crandall, in addition to giving "Suspense" a run at his largest Washington house gave another of the 10-20-30 series, "A Woman's Experience," starring Mary Boland, an extra day at his Knickerbocker Theatre, uptown.

# Tsuru Aoki Is Starred in "The Courageous Coward"

TSURU AOKI (Mrs. Sessue Hayakawa) is again seen in a featured part with her husband, in "The Courageous Coward," produced by the Haworth Pictures Corporation and released by Robertson-Cole through Exhibitors Mutual.

Tsuru blossoms out into a full fledged American girl in the coming Hayakawa attraction, which was written by Tom Geraghty and whipped into scenario form by Frances Guinan.

Mrs. Hayakawa adopts the Occidental clothing and incidentally the niceties which every American woman wants.

Hayakawa has a number of other notable players supporting him. George Hernandez is accorded the role of Big Bill Kirby, leader of San Francisco's Chinatown politics. Francis J. McDonald, as Tom Kirby, son of the politician, is another who gives a living characterization of the part entrusted him.

Toyo Fujita plays the part of a prominent Japanese lawyer, while Buddy Post as Cupid, creates a popular role.

William Worthington, who has directed all of Hayakawa's productions under the Haworth banner, did his customary splendid work with "The Courageous Coward."

# Praises Studio Print of Anita Stewart's Mary Regan

HARRY WEISS, manager of the Central Film Service, of Chicago, saw the studio print of "Mary Regan," third of the Anita Stewart special feature attractions to be distributed by First National Exhibitors' Circuit, screened in the projection room of the Rothacker plant there, before the work of conforming the negative was started, and sent the following wire to the home office in New York:

"You can take it from me that 'Mary Regan' is some picture as I saw it. It is undoubtedly the best production we have released so far. Mr. Mayer's telegram commending it was modest."

The story of "Mary Regan" is from the five-edition novel by Le Roy Scott, peer of American writers of detective and mystery fiction. It describes the romance of Mary Regan, a denizen of the aristocracy of the shadow world, and Robert Clifford, a New York detective. Miss Stewart, in the role of Mary Regan, is a girl who uses her natural charms and her wits to win luxury and prosperity from "big business" while it indulges itself in "big pleasure."

**Walsh Has McCutcheon Story.**

No sooner had George Walsh returned from Palm Beach and finished the final scenes of "Help! Help! Police!" than he began preparing to begin work on another rapid action comedy-drama. This is "The Seventh Person," an original story, written by Benjamin F. McCutcheon, brother of George Barr McCutcheon, the novelist, and John T. McCutcheon, the cartoonist. Edward Dillon will direct.

**"The Third Degree" Ready for Release.**

The stage is set—or it would be more proper to say thousands of screens are ready—for the release of Vitagraph's big Alice Joyce production of Charles Klein's "The Third Degree." The release of this picture will be heralded by a big billboard campaign, national in scope.

"The Third Degree" was produced under the direction of Tom Terriss and Miss Joyce's supporting cast includes Gladden James, Anders Randolf, (Mrs. De Wolf) Hedda Hopper, L. Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

# Strong Mystery Element Runs Thru "The Law of Man"

THE LAW OF MAN," Enid Bennett's new Paramount picture, which is scheduled for release April 27, was written by John Lynch, one of the most imaginative of story tellers, and it is said that in this story he has constructed an extraordinarily interesting mystery story. This picture was originally titled "Nemesis." Fred Niblo directed the production under the supervision of Thomas H. Ince. The scenario was written by Ella Stuart Carson.

The story deals with the adventures of a girl, and orphan, who decides to make her own way in the world as a sculptor.

For the staging of the courtroom scenes the company went to Los Angeles, where the criminal court room was secured. An interesting fact is that instead of hiring actors to take the minor courtroom parts, the real clerks, bailiffs and other employes were prevailed upon to act their parts before the camera.

Niles Welch is leading man, and others prominent in the cast are Andrew Robson, Dorcas Matthews and Donald MacDonald.

**"Help! Help! Police!" Walsh's Latest.**

Described as a rapid action comedy, full of thrills and unusual stunts, "Help! Help! Police!" the current William Fox release starring George Walsh, is said to be the best picture so far made by the athletic whirlwind.

The scenes are laid in Palm Beach, and the picture itself was filmed there. The film was directed by Edward Dillon.

*The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue on a $3 subscription.*

# "The Turn in the Road" Doing Big Business

"THE TURN IN THE ROAD," the Brentwood special released by Robertson-Cole through Exhibitors Mutual, is gaining weekly in popularity.

The latest honor accorded this production is a two weeks' run at San Francisco and Seattle. During the week of March 30 this picture held the screen at the Rialto in San Francisco and throughout the week did a big business. It was not so much the matter of business as the entertainment it furnished his patrons that led George Mann, manager of the Rialto, to apply for a second week's booking, beginning April 6.

John Hemmerick, of Seattle, was so impressed with the picture when he saw it the first time that he booked it as a first run feature, and his judgment was so thoroughly vindicated by his biggest week's box office figures in months that he continued the production for another seven days stay.

The Stanley Booking Corporation has listed the play as a coming attraction in every one of its eighty houses throughout Pennsylvania. In West Philadelphia, the leading theatre of the section, The Nirdlinger, will house the picture for an entire week while the Comerford at Scranton will run it for an entire week, also.

An exceptional fact in connection with the San Francisco showing is that the Mission Theatre and the Princess Theatre booked it for a week each after the two weeks' run.

Last week, the feature held the screen at the New Theatre in Baltimore and there met with the same approval that has marked its appearance everywhere.

In the Boston territory, two prints are booked solid until June 25.

In Detroit and Cleveland, where the production has played for seven days each, hundreds of persons who had never gone to motion picture theatres viewed this offering.

## "A House Divided" Gets Trade and Press Showing

A HOUSE DIVIDED," the J. Stuart Blackton special production, the United States and Canadian rights to which were acquired last week by Frank G. Hall, president of Independent Sales Corporation, for distribution through the Film Clearing House, Inc., as a special, was shown to members of the daily and trade press this week at the Independent Sales' private projection room, 130 West Forty-sixth street, New York. The reviewers for the trade and daily press signified their approval of this Blackton production by their unanimity in the assertion that it presents the best of the independent productions made by Commodore Blackton.

The action of the story is laid in London and concerns the London social set as exemplified by those moving in the same social whirl with the titled nobility. A member of the House of Lords is one of the principal characters and his marriage with a girl years younger than himself and her infatuation for a younger member of Parliament, afford the basic plot material for the development of one of the most dramatic photoplays ever screened. Sylvia Breamer, Herbert Rawlinson, William Humphreys and Sally Crute have the principal roles. The original production was in seven reels. Mr. Hall decided that a stronger and more actionable drama would result from cutting with the result that the Independent Sales will release it in six reels.

**"Humanity" to Get Indiana Premiere.**

"The Heart of Humanity," Allen Holubar's Jewel superdrama will be given its premiere showing in Indianapolis May 5 according to the announcement of Manager Abbott, of the Universal's Indianapolis exchange. On that day the film will begin an indefinite engagement at English's Opera House, one of the largest theatres in Indiana and will be presented in the same big way it was offered in New York, Chicago. Minneapolis, Los Angeles, San Francisco and other leading cities. Richard Sachsel, a well known Mid-Western tenor has been engaged by Mr. Abbott to sing the ballad "Heart of Humanity" in connection with the film showing. The production will be offered at prices ranging from twenty-five cents to one dollar.

## Says "Daddy Long Legs" Is Mary Pickford's Best Work

IT IS the best picture I have ever made, and I consider it is Mary Pickford's best endeavor."

This is the opinion of Marshal Neilan, after reviewing a completed studio print of "Daddy Long Legs," first of Miss Pickford's special feature attractions to be distributed by First National Exhibitors' Circuit, and which he directed.

Several California exhibitors and representatives of First National who have seen parts or all of it screened have been extraordinarily enthusiastic in their recommendations of it as the greatest work Miss Pickford ever has done.

"Daddy Long Legs" is the story for which Miss Pickford paid $40,000. It has become a stage classic because of its phenomenal success in play form. The original story by Jean Webster already is in its advanced editions in book form. Miss Pickford has the role of Judy, the "orphant" girl, who is taken from the children's home by a wealthy man and sent to "a boarding school for young ladies." The only condition upon which this philanthropy is bestowed is that he remain unknown to Judy. This is the beginning of a romance which develops from a ridiculous homage into a serious attack of "heart trouble," both for Judy and the mysterious benefactor whom she addresses, in her letters on personal conduct, as "Daddy Long Legs."

**Big Thrill in "Red Glove" Episode.**

"A Leap for Life" is the title of the ninth episode of "The Red Glove," the current Universal serial starring Marie Walcamp. In this episode a majority of the action takes place between The Blue Chip, the mountain inn which Billie has known as home, and the city, where a fortune and a home with the rich Halsteads, administrators to her estate, await her. Billie leaps from a falling derrick and lands on the roof of a hotel, crawls down and off a ledge with the aid of a rope thrown to her as Wiley and the Vulture leave from below.

The tenth episode bearing the title "Out of Death's Shadow" introduces several new characters and starts the action in the city where Billie accepts the home with the Halsteads and obtains part of her fortune.

**Hearst News Records Big Views.**

Some unusual pictures of the Eiffel Tower in Paris and scenes taken around the Trocadero and other sections of the metropolis near the great tower, pictures showing General Pershing addressing thousands of soldiers who fought in the battle of the Marne, following a review at Angernach-on-the-Rhine, Germany, scenes showing the final target practice of the Atlantic fleet at Guantanamo Bay, Cuba, and the arrival of the fleet in New York following a speedy dash Northward, views of the return of Porto Rican soldiers who guarded the Panama Canal during the war to San Juan, and their reception by the populace are among the most important views in Hearst News No. 16, released on April 14.

**Nazimova's Newest.**
The talented Metro star who will be seen soon in "The Red Lantern."

## Charles Miller to Start First Special Next Week

CHARLES MILLER, who signed recently with Frank G. Hall, president of Independent Sales Corporation, to produce a series of special productions for Independent's program of special releases, will commence work on the first of the series at the Bacon-Backer studio next week. Mr. Miller has under consideration three novels, all by well-known authors, the screen rights to one of which he will purchase within the week. The three stories under consideration present the three big dramatic foundations—melodrama, straight and comedy drama. Mr. Miller is undecided as to the one he will give to the public as the first of his series of six specials.

Albert Cowles will assist Mr. Miller in the direction of the productions. Mr. Cowles will start casting at the Bacon-Backer studio as soon as Mr. Miller decides on one of the three scripts he has under consideration. Samuel L. Rothapfel who has been using the Bacon-Backer studio for the past several weeks in producing his first Rothapfel Unit Programme, will finish this week, after which the Miller Company will take possession.

## Sympathy Dominates in Billie Rhodes' "Love Call"

ANYONE who loves a good fight is going to revel in "The Love Call," Billie Rhodes' next feature, released by Robertson-Cole through Exhibitors Mutual. This newest National production is one that abounds with the most appealing picture essential—sympathy. From the outset, when Kid Allen, played by Billie Rhodes, sees her father shot down in cold blood, and then grasping an unfired pistol from his clenched hand, avenges his murder, no audience can refrain from taking the keenest interest in the youngster.

All through the entire five reels she retains this sympathy, thanks to the nature of the story written by Marjorie Benton Cooke, which was made into screen form by E. Magnus Ingleton and Louis Chaudet. "The Love Call" originally was written in novel form, and then appeared as a serial in many of the principal dailies throughout the United States.

There is a real thrill in every reel. The production is rich in humor and snap, and the direction by Louis Chaudet is of his customary high standard.

# Among Independent Producers

Conducted by C. S. SEWELL

## Zion Company Completes Sholom Aleichem Picture

THE first Sholom Aleichem picture, "Khavah," produced by Zion Films Inc., starring Alice Hastings, has just been finished under the direction of Charles E. Davenport. It is announced that under ordinary circumstances, the production would have taken at least seven weeks to complete, but due to the desire of several exhibitors to book the picture, the cast worked day and night, with the result that the filming was completed in a little over five weeks.

Work of assembling and cutting is proceeding under Mr. Davenport's direction, while the titling and editing will be done by Nat Dorfman, and it is expected that a private showing will be held within a few days.

The story is said to be an unusaul one filled with tense dramatic moments as well as humorous bits from the pen of this well known Russian writer, Sholom Aleichem, whose work has been likened to that of Mark Twain. Negotiations are under way for the presentation of this picture in a Broadway playhouse.

## Oliver's Poster Compaign Causes Increased Bookings

PLANS carried out by Oliver Films, Inc., for the intensive exploitation of "The Carter Case," a Craig Kennedy serial starring Herbert Rawlinson and Margaret Marsh, produced under the supervision of Harry Grossman, are said to have resulted in a big demand by exhibitors to book this chapter photoplay for their theatres.

It is claimed by Mr. Grossman that the release of the first episode simultaneously with the appearance on a large number of billboards of spectacular pictorial posters, has had the effect of stimulating popular demand for "The Carter Case" to such an extent that a large number of exhibitors, many of whom never ran serials before, have secured for their theatres this serial based on popular scientific detective stories.

Many exchanges report such heavy bookings that they are forced to order extra prints. "The Carter Case" is now begun showing at many of the leading theatres from Maine to Texas.

## Territorial Quickly Sells Rights to Jester Comedies

TERRITORIAL rights to the new series of Jester Comedies are rapidly being disposed of by the Territorial Sales Corporation, 1600 Broadway, New York, handling these subjects.

The method of distribution was announced only a short time ago, but already many applications for rights have been received and several contracts with exchanges have been signed, guaranteeing two pictures a month.

When the method of distribution was decided upon, prints of the first three releases, "In the Wild West," "Peace and Riot" and "The Tenderfoot," were shipped for inspection. Tangible returns in the shape of contracts quickly materialized after the exchange men saw the quality of the comedies and that it was possible to get an assured supply.

The series consists of two reel subjects. The stories of the different comedies are in no way related, and it is not necessary to have seen the first in order to enjoy the second; and so on.

Twede Dan is seen in all of these comedies, which are being produced under the personal sunpervision of William Steiner.

### Comedy Relief Provided in "Virtuous Men."

In addition to the punches and spectacular scenes, "Virtuous Men," a Ralph Ince Film Attraction, starring E. K. Lincoln, also possesses a vein of comedy, which relieves the tension of the melodramatic scenes.

Danny Hayes, in the character of "Hick" Hogan handles the humorous situations, while additional laughs are gained by the use of effective comedy subtitles.

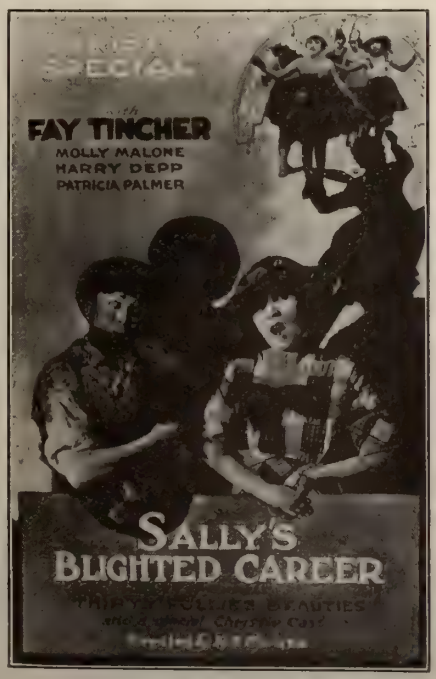
## Many Territories Sold on Gale Henry Comedies

THE Bulls Eye Film Corporation in No. 729 Seventh avenue, New York, which controls the Billy West and Gale Henry comedies, announces the rapid sale of territory on the Gale Henry subjects.

Harry Charnas, president of the Standard Film Service, of Cleveland, Ohio, was in New York last week adding new items to his Cleveland service, and after signing for the Gale Henry productions expressed himself as highly gratified with his purchases.

Charnas will release his Gale Henry subjects every alternate week, and other state rights buyers are making similar arrangements. Charnas controls the Ohio and Michigan rights.

Other territory has been sold as follows: Interstate Films, Inc., for New York State; R. D. Marson Attraction Company, Boston, for Massachusetts; Masterpiece Film Corp., for Eastern Pennsylvania; Bee Hive Exchange, for Southern Illinois and Indiana; Canadian Film Service, for Western Canada; E. & H. Film Distributing Company for Georgia, Tennessee, North and South Carolina; Capital Film Service, Inc., for Washington, D. C., Maryland, Delaware and Virginia; Liberty Film Renting Co., Western Pennsylvania.




**"Won by a One-Sheet"**

Or "The Romance of Sally on a One-Poster"—Advertising the Christie special with Fay Tincher.

## Varied Backgrounds Used for "The White Heather"

THE title of Maurice Tourneur's newest production, "The White Heather," is said to have aroused widespread interest.

This picture is adapted from a Drury Lane melodrama by Cecil Raleigh and Henry Hamilton. Indirectly, the title comes from the good luck flower of the Scotch highlands, the white heather, yet Scotland is the background for but a minor part of the story. The action centers around the recovery of a marriage record from the hulk of a destroyed yacht, called "The White Heather." The big scenes of the melodrama take place at the bottom of the sea, where the hero and the villain, in the costumes of deep sea divers, fight to the death.

Much of the story centers in London, revolving between the financial district and the slums. In the scenes "on change" Mr. Tourneur employed a large number of players, while the underworld scenes are announced as providing remarkable film studies in light, shade and balance.

The few scenes in the Scotch highlands are among the sheep herders of the uplands. There are also striking scenes among the upper class of Scotch nobility.

The cast of "The White Heather," include H. E. Herbert, little Ben Alexander, the child who scored in "The Turn of the Road," and "Hearts of the World," Ralph Graves, Mabel Ballin, Jack Gilbert and Spottiswood Aitken.

The releasing arrangements will shortly be announced by Hiller and Wilk, Inc., New York representatives of the Maurice Tourneur Productions.

### More Territories Sold on Frohman Feature

The Frohman Amusement Corporation reports that Richards and Flynn of Kansas City have signed a contract for the six part production, "Once to Every Man," for Kansas and Missouri. Richards & Flynn, prominent state rights buyers in the Middle West, and in addition to their interest in the state rights exchanges, control a circuit of theatres in Kansas and Missouri. It is said to be their intention to book "Once to Every Man" in their own theatres first, conducting a special publicity campaign in every city and town in which the picture is played.

# Moore to Present "Virtuous Men" at His Rialto

TOM MOORE, president of the Moore Features Corporation and owner of the million dollar Rialto Theatre in Washington, D. C., has made arrangements with Arthur H. Sawyer and Herbert Lubin of S-L Pictures for the initial public presentation of "Virtuous Men." This production is the initial Ralph Ince Film Attraction, starring E. K. Lincoln and was personally directed by Ralph Ince.

Mr. Moore is also a member of the First National Exhibitors Circuit and a franchise holder for that organization in his territory, and following the showing of "Virtuous Men" in New York on April 6, he wired a request for its inaugural public presentation. This picture will be presented at his Rialto Theatre for a run commencing Sunday April 20.

An attractive lobby display has been arranged for this presentation, comprising among other things the original oil paintings of E. K. Lincoln, together with scenes from the play, painted by Clarence F. Underwood, R. G. Morgan, Gustav Michelson, and others. It is planned to have a number of men prominent in public life in Washington attend the opening performance.

It is said that "Virtuous Men" is the first independent production to have its inaugural public presentation at the Rialto Theatre in Washington.

# Warners to State Right Government Health Film

THE United States Government has enlisted the screen drama in behalf of a nation wide campaign against venereal disease being carried on by the Public Health Service, a division of the Treasury Department.

Recently before a number of officials of the department of which Surgeon General Blue is the head, the Warner brothers held a private showing of their production, "Open Your Eyes," at the Knickerbocker Theatre, in Washington.

This production has been prepared under the supervision and with the co-operation of the U. S. Public Health Service.

The showing was a success, receiving the endorsement and acceptance of the department. Those present are said to have been agreeably surprised and very pleased with the delicate manner in which a diffcult problem had been transformed into a romantic and interesting story.

This picture will be released as an official picture made especially for the U. S. Public Health Service. The seal of the department will be carried on the advertising and publicity matter, only it is announced that the department will lend its cooperation toward wide publicity and initiate a campaign in every community where the picture is to be shown, working with the individual exhibitor. The State Board of Health will join in this propaganda.

Warner Bros. feel that in return for the co-operation from the Government they want to select with the greatest care in every territory the parties who will handle "Open Your Eyes" on a state rights basis, so as to secure its proper presentation and greatest possible showing.

# Star of "The Carter Case" Designs Puzzling Novelty

OLIVER FILMS, INC., are arranging to supply exhibitors who have booked "The Carter Case" with novelty puzzle card, for distribution among their patrons. This novelty is said to have been originated by Herbert Rawlinson, co-starring with Margaret Marsh in the screen presentation based on the Craig Kennedy mystery stories. It consists of a card bearing the words, "Who Is Avion"; this character being Craig Kennedy's arch enemy in the serial. By placing the card in a solution of salt and water a picture of the mysterious air terror, "Avion," appears in place of a large question mark on the face of the card.

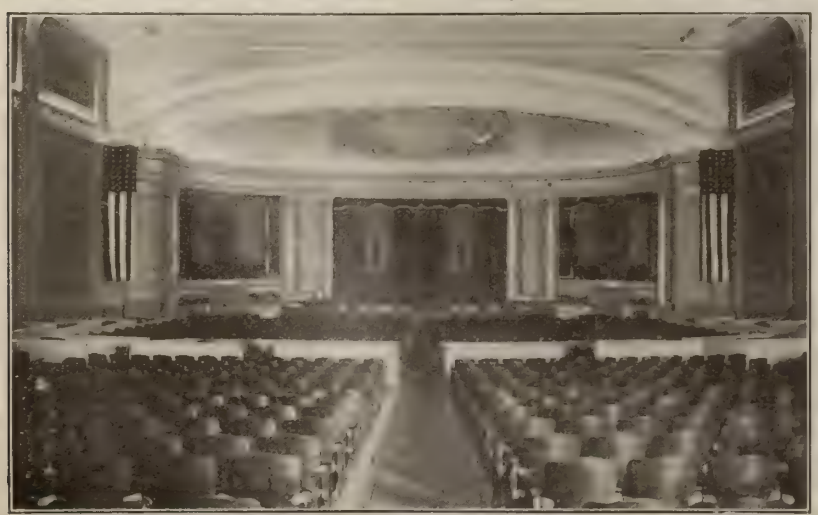
This card is particularly appropriate, as it represents the mystery that Mr. Rawlinson, in the principal role, is called upon to solve in "The Carter Case," and Harry Grossman, general manager of Oliver Films, was so impressed with this novelty, first shown by the detective-hero to a few friends at a dinner celebrating the completion of the serial, that he immediately arranged for its distribution among exhibitors.

# Arrow Will Distribute "Masked Rider" Serial

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has announced that his company has acquired the rights to the United States for "The Masked Rider," a western serial, featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.

It is a western serial produced by William Steiner and is said to contain a thrill in every foot of film and with a plot which holds the interest from one episode to another. Aubrey Kennedy wrote and directed "The Masked Rider." He also directed "The Witching Hour," a six reel feature and in addition has had the direction of several other features and serials.

A special advertising campaign has been arranged to exploit "The Masked Rider."



**Rialto, Washington, Where "Virtuous Men" Will Have First Public Showing.**
S-L has selected Moore's million-dollar house for the premiere of its feature starring E. K. Lincoln.

**The Face in the Fire**
Being none other than that of Herbert Rawlinson, star of Oliver's serial, "The Carter Case."

# Frohman Company Finishes First Two Guinan Westerns

THE Frohman Amusement Corporation have received word from their West Coast studio that "South of Santa Fe" and "The She Wolf," the first two of the twenty-six two reel western dramas, featuring Texas Guinan, have been finished, and that work is now progressing on the third picture, the title of which is yet undecided.

Work has also been begun on the Mack Swain Comedies, known as Poppy Comedies. The first is now in the hands of the cutter and Mr. Swain is at work on his second picture.

Mr. William L. Sherrill, president of the company, and Mr. Jesse J. Goldburg, the general manager, expect to leave for New York the end of this week. They are bringing with them the first prints of the Texas Guinan Western pictures, and the first two Poppy Comedies, which will be shown to the trade at a time and place to be announced later.

**Work Begun on New Francis Ford Serial.**
Director Francis Ford started this week on the first episode of his new serial, which takes place on an island off the Mexican coast. Elsie VanName, who is collaborating with Mr. Ford on the story, promises there will be many thrills and as much excitement and mystery as was contained in the former Ford serials. Principals in the company besides Director Ford, who again plays the leading role of Phil Kelley, a scientific detective, are Rosemary Theby, leading lady, Elsie VanName, Doris Dare, Pete Gerard, Nigel DeBullier, Mark Fenton, Phil Ford, Jack Lawton, V. Olivo, Jerry Ash and Johnny Thwaites, camera man.

**Pittsburgh Company in Market for Film.**
Max W. Herring, organizer of the Exhibitors Film Company, located at 402 Cameraphone Building, 347 Fifth avenue, Pittsburgh, announces that his company is in the market for state rights pictures for the territory of West Virginia and Western Pennsylvania.

**W. B. Mack**
Appearing in "Virtuous Men," the S-L Ralph Ince attraction.

## W. B. Mack's Screen Debut Occurs in "Virtuous Men"

A PROMINENT member of the cast of "Virtuous Men," the initial Ralph Ince Film Attraction, produced by S-L Pictures, is W. B. Mack, who is seen as Mocket, a fanatical inventor, in this production starring E. K. Lincoln.

Mr. Mack is well known as an actor on the speaking stage, and this marks his screen debut. He will be remembered for his excellent portrayal of Jimmie Carson in "Within The Law" and also has to his credit many years of experience in the Shakesperian drama and in support of productions with Mrs. Fiske.

"Virtuous Men" also marks the initial screen appearance of two other stage players, Clara Joel and Irving Brooks. Miss Joel played the leading feminine role with Mr. Mack in "Within The Law," while Mr. Brooks has appeared in a number of stage productions.

## State Rights Sales Reported This Week

THE Victory Film Manufacturing Company reports the sale of rights on "The Triumph of Venus," for Iowa and Nebraska, to Phil Goldstone of the Sterling Film Corporation, Omaha.

* * *

J. Frank Hatch reports the sale of Iowa and Nebraska rights on "Tempest and Sunshine," to J. L. Parks, Abilene, Kansas.

* * *

In another article in this department, the Arrow Film Corporation, reports the sale of rights on a number of productions it is handling.

* * *

Bulls Eye Film Corporation, in another article in this issue, reports the sale of considerable territory on the series of Gale Henry two-reel comedies it is distributing.

**Francis Ford Building Own Studio.**

Announcement is made that work has already been started on the new Francis Ford Studio at Sunset Boulevard and Gower st., Los Angeles. If the stage and buildings are completed on schedule time, Director Ford will start work on his own stage by May 1, and expects to give a studio dance about the end of this month.

## Christie Two-Reeler Has a Pre-Release Showing

THE first of the Christie two-reel specials, "Sallie's Blighted Career," was given a pre-release showing at the California Theatre in Los Angeles during the week of April 7. Although the picture will not be released until April 20, a print was rushed through for the California, immediately after Al E. Christie had completed the cutting and titling.

Favorable reviews were made by the Los Angeles critics, including Anthony Anderson in The Times, Florence Lawrence in The Examiner and Gertrude Price in The Record. The Examiner says: "Fay Tincher's coin-spot socks are an amusing incident in a film which was lively, humorous and best of all based on a strenuous plot," while the Record says: "Fay Tincher in 'Sally's Blighted Career' with thirty Christie beauties, is a gloom dispelling riot."

## Oliver Executive Pleased with "Carter Case" Results

WITH the completion by Oliver Films, Inc., of its first production, "The Carter Case," a Craig Kennedy serial starring Herbert Rawlinson and Margaret Marsh, I. Oliver, the president, has finished the first lap of what he declares will be a strong and persistent race to reach the pinnacle of photoplay presentation of constantly increasing excellence and widening appeal. The results obtained with this serial, which gave to the scientific detective stories of Arthur B. Reeve feature settings and an unusual cast, are said to have surpassed Mr. Oliver's expectations and justified his opinion that striving for artistic perfection with popular favor leads to big box-office success.

In the choice of material for future productions Mr. Oliver proposes to take another step forward. It is his opinion that the thing the public wanted last month or last year is not necessarily what it will want tomorrow, no matter how differently it is dressed. Therefore he intends to try something new each time, keeping in mind that the fundamental appeal of true art remains the same.

## Spectacular Ship Launching in Initial S-L Production

ONE of the spectacular moments in "Virtuous Men," the first Ralph Ince Film Attraction, is the launching of one of the largest American ships made during the past year. These scenes were secured by Director Ince at the Sun Shipbuilding Company's yards in Chester, Pa., Messrs. Sawyer and Lubin having made arrangements with S. Leonard Mason, of the shipbuilding company for permission to film the launching of this vessel.

On the appointed day, E. K. Lincoln the star of "Virtuous Men," Clara Joel, Grace Darling and others in the cast went to Chester and took part in the ceremonies, and in the presence of several hundred people, including several notables, Miss Darling christened the vessel, and several cameramen secured pictures of the scenes which form a prominent part in this production.

**Clarendon Co. Completing First Comedy.**

The K. B. Clarendon Comedies, Inc., is now putting the finishing touches on its first comedy to which the working title of "Ship Ahoy" has been given. Alice LaMont and Sammy Burns are the featured players, and the production is being made at the studio of the company, located at College Point, Long Island. The productions of this organization will be two reels in length and one will be issued each month.

**Romayne Announces New Feature.**

Romayne Superfilms, located in the Marsh-Strong Building, Los Angeles, are offering on a state rights basis "The Sage Brush League," a five reel western baseball comedy, featuring Myrtle Sterling, who appears in the character of Myrtle Montgomery Warde, First Baseman. This production is now being cut and titled and will soon be ready for distribution.

The company announces that a fine line of pictorial paper consisting of two styles of one sheets, two three sheets, one six sheet and one twenty-four sheet has been ordered for use in connection with this production.

**Exclusive Offers Tom Mix Single-Reelers.**

Exclusive Features, Inc., 126 West 46th Street, New York, announces it is ready to re-issue a series of fourteen single reel western comedies featuring Tom Mix. This series was selected from a number of single reel Tom Mix negatives produced by Selig Polyscope Co. An advertising campaign in the trade papers will shortly begin by Exclusive Features on these productions.

**Pioneer to Produce a Star Series of Films.**

The Pioneer Film Corporation has signed contracts for a series of six pictures with a very well known star, and announces it is now in the market for big stories.

**Getting a Line on Lines Is Lined with Difficulties.**
So Twede Dan finds in "The Tenderfoot," a Territorial comedy.

# Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

## Sidelights and Reflections

AMONG the communications that have been printed in this journal from exhibitors during the last month was one from Fred C. Seegart, manager of the Regent Theatre, Milwaukee. One sentence of Mr. Seegart's letter is of particular interest to the review department of all motion picture trade papers:

"Unfair criticisms in trade journals do not worry me. I don't bite on them any more. I have found entirely too often that my views of a feature and theirs do not agree, and for that reason I take them as they come, and pay no attention to them."

The word unfair admits of more than one construction. A criticism, if not honestly written, may be unfair either to the producer or to the exhibitor. Even when honestly written there will still remain to a greater or lesser degree, readers that will not agree with it. All pictures do not succeed both artistically and financially in all places where they are shown. Every person who sees one of the generally admitted big hits of the business does not leave the theatre in a thoroughly satisfied frame of mind. With pictures of average merit, which make up the most of the exhibitor's programs, this class of spectators is much larger in proportion.

The statement, "I have found entirely too often that my views of a feature and theirs do not agree," will, in most cases, turn out to be an honest difference of opinion. It is only necessary to read the exhibitor reports that appear in some of the trade papers to understand the honest differences of opinion on the merits of a picture that exists among exhibitors themselves. Also to realize the impossibility of an exhibitor trying to tell if a certain picture will please his patrons because an exhibitor in Kokomo writes in that such a release packed his house and delighted his public and an exhibitor in Little Rock sends in word that he showed the same picture with exactly the opposite results.

Local conditions, the ability of the exhibitor to gauge the taste of his patrons and to exploit the picture in advance must be known before another exhibitor can get anything approaching a practical line on what the same picture, properly handled, will do in his theatre.

After all, making money out of a moving picture theatre is up to the showmanship of the exhibitor. The trade journals put him in possession of all the essential facts necessary for the selection and exploitation of his programs. Being show business, the element of chance always has a share in determining the amount of the box office returns, but the better the exhibitor's showmanship the bigger his profits.

WEITZEL.

IN THIS ISSUE.

**A Man of Honor (Screen Classic).**
**The Roaring Road (Paramount).**
**Three Green Eyes (World).**
**The Jungle Trail (Fox).**
**A Man and His Money (Goldwyn).**
**The Follies Girl (Triangle).**
**Blackie's Redemption (Metro).**
**The Unknown Love (Pathe).**
**The Usurper (Vitagraph).**
**Bare Fists (Universal).**
**The Delicious Little Devil (Universal).**
**The Cry of the Weak (Pathe).**
**A Romany Lass (Harma).**
**The Rescuing Angel (Paramount).**
**The Courageous Coward (Exhibitors Mutual).**

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books and are correct in every case.

## "A Man of Honor"

**Harold Lockwood Has Lead in a Sunshine-Filled Screen Classic Picture.**

Reviewed by Hanford C. Judson.

THERE is an atmosphere of tropic sunlight and a pleasing saltiness of fluttering seaweed in most of the scenes of "A Man of Honor," a five-reel Screen Classic with the late Harold Lockwood in the leading role. An island in the Carribean Sea is its chief background and as shown in the picture fits the story well. Bessie Eyton takes the heroine's role. This girl, with her masterful father, played by Stanton Heck, and the hero, are the three characters about whom the struggle takes place. The unscrupulous president of the company exploiting the tropic isle, once the rendezvous of pirates, wants his manager (Lockwood) to manipulate the yearly reports so he can juggle the stock. The manager fights for the stockholders, whether he is fired or not.

This attraction will go well everywhere. It might, in one or two incidences, have been more dramatically constructed; but the story holds well and the film is certainly successful in giving the lights and shadows of the tropics. It also has a clear insight into the get-rich-quick methods of some corporation heads. An attractive picture it surely is.

**Cast.**

David Smith.....Harold Lockwood
Christabel Beaumont.....Bessie Eyton
Christopher Beaumont.....Stanton Heck
Valentine.....William Clifford
Rogers.....Bert Starkey
O'Brien.....Gordon MacGregor
Mortimer Gregg.....Pomeroy Cannon

Story by Henry Kitchell Webster.
Scenario by Fred J. Balshofer.
Directed by Fred J. Balshofer.

**The Story.**

In the Metro picture, "A Man of Honor," the opening scene shows a tropic island incorporated by get-rich-quick schemers who think it is no good, but are selling stock in it. The manager is making glowing reports which his assistant manager half believes in.

The manager died and his assistant, David Smith, taking his place, has been warned of the methods of the financiers. His reports also are glowing, but they are true. When the directors find that the island is making big returns on the investment, they and especially Christopher Beaumont, the president, want the reports to be changed so that they can get back the stock at a low figure. Beaumont's letters do not bring results, so he goes to the island himself and takes his daughter.

Smith and the girl take an interest in each other, but the young man will not give in to the crooked demands of Beaumont and tells him that he is working and will still work for the stockholders. Beaumont fires Smith, who puts him under arrest on the island. A terrible storm arises and Smith proves his heroism before the girl. She finds a pirate treasure and leaves it to Smith. Beaumont and his party escape and return to New York. Smith sells the treasure and puts a controlling block of stock in the hands of the girl. Her father sees that his schemes are stopped and gives in with good grace.

**Program and Advertising Phrases:** Attractive Story With Atmosphere of Tropic Sunlight and Pleasing Saltiness of Fluttering Seaweed.

Harold Lockwood as Manager of Company Who Refuses to Fall in With Dishonest Schemes of Unscrupulous Executive.

Exposure of Get-Rich-Quick Methods of Dishonest Financiers and How They Were Set at Naught by a Man of Honor.

Pleasing Romance Laid in Tropical Surroundings Wherein a Man of Honor Snatches Success from Disaster.

Discovery of Pirate Treasure by the Girl He Loves Helps Hero to Win Against Obstacles.

**Advertising Angles:** Make full use of Lockwood's name. Also boom the fact that this is from a novel by Henry Kitchell Webster. Appeal to his large following as well as to Lockwood's admirers, and make a strong appeal. Then make a splash on stock company transactions. Use big heads such as "Don't buy that oil stock," adding until the reader has seen the inside of stock company promotions. Work heavily upon this angle and tell that this story shows how an honest man defeated the swindlers' ends. You can make this story sell itself if you work hard on this angle.

**Advertising Aids:** Two styles one-sheet, two three-sheets, one six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column and four ready-made advertisements. Scene cuts.

## "The Roaring Road"

**Paramount Presents Wallace Reid in a Story of Sensational Incident in Motor Racing.**

Reviewed by Louis Reeves Harrison.

A STORY of incident, depending largely for its material upon the speeding of motor cars on the race-track and against a fast train, "The Roaring Road," is too disjointed to be classified as drama, though it contains an interesting and humorous clash of character between a spirited young auto salesman, played by Wallace Reid, and an equally spirited old employer, admirably portrayed by Theodore Roberts. The sensational feature of the Paramount production is a marvelously well depicted race between the lover in a racing car and the father kidnapping his own daughter in a fast express from Los Angeles to San Francisco. Some explanatory subtitles enhance the effect. Frequent lapses in story interest up to the race and the forcing of situations for the hero's benefit cause it to drag at intervals, but the final race itself compensates, as it is taken from new and attractive viewpoints and fine camera work makes it thrillingly realistic.

**Cast.**

"Toodles" Waldron.....Wallace Reid
The Cub.....Ann Little
J. D. Ward.....Theodore Roberts
Tom Darby.....Guy Oliver
Wheeler.....C. H. Geldart

Story by Myron Morgan.
Scenario by Marion Fairfax.
Directed by James Cruze.

**The Story.**

"Toodles" Waldron, an auto salesman in "The Roaring Road," who works for a sporty old automobile distributor named Ward, has racing ambitions and is in love with Ward's daughter. The old man does not propose to give her up for five years and he over-reaches himself in an attempt to stimulate the young salesman by feigned complaints. They part company, but Ward is in despair when three racing machines are scrapped in a railroad wreck. "Toodles" buys the scraps and reassembles one complete car with the aid of his mechanician. With this car he wins an important race, and holds up Ward for a large increase of pay. But few days remain for a record to be broken between Los Angeles and San Francisco, and Ward plots to have it won. He arranges with the mechanician to release "Toodles" from jail, where he is locked up for speeding. Ward then kidnaps his own daughter, and the young man attempts a daring rescue. By this ingenious method, "Toodles" is fired to break the record. He wins the girl as well.

**Program and Advertising Phrases:** If You Own, Ride, Drive or Like or Want an Automobile, You Should See This Picture.

How a Clever Automobile Salesman, With a Patched Up Car, Won an Important Race.

A Little Thing Like Being in Jail Did Not Keep "Toodles" Waldron from Breaking the Los Angeles to San Francisco Auto Record. See How He Did It.

Father Kidnaps His Own Daughter as Incentive to Make His Crack Salesman Break the Los Angeles to San Francisco Automobile Record.

Wallace Reid in Picture That Is Up to the Minute and Filled With Thrills, Humor and Heart Interest.

**Advertising Angles:** Play up the star but centre on the story which is a combination of two of the stories now running as an occasional series in The Saturday Evening Post. Tell your readers they have all read these vivid tales and now have chance to see two of them realized in still more vivid action. You may be able to persuade some local toy seller to dress his window to show an automobile race, showing just the track or with a grand stand filled with cars. Work this stunt a full week in advance. Get a list of auto owners from the license bureau and direct a special circular to them.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 19.

## "Three Green Eyes"

**Five-Reel World-Picture Adds To Growing List of Successful Comedy-Dramas.**

Reviewed by Robert C. McElravy.

ANOTHER highly enjoyable comedy-drama is here presented in screen form, entitled "Three Green Eyes." It is enacted by a pleasing cast of players, including many of the leading performers for World-Pictures. The photoplay, which was adapted by Wallace C. Clifton from "a famous old play," probably Sardou's "A Scrap of Paper," exerts a direct pull upon the interest from start to finish.

There is a generous intermingling of humor and drama. The action centers

**June Elvidge and Evelyn Greeley**
Two of five stars in World's "Three Green Eyes."

about a letter, written by a girl to her lover on the eve of her marriage to another man. She afterward learns to love her husband devotedly and wants to recover the letter and destroy it. Another girl, the bride's pretty friend, steps into the breach and triumphantly turns aside the growing wrath of the jealous husband.

The tone of this production is excellent; it is another interesting proof of what the screen can accomplish in the way of entertainment that is at once artistic and satisfying.

**The Cast.**

Paul Arden.....Carlyle Blackwell
Suzanne Russell.....Evelyn Greeley
Allen Granat.....Montagu Love
Lucille Vale.....June Elvidge
Johnnie Wiggan.....Johnny Hines
Thomas Wiggan.....Jack Drumier
Marion Vale.....Dorothy Dee
Mrs. Vale.....Matilda Brundage
Capt. Arden.....William Black
Yamata .....Yusti Yama

Adapted by Wallace C. Clifton.
Directed by Dell Henderson.

**The Story.**

A love affair exists between Lucille Vale and a young architect, Paul Arden, but the girl's widowed mother wants her to marry money. The mother urges the suit of a wealthy mill owner, Allen Granat, and finally prevails upon Lucille to accept him. But before her marriage Lucille writes a letter to Paul, asking him to follow her to New York and save her from the unwelcome match.

Paul is thrown from a horse and injured, being taken care of in the home of an entomologist, Thomas Wiggan, who has a son named Johnny. The latter is in love with Marion Vale, Lucille's younger sister. Two years pass, and during all this time the letter has remained in a hiding place devised by Lucille and Paul.

Lucille and her husband, whom she now loves devotedly, return from abroad and the husband unwittingly employs Paul to make some changes in their house. Paul meets Lucille and makes ardent love to her, but relents when he finds she loves Granat. They then set out, after preliminary demonstrations of jealousy on Granat's part, to recover the missing letter and its turning up at some later time. The efforts to do this furnish much amusing and dramatic action. Two other love affairs develop in addition to the original one at the beginning.

**Program and Advertising Phrases:** Five World Film Stars, Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge and Johnny Hines in a Star Photoplay.

Humor and Drama Intermingled in High Class Photoplay Interpreted by Five Screen Stars.

Artistic and Satisfying Photodrama Based on an Exciting Hunt for a Much-Wanted Letter.

Fast-Moving Photodrama Furnishes Excellent Entertainment, with abundance of Humor and Dramatic Situations.

**Advertising Angles:** In addition to playing up the all-star cast as such, get busy with the odd title. Use three eyes done in green paint for a teaser lobby card before the full advertising is started and back this up, if you can, with snipes showing merely three cap I printed in green. Your printer or the oculist may have some eye cuts you can use as the basis for a poster in green ink. Get them all excited about the green eyes before you begin to advertise the story, then work the comedy angles hard along with the all-star angle. For the latter work such phrases as "Grand Double Company," "Five Famous Favorites," and the like.

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

## "The Jungle Trail"

**William Farnum Finds Mysterious City in African Wilds.**

Reviewed by Hanford C. Judson.

WHEN the Fox company sets out to picturize the splendid and mysterious it generally gets there and in "The Jungle Trail," a five-reel film, and surely a box office attraction, it accomplishes its aim most remarkably. William Farnum has the role of hero who breaks through all kinds of difficulties and dangers. Director Richard Stanton seems not quite so sure of his parlor scenes as he is in pictures that show a lion hunt with a tribe of warriors in full cry, a village in the jungle —pictures full of the splendor and mys-

tery; best of all, a city lost in the African wilds and a semi-civilized people who have never heard of a white man and think him a god. The temples of this city, its busy streets and especially the shrine of the terrible god of war, dim and full of shadows and with fires behind the statue so that it has bright eyes, will make the picture remembered long.

Its African scenes make the picture big. All its other faults can safely be overlooked.

**Cast.**

Robert Morgan.....William Farnum
Mary Lamar.....Anna Luther
Philip Garson.....Lyster Chambers
Mrs. Morgan.....Mrs. Sara Alexandra
Mrs. Lamar.....Anna Schaeffer
Portuguese Joe.....Edward Roseman
Grogas.....Henry Armetta
Ebano.....G. Raymond Nye
Wanada.....Anna Lehr
Haja.....George Stone

Story by George V. Hobart.
Scenario by Adrian Johnson.
Directed by Richard Stanton.

**The Story.**

The hero of the Fox picture, "The Jungle Trail," is Robert Morgan, a man of modest means and in love with Mary Lamar, a young woman whose mother worships riches. Philip Garson, worth millions, is the choice of the girl's mother, but she loves Morgan. Morgan has long wanted to see jungle life. Garson gives him a chance to win a fortune by going to Africa. Two guides are sent with him and instructed, under a threat, to see that he dies in the jungle.

In the wild lands Morgan has won the regard of the chief and the villainous guides dare not kill him outright. They put a snake in his bed, but he discovers it. They bribe a band of blacks to kill him in his grass hut. It is set on fire, but he crawls out. Escaping without cartridges, he wades through a pool full of crocodiles and after long wanderings faints at the edge of a land governed by a semi-civilized people who have never heard of a white man.

One of the temple virgins, Wanada, finds him and brings him to her father, the high priest. Her lover, Haja, has reached the city first and when Morgan is brought in he is condemned to die as an infidel. He succeeds in pulling up the stakes which bind him in the fires and they now think him the god of strength, and he has the freedom of the temple. Homesick, he tells Wanada of his love for a white girl and for his mother in America. She helps him steal the jewels of the god of war. It is a terrible thing to be caught at and while the two are before the shrine, Haja comes. Morgan slips behind the statue. Wanada pretends to be praying. Wanada moves aside, Haja bends down to pray. Morgan exerting his strength upsets the statue crushing Haja. He and Wanada walk quietly out and with Wanada's brother escape to America, where he discomfits the villain and marries the girl who has never ceased to mourn for him.

**Program and Advertising Phrases:** A White Man's Weird and Hair-Raising Experiences in a City of Savages.
William Farnum in Fascinating Story Laid in Africa Among a Tribe That Never Saw a White Man.
Because He Succeeded in Pulling Up the Stakes When He Was to be Sacrificed to the Fire God, They Thought Him the God of Strength.
Gorgeous Scenes in a Lost City Inhabited by Semi-Civilized People, One of the Splendid Features of Thrilling Photoplay.
Romance, Mysticism, Beauty and Thrills Abound in Jungle Story With William Farnum as Star.

**Advertising Angles:** If you played Tarzan and had a jungle set now is your chance to dig up the stuff and use it again or to copy some of the Tarzan displays pictured in these pages. You can do a lot with a few green boughs and some Florida moss and if you can not get moss dye some excelsior grey. Put a couple of small boys with bird warbles where they can be heard and not seen, use green and red lights and you have a full jungle. Tie up to the jewelry story for a window display on the strength of the locket. For your newspaper work play up the lost people angle and the general adventure stuff and hammer away on it.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14, 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

## "A Man and His Money"

**Goldwyn Presents Tom Moore in an Agreeable Comedy of a Spendthrift's Conversion.**

Reviewed by Louis Reeves Harrison.

AGREEABLE and of amiable simplicity, "A Man and His Money" is as good-natured as its leading character, a hard-riding polo player, a hard-drinking young rounder and an all-round spendthrift, whose conversion is out of the ordinary. It depends neither upon the fine girl to whom he is engaged, nor upon his going dead broke before coming to his senses, but upon a moment of manly self-disgust. He undertakes his own reformation, but

**Tom Moore and Seena Owen**
Are very distant in "A Man and His Money."

in the same cheerful manner shown when making a fool of himself. In this well-staged Goldwyn production Tom Moore fits his role to perfection, and Seena Owen responds quite as capably to that of a society girl of dignity and character, but she has been induced to show a warm interest in the spendthrift after discarding him, making it plain that it is only a question of time when she will renew the engagement she has broken, thus seriously weakening the slender thread of curiosity as to the outcome on which sustained interest depends. This is plainly a fault in handling a story otherwise well constructed and pleasing enough to suit the average spectator.

**Cast.**

Harry Lathrop.....Tom Moore
Betty Dalrymple.....Seena Owen
Walter Randall.....Sydney Ainsworth
Mrs. Johnston DeLong.....Kate Lester
Varda Rogers.....Claire DuBrey
John Sturgeon.....Sydney Deane
Chauffeur.....Edwin Sturgis

Story by Frederic S. Isham.
Directed by Harry Beaumont.

**The Story.**

Harry Lathrop, spendthrift of cheery response to almost any self-indulgent demands on his inherited fortune, and the hero of "A Man and His Money," commits a crowning indiscretion in carousing at a time when he has a dinner engagement and is to escort his fiancee, Betty Dalrymple. He quits his dissipated crowd under the influence of liquor and commits the unforgivable offense of appearing before his refined fiancee ridiculously drunk. She discards him forever. He returns to his dissolute companions and continues the debauch in his own well-appointed house, but the excess ignites a spark of manhood in him, and he arranges with his attorney to advance no more funds for a year. He will cure himself. His adventures culminate in him obtaining a job cleaning the pet dogs of Betty's aunt, where that young lady chances to be visiting. Her hand is solicited by a villainous suitor, whose plot to compromise her is foiled by Harry, and, as she has never ceased loving him, a pretty reconciliation follows.

**Program and Advertising Phrases:** Polo Matches, Country Clubs, Drawing Rooms and Mountain Lodges Form Background of Society Comedy-Drama.
Tom Moore in Excellent Portrayal of Self-Indulgent Man of Wealth Who Works Out His Own Reformation and Wins Back "The" Girl.
Interesting Story of Humorous Adventures of Young Society Man Who Gave Up His Income and Started Penniless to Win Back His Self-respect.
Nursing Pet Puppies Helps Tom Moore to Win Back the Girl He Loves in Latest Goldwyn Photoplay.
She Turned Him Down Because of His High Living. So He Gave Up Everything, But He Won Back His Self-respect and the Girl He Loved.

**Advertising Angles:** Play up Tom Moore in connection with his recent successes and make good use of the fact that he is nurse girl to four puppies. Get four fancy dogs and send them through the town in a baby carriage, with a sign telling passers-by that "a man and his money are soon parted. Look what Tom Moore did when his money went." Have the attendant in livery if you can borrow one, otherwise in an old evening dress coat—a seedy one. Stand the carriage in the lobby when it is not working on the street and around show time, or repeat the stunt for the lobby with an attractive girl nurse. You might also get the local music seller to combine with you on a street selling campaign, since Moore also hawks popular music. Hook the newspaper work up with these ideas.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24 sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released February 22.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

## "The Follies Girl"

**Olive Thomas in Five-Part Triangle Production Makes the Best of Scant Opportunities.**

Reviewed by Margaret I. MacDonald.

THE story of "The Follies Girl," written by W. Carey Wonderley, covers a situation which could have been worked into a comedy-drama of no mean quality had it been placed

in hands more skilled in the shaping of the picture. The production was made by the S. A. Lynch Enterprises for the Triangle program with pretty Olive Thomas in the title role. While it holds the interest, and will undoubtedly be acceptable in a theatre which can supply it with the proper settings, musically and otherwise, judged on the basis of the well-made production it is faulty. Situations are passed over in a superficial manner without getting the most out of them. The action is jerky and suffers from monotony; and once or twice scenes are stretched considerably beyond their legitimate length. Olive Thomas holds her own in the opportunities afforded her. Claire McDowell, except for the fact that at times she is inclined to slightly overact, does an excellent bit of character work. Wallace MacDonald is a manly Ned. William V. Mong, in the rather difficult role of Edward Woodruff, is effective.

**The Cast.**

Doll.....Olive Thomas
Ned.....Wallace MacDonald
Woodruff.....William V. Mong
Nina.....Claire McDowell
Basil.....Lee Phelps
Frederic.....Ray Griffith
Swann.....J. P. Wild

Story by W. Carey Wonderly.
Directed by Jack Dillon.
Photographer, Steve Norton.

**The Story.**

The theme of the "Follies Girl" covers a ruse on the part of the family attorney to bring about the recovery of Edward Woodruff by introducing a granddaughter whose existence was unknown to him. The old man, worried over a daughter who died without forgiving him for an early wrong, and a grandson who failed to walk in the way he would have him go, has gradually fallen into a state of nervous illness. A young woman introduced into the household in the face of relatives who wait patiently for the end and the inheritance of a fortune is a member of "The Follies." She plays her part well, spreads her youthful buoyancy over the old man's woes, coaxing him back to partial health. The attempt of Nina Leffingwell, a distant relative, to shuffle the cards in such a way that herself, her brother and her cousin, whom she means to marry will be beneficiaries of Woodruff's will, gives opportunity for considerable detail of the comedy-drama order. The "Follies Girl" turns out to be the wife of the grandson Ned. A tiny baby coming on the scene cements more securely the friendship between the old man and the young wife, and entirely outdoes the best-laid plans of the plotting relatives.

**Program and Adevrtising Phrases:** Amazing Outcome of a Ruse by Which a Girl of the "Follies" Posed as the Granddaughter of a Poor Old Man.

Daring Dancer Defies Dignity and Designing Dependents of Wealthy Invalid and Upsets Their Deep-Laid Schemes.

Olive Thomas as Little Soubrette Whose Sunny Personality Coaxes Back to Health an Aged Invalid.

How the Sunny Smile and Pleasing Personality of Dainty Dancer Brought Her Wealth and Happiness in an Unexpected Manner.

**Advertising Angles:** Play up Miss Thomas but hammer on the story, which carries a strong appeal. Use the narrative style of advertisement and tell how Nina plotted to obtain the fortune and how the baby-faced little girl outwitted her. Then come up to the situation where Doll is apparently confronted with the apparent scandal and ask the reader how he supposed the Follies Girl got out of it. If you make the right appeal for sympathy you will sell a large proportion of your readers.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

## "Blackie's Redemption"

**Human Courage and Resolution Well Pictured by Bert Lytell and Cast in Metro Film.**

Reviewed by Hanford C. Judson.

THE new Metro attraction, "Blackie's Redemption," five reels, is a specially worthy picture by reason of the excellent acting with which its story, and especially its characters, are made real and understandable. Its central theme is human courage and fortitude in face of all kinds of difficulties. The notable thing about it is the different angles from which it looks into the heart and brain experiences of Blackie and of the warden of the prison. These two indominitable men are consistent throughout the picture and the well-knit plot gives a particularly good story so ably acted by the whole cast that it is sure to excite enthusiasm. It is an attraction that ought not to be missed.

Some may think that the best character drawing in the story is the warden by Joseph Kilgour. The quality of Mr. Kilgour's work is widely known. Bert Lytell, as the prisoner, is all that could be desired. Alice Lake, as Blackie's sweetheart, also stands out. The backgrounds are wonderfully photographed and are full of interest. The direction and general handling of the picture are fine.

**Bert Lytell and Alice Lake**
In a "close-up" from "Blackie's Redemption."

**Cast.**

Boston Blackie.....Bert Lytell
Mary Dawson.....Alice Lake
Fred the Count.....Henry Kolker
Sober Dent.....Bernard Durning
The Dove.....Jack Duffy
Little Squirrel.....William Musgrave
Baby Doll.....Gertrude Short
Chief of Detectives.....Don Baily
Detective Mack.....Wilton Taylor
Chinese waiter.....Ah Toy
The Warden.....Joseph Kilgour

Story by Jack Boyle.
Scenario by Ferris Fox.
Directed by John Ince.

**The Story.**

The hero of "Blackie's Redemption," a Metro picture, is a crook so clever that no one can "get" him. He, Blackie, has determined to go straight. The "Count," a cowardly crook, cracks a safe and comes unbidden to Blackie's supper of farewell on the eve of his marriage to Mary, a worthy girl. The police hear of the robbery, come to the eating place and search everyone. The "Count" slips a pearl pin in Blackie's pocket and this is found. Blackie promises to get the "Count."

Blackie is brought before the warden, who knows him, and warns him that there is going to be trouble if he tries any insubordination. Blackie knows his only chance of escape is to get into the hospital and so eats lye for months. Blackie does escape and the warden cleverly traces him to a house near a lumber company. By a quickly contrived ruse he gets the drop on the warden, who never flinches. Blackie hasn't the heart to kill a brave man in cold blood and the warden lets him slip through. Blackie learns that the "Count" is about to rob the safe of the lumber company and works it so that the rascal is captured and sent up. Blackie and Mary are last seen on a steamer going to Honolulu.

**Program and Advertising Phrases:** Remarkable Story Showing How Courage and Fortitude Win Out Against Difficulties.

Bert Lytell in Clever Story Delving Deep into the Workings of the Heart and Brain of a Crook and a Prison Warden.

Wonderful Character Drawing a Feature of Metro Photodrama With Bert Lytell in Role of a Crook Redeemed by Love.

Spontaneous Humor and Strong Heart Interest in Story Where Human Nature Asserts Its Inherent Goodness.

Compassion and Sympathy Prove Greater Than the Law in Powerful Drama of Love, Hate, Revenge and Compassion.

**Advertising Angles:** Hook this up with the other Boston Blackie Stories and tell that this is taken from "Boston Blackie's Mary" and "Fred the Count." Play up Lytell, and for the story angle use the scene where Blackie will not shoot the warden and the latter refuses to draw. Do not tell the outcome. You can work up real interest in this incident, but hook up all your advertising with the Boston Blackie series.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 22x28 colored. Cuts.

## "The Unknown Love"

**Six-Reel Perret-Pathe Production Features Doris Cassinelli and E. K. Lincoln in War Story.**

Reviewed by Robert C. McElravy.

IN this six-part subject, written and produced by Leonce Perret and released by Pathe, entitled "The Unknown Love," is presented a story of the great war. It abounds in battle scenes and the plot interest is but a thin thread connecting the various characters together. It is excellently done, from a photographic standpoint, and contains many ingenious novelties in the way of artistic settings, character poses, and descriptive pictorial bits. It is the type of production that should be greatly appreciated by returning soldiers and others who have been trained in American camps. For the general public the story interest will perhaps seem rather slim, but it is of good human quality and the war scenes are none of them of a repellant type.

The outstanding feature of this production is undoubtedly to be found in the intimate touches describing life on the battlefields of France. The plot is

not strong enough to rank the picture with the major screen productions of the war, but the battle scenes develop many striking incidents and the subject has considerable value in this respect. The love story is delicate and of pleasing character, though it lacks any great depth of feeling.

**Cast.**

Doris Parker.....Dolores Cassinelli
Harry Townsend.....E. K. Lincoln
John Parker.....W. Cook
Capt. Jack Tims.....Robt. Elliott
Townsend's Pal.....Bradley Barker

Story by Leonce Perret.
Directed by Leonce Perret.

**The Story.**

Doris Parker is a young girl living at a pretty lake resort with her father, John Parker, a retired American sea captain. She is beloved by Captain Jack Tims, who has propoed to her many times, but she does not return his affection.

Doris hears a friend reading a letter from France, in which the friend's lover says his pal, Harry Townsend, never gets any letters. Doris determines to play godmother to Townsend and writes him immediately. The scenes shift to the battlefields of France and show the arrival of Doris' first letter, to which Townsend at once replies. Later, in the course of the correspondence Townsend, as a joke, mails the photograph of a friend to Doris, pretending it is his own.

Townsend is seriously wounded during an action and Doris is notified. She determines to go to France in company with Captain Jack Tims, who reluctantly consents to take her. Captain Jack is himself killed during the trip, in a fight with a submarine.

Doris finds Townsend in the American hospital at Tours and learns of his deception with the photograph. But she had fallen in love with the soul in his letters and not with the portrait, so she readily forgives him. The epilogue contains many patriotic tableau effects taken in America.

**Program and Advertising Phrases:** Stirring Story of the Great War, With Intimate Touches of Life on the Battlefields of France.
E. K. Lincoln and Dolores Cassinelli, Stars of Latest Photoplay Success by Leonce Perret.
Delightful Story of a Girl Who Played Godmother to a Soldier in France With Romantic Results.
Beautiful Girl Learns to Love Unknown Soldier Through His Letters Which Acted as Windows of His Heart.
Though He Sent His Unknown Godmother the Photograph of His Pal, She Learned to Love Him Through the "Soul" in His Letters.

**Advertising Angles:** Use the stars for all the pull you can get and for the story angle offer it as an intimate touch of the battlefields of France. Play up the accuracy of the production rather than the story interest, but seek to hook the story up with the numerous war godmothers. Use the pictures for your lobby appeal and try having a returned soldier give a brief lecture on the picture.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released April 27.

## "The Usurper"

**Earle Williams Seen in Vitagraph Production Which Gives Him Excellent Characterization.**

Reviewed by William J. Reilly.

EARLE WILLIAMS, in Vitagraph's picturization of "The Usurper," in which the late Nat Goodwin won such success on the stage, has built for himself one of his strongest and best characterizations. He displays an evident enthusiasm in the part and a zest betokening a large amount of interest in the role of Maddox, the American who leases and occupies the English estate of the girl he loves. He puts over the American initiative and aggressiveness in a live manner and throughout the picture displays a marked energy.

Some beautiful outdoor scenes are well photographed, the garden views especially helping to give the picture an English atmosphere. James Young's direction is responsible for some of the best effects. Louise Lovely has an important role and fits it well.

**Cast.**

John Maddox.....Earle Williams
Beatrice Clive.....Louise Lovely
Basil, Lord Dulvarton.....Bob Russell
Sir George Tranery.....Frank Leigh
Bob Quentin.....Billie Elmer
Sargent Dale.....Jay Morley
Polly Maddox.....Audrey Chapman
Margareth Quentin.....Bessie Eyton
Lady Dulverton.....Lillian Langdon

Author, I. N. Morris.
Director, James Young.

**The Story.**

John Maddox, an American ranchman, in Vitagraph's "The Usurper," rescues Beatrice Clive, the daughter of an English house, and tells her that he intends coming to England some day for a cup of tea with her. Amassing a fortune, he fulfills

**Earle Williams**
As he is seen in the western prelude of "The Usurper."

his promise, and more so, since he leases her estate through his lawyer and stipulates that her family shall remain in charge of the premises. Arriving in England with his sister, Maddox finds Beatrice engaged to Sir George Trenery, whom she does not know is a rotter, Sir George having betrayed Margaret Quentin, a maid in the employ of the Clive house. Margaret's father has made an attack on Trenery, who uses this situation to force Margaret into silence. Maddox persuades Margaret to tell Beatrice the truth, but Margaret fails at the last moment and Beatrice thinks Maddox is seeking to win her favor by maligning Trenery. She plans to elope with Trenery, but Maddox prevents it by leading her into a haunted tower. Quentin is discovered there and he clears up the whole situation. Maddox takes Beatrice back home as his wife.

**Program and Advertising Phrases:** American Leases Estate of English Girl He Loves and Wins Her on the Home Grounds.
Earle Williams in Energetic Characterization of American Who Wins English Girl Despite Engagement to Nobleman.
Earle Williams, Popular Vitagraph Star, in One of His Best Roles in Late Nat Goodwin Stage Success.
American Ranchman as "Buckskin Knight" Wins English Girl's Favor in West and Then Wins Her After Fight Against Nobleman in Home Country.
Popular Stage Success Picturized, with Earle Williams and Louise Lovely Portraying Principal Roles.

**Advertising Angles:** Play up the stars and tell that this is taken from the play of the same name in which the late Nat C. Goodwin appeared. Sketch the story in your newspaper work and stress the English country home atmosphere and the odd position Maddox held in the household in which he appeared as a guest while in reality he was the real host. Pick up such catchlines as "Locked all night in a haunted tower," "He was looking for ghosts, but he found a bride," etc.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released April 28.

## "Bare Fists"

**P. A. Powers Presents Harry Carey in Six-Reel Subject of Characteristic Interest.**

Reviewed by Robert C. McElravy.

THE episode in the life of "Cheyenne Harry," the character so frequently portrayed by Harry Carey, which is shown in this number is not so intense in action as many of them have been. Yet from the moment the subject, entitled "Bare Fists," opens, it carries the attention well. It unfolds a tale of the real West, quite human of its kind and unadorned by any flashy complexities. The plot is simple and comparatively obvious, but Cheyenne Harry has a certain way with him and the reviewer must confess to a strong liking for it. This is undoubtedly a subject in which the personality of the principal player dominates the plot, which might have failed in less skilful hands.

The admirable direction given the picture by Jack Ford is another thing in its favor. There are some excellent scenic effects, depicting wide areas of the Western country, and dashing cowboys and moving herds of cattle give a constant sense of life and action. The story develops a touch of heart interest at various points, and the theme of mother love form a basis for this. The final reel is swifter in action and gives the production a satisfying climax.

**Cast.**

Cheyenne Harry.....Harry Carey
Conchita .....Betty Schade
Boone Travis.....Joe Harris
Lopez .....Vester Pegg
Conchita's Mother.....Molly McConnell
Ruby .....Anna May Walthall
Bud .....Howard Ensteadt

Story by Bernard McConville.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

**The Story.**

Cheyenne Harry is the son of the marshal of Hays City, a border town in which lawless deeds are common. The story of "Bare Fists" opens with a sudden call upon the marshal to put a stop to a saloon row. The father says he is ready to go alone, but Harry elects to go with him, despite his mother's fears for his safety. In the effort to suppress the outbreak, Harry's father is killed and Harry avenges his death by killing two of the slayers.

Following this tragedy, Harry's mother

exacts a promise from the youth never to carry a gun again. He reluctantly gives this promise, swearing to it on the Bible. Later, after an altercation with some cattle thieves, he wants his gun again, but respects his promise and goes after them bare handed.

In the course of time, Boone Travis, who is a rival of Harry for the love of a beautiful girl of the plains named Conchita, murders a man in cold blood and fastens the crime upon Harry. Though the latter never carries a gun, it is made to appear that he did so, and he is sentenced to death. Before the execution, the sheriff permits Harry to go to his mother for the last time, the sheriff accompanying him. On the return trip from this affecting visit, Harry learns that his brother Bud has been branded by cattle thieves. He breaks away from the sheriff, punishes the thieves and incidentally clears himself of the suspicion that has been attached to him.

**Program and Advertising Phrases:** Dashing Cowboys and Moving Herds of Cattle in Stirring Cheyenne Harry Story With Harry Carey as Star.

Harry Carey Again Appears as Cheyenne Harry in Absorbing Story of the Real West.

To Keep a Promise to His Mother, Cheyenne Harry Goes After Cattle Thieves With Bare Fists and Vanquishes Them.

Picturesque Romance of the Cattle Country, in Which Cheyenne Harry Brings Rustlers to Justice.

When the Rustlers Branded His Little Brother, Cheyenne Harry Fought Them With Bare Fists, and Won Back the Respect He Had Lost.

**Advertising Angles:** Boom Carey and tell that after reels of gunplay he is to be seen as a man who never carries a gun. Work up the bare fists angle until people feel that they really must see this unusual play. Work such angles as asking how a character can be the hero of a Western romance unless he is a two-gun man. Then add that the story is none the less strenuous because Carey is not armed. List all of the affronts placed upon him and wind up with a huge black "But——."

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released May 5.

## "The Delicious Little Devil"

**Six-Reel Universal Subject, Presented by Carl Laemmle, Features Mae Murray.**

Reviewed by Robert C. McElravy.

AN Irish comedy with a cabaret setting is found in this six-reel Universal subject, "The Delicious Little Devil." But it is not typical Irish comedy, as we have seen it for years on the stage, with horseplay predominating. The humor of this number is delightfully fresh and pleasing and the character work good. Neither is the cabaret feature the tiresome thing it became sometime back, but a natural setting for the entertaining story. There are a few minor "shocks" in this, such as the bathing scene, but it is all done with delicacy and humor; it will pass readily with sophisticated audiences, but may need toning down in spots for others.

Mae Murray is vivacious and appealing in the role of Mary McGuire. She plays with freedom and has no trouble in carrying the interest, once the enjoyable plot gets into action. She is supported by a good cast. Some very attractive things in the way of settings and general atmosphere have been accomplished by the director, Robert Z. Leonard.

The number as a whole makes a comedy subject of original appeal.

**Cast**

Mary McGuire.....May Murray
Patrick McGuire.....Harry Rattenbury
Uncle Barnly.....Richard Cummings
Jimmie Calhoun....Rudolpho De Valintine
Percy .....Ivor McFadden
Duke de Sauterne.....Bertram Grasby
Michael Calhoun.....Edward Jobson

Story by John Clymer and H. T. Lew.
Directed by Robert Leonard.

**The Story.**

Mary McGuire, daughter of Patrick McGuire, a bricklayer who disappeared five years before, after being sent out to buy some needles, finds herself the sole family support. This girl, "The Delicious Little Devil," has to provide for her mother and her uncle, and finally the father returns and she has one more mouth to feed.

Mary reads an advertisement for a solo dancer and hostess, put out by a roadhouse known as "Peach Tree Inn." The pay is large and Mary goes after the job, though she knows little of the demands that may be made upon her. She finds herself in competition with many applicants, but finally lands the job, by sheer nerve, for herself. She pretends to be Gloria De Moin, a notorious dancer who once had an affair with the Duke de Sauterne. In the course of the story Mary falls in love with Jimmie Calhoun, son of a millionaire contractor. The father objects to the match and "frames up" a dinner party to disgust Jimmie with the girl. At this party the Duke de Sauterne and Mary's father and uncle unexpectedly appear. There is a wild chase, in which the Duke tries to overtake Mary, and Jimmie is after the Duke. At the close it develops that Mary's father and Jimmie's were once fellow bricklayers. The Duke proves to be a masquerading crook and after he has been escorted away Mary and Jimmie find no further objections to their wedding.

**Program and Advertising Phrases:** May Murray, the Irish Queen of the American Screen, in a Typical Irish Photoplay.

It Will Be Worth While to See What Happened at Peach Tree Inn.

May Murray, Famous Girl from the Follies, Star of Clever Irish Romance.

Sheer Nerve Lands a Job for a Bricklayer's Daughter.

Screen Drama Shows the Difference Between Crooks and Dukes.

**Advertising Angles:** May Murray is sufficiently well known to stand for featuring and advertising with no fear of a disappointed audience. She always makes good on backing up her publicity. Play on "What Happened at Peach Tree Inn." Use a line "While All Dukes Are Not Crooks Some Crooks Are Dukes." Try "The Daughter of a Royal Bricklayer Makes a Monkey Out of Royalty." As this is a story of particular appeal to the Irish, don't forget that their favorite color is green—and use it in billing and exploiting.

**Advertising Aids:** One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

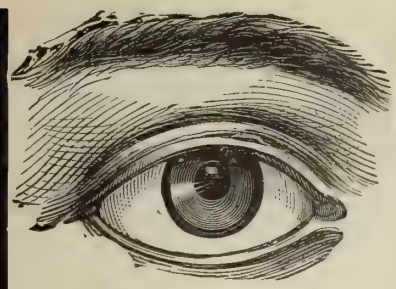
Released May 12.

## "The Cry of the Weak"

**Five-Part Pathe Extra Selected Star Photoplay Features Fannie Ward.**

Reviewed by Robert C. McElravy.

IN this five-reel Pathe subject, "The Cry of the Weak," produced by Astra Film Corporation under the direction of George Fitzmaurice, the screen gains one of its finest examples of continuous suspense. It is film not alone of high entertainment value, but one



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that is worthy of special study by those interested in producing pictures of the dramatic type.

The story, by Ouida Bergere, lends itself peculiarly well to adaptation, as the time consumed in running off the five reels is just about the time it would take for the events to occur in real life. This gives a single situation, after a few preliminary scenes at the beginning, in which the action continues without break until almost the close. It is a gripping, compelling series of incidents, splendidly enacted by four principals, headed by Fannie Ward, who does some of the best emotional acting she has accomplished for the screen. Paul Willis in the part of Budd is also exceptional as the male juvenile.

Despite the semi-tragic character of the events pictured, the story is one that ends happily and carries a pleasing bit of logic from beginning to end.

**Cast.**

Marie Dexter.....Fannie Ward
District Attorney Dexter...Frank Elliott
Judge Creighton.....Walt Whitman
Budd .....Paul Willis

Story and scenario by Ouida Bergere.
Produced by Astra Film Corporation.
Directed by George Fitzmaurice.

**The Story.**

Judge Creighton and District Attorney Dexter, during a chess game, get into an altercation about the punishment of criminals. The judge pleads for leniency, but the district attorney says "once a crook, always a crook." Dexter is surprised to find that his pretty young wife agrees with the judge.

That very evening, when the judge goes home, he is attacked and shot by a pair of young safe-crackers. One of the crooks escapes and enters Dexter's home, followed by the police. Dexter's wife recognizes him, calling him by the name "Budd," and the youth pleads with her to hide him. She does this with great difficulty, for the house is searched carefully by her husband and the police.

When the police have gone, Budd attempts to escape, but Dexter wounds him by a shot in the shoulder. The police return quickly and Mary takes her husband to an inner room, where she makes an impassioned plea for the youth, admitting that Budd is her brother, who was taught to steal when but a mere boy. The district attorney consents to do his best. It develops later that Budd's companion fired the shot at Judge Creighton, and was himself afterwards killed by a fall. Judge Creighton's wound proves to be slight and he fully recovers. Budd goes West and makes good.

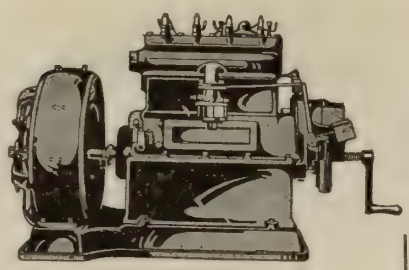
**Program and Advertising Phrases:** Stirring Story of a Woman Whose Brother Was a Crook, and Whose Husband the District Attorney.

Fannie Ward Star of Dramatic Story of a Woman Who Succeeded in Lifting Herself Above Her Underworld Surroundings.

Intense Heart Interest and Thrilling Drama in Latest Pathe Photoplay Starring Fannie Ward.

How a Hidden Chapter of the Past Threatened to Destroy the Happiness of a Loving Wife.

Intensely Dramatic Story of a Wife in an Effort to Save Her Brother Revealed the Hidden Story of Her Past Life.

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HERTNER ELECTRIC CO.
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

**National Ticket Co.,** Shamokin, Pa.


**Advertising Angles:** Here is a "crime problem" play that should interest lawyers and all other citizens who uphold order and decency. Use the dark side of the woman's past only with moderation and discretion in playing up the show. People don't fancy going for entertainment to a photoplay that seems to be too firmly fixed on the way "the other half live" and what they do. Fannie Ward is a well-liked star. List the plays she has appeared in previously, to remind the public of whom they are to see. In towns where she is a screen stranger, exploit her cleverness with assurance that she will not disappoint.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

## "A Romany Lass"

**Harma Productions Presents Six-Reel English-Made Picture of Strong Cowardice Theme, but of Average Delineation.**

Reviewed by William J. Reilly.

HARMA PRODUCTIONS, an English photoplay concern, presents in "A Romany Lass" a picture of average merit. The theme, that of cowardice in a man, has a touch of power in the source of the man's timidity. It gives a cut-back of an African military expedition and the capture of the hero who stands up under the torture of the savages until he is rescued, at which moment his brain snaps. Thereafter it is impossible for him to resent an insult or affront. The picture, however, loses through the obvious in the rest of the story. The "five years later" conclusion could have been omitted.

The story is laid in Scotland. The fields of heather in the gypsy scenes and the quaint architecture give the picture a pleasing freshness. James Knight, Marjorie Villis and Charles Rock take the principal roles.

**The Cast.**

Donald MacLean.....James Knight
Rilka, the Gypsy.....Marjorie Villis
Rovel .....Bernard Dudley
Colonel MacLean.....Charles Rock

Directed by Martin Thornton.
Story by Reuben Gilmer.

**The Story.**

Donald MacLean in "A Romany Lass" is known throughout his country as a coward, since he never attempts to defend himself by word or deed. His father, ashamed of his son's character, is struck by the dominating personality of Rilka, a gypsy queen, who stops with her band on his estate. He thinks if his son marries her that she will make a man out of him. Donald has found Rilka himself. They are married despite the threats of Rovel, a gypsy who thought to have her for himself. Rovel, released from jail, takes Rilka from Donald who is yet too cowardly to effectually protest. Donald's father, wild at his son's timidity, strikes at him with a club and the motion brings back to the boy's mind the torture of the African savages who swung clubs before his face to break his morale. Donald's


**WONDERFUL PROJECTION WITH NEW SHUTTER**

New scientific invention. It eliminates Flicker because it keeps the light on the screen constantly.

It eliminates eye-strain because the picture is never off the screen. It saves electricity. It produces a brighter picture. The old style shutter cuts off both picture and light intermittently. Write for descriptive circular.

**B. F. PORTER - - - - 729 Seventh Avenue, New York**

natural manliness returns. He whips Rovel in a gypsy knife fight and brings back his wife to show his father he is no longer the coward.

**Program and Advertising Phrases:** Story of the Coward Depicted in Photoplay with Setting in Scotland.

Father, Proud of the Blood of MacLean, Was Ashamed of Son's Cowardice Until the Boy Turned Under the Father's Blows and Fought.

Timidity, Caused by Torture of African Savages, Suffered His Wife to Be Taken from Him. Then Came the Turning.

Gypsy Queen Helps Makes Man Out of Son of Scottish House Who Would Never Resent Blow or Insult.

Fighting Blood of Romany Lass Instills Courage in Heart of Donald MacLean, Whom All the Country Knew to Be a Coward.

**Advertising Angles:** Play up the Scotch atmosphere. In communities where there is a colony of Scots make a heavy play for their patronage. Tell them the scenes were pictured in the Highlands; that they may some of them see the very neighborhood from whence they came. Accent the genuineness of the scenery and locations. Have a man in kilts in front of your theatre, or passing advertising around town. There is novelty in this picture and genuineness of scenes and atmosphere.

**Advertising Aids:** Two one-sheet; two three-sheet; one six-sheet; one 24-sheet; three lines of photographs.

## "The Rescuing Angel"

**Paramount Presents Shirley Mason in a Sparkling Comedy by Clare Kummer.**

Reviemed by Louis Reeves Harrison.

A DELIGHTFUL characterization of fickle woman, who, in one day, accepts and declines proposals, marries and seeks a divorce, changing her mind with startling swiftness, "The Rescuing Angel" takes its sparkle from the brilliant subtitles, its charm from Shirley Mason's lively interpretation of the leading role. There is skill shown in every department of this Paramount production—skill of construction, of direction and of impersonation by a well-selected cast. There is a tendency to theatricalism toward the close, but it is easily forgiven in view of the fact that "The Rescuing Angel" as a whole will please all kinds of spectators.

**Cast.**

Angela Deming.....Shirley Mason
Joseph Whitely, a Capitalist,
Forrest Stanley
Eliot Slade.....Arthur Carew
Uncle George Deming, a Planter,
John Steppling
Aunt Deming.....Carol Edwards
John Calhoun Deming.....James Neill
Mrs. Deming, Angela's Mother,
Edythe Chapman
Attorney Collins.....T. D. Crittenden
William Hanley.....J. Parks Jones

Story by Clare Kummer.
Scenario by Edith Kennedy.
Directed by Walter Edwards.

**The Story.**

In "The Rescuing Angel" Angela Demming, a vivacious and lovable little bud, while on a visit to her fond uncle in Hawaii, fascinates Joseph Whitley, a misanthropic millionaire; also another gilded youth weighted down with the reponsibility of coming from the noted "Dibble" family. They follow her back to her home when she sails, where a third admirer turns up, one of the boy-and-girl period. She likes them all and loves none of them well enough to enter the perils of matrimony until she discovers that her father is a bankrupt, when she accepts Whitley to rescue her much-loved daddy. There is a runaway ceremony, quickly followed by a quarrel when the groom discovers that he has been made use of, and a prompt attempt on the part of the bride to obtain a divorce when she finds her scheme has failed. In the end, advised by all concerned to leave the newly-made husband who has conducted himself so badly, she shows that she can be as generous as she is capricious and forgives him "after all."

**Program and Advertising Phrases:** Shirley Mason in Clever Paramount Picture of a Girl Who Accepts and Declines Proposals, Marries and Seeks a Divorce All in One Day.

Sparkling Comedy by Clare Kummer With Dainty Shirley Mason in Leading Roie.

Startling Complications Ensue When Girl Marries Wealth to Save Her Bankrupt Father.

Delightful Comedy Dealing With the Love Affairs of a Lovable Little Girl Sought After by Three Suitors.

**Advertising Angles:** Unless you have played Miss Mason under other contracts, you will have to identify her to your patrons. Take a little space and do it right. Make capital of the fact that this is taken from a play of the same title by a woman who has a number of stage successes now running. Play up the situation of a young girl with two millionaires to choose from. Hint at the younger swain and then ask which one she married and why. You might make this the basis for a guessing contest in sections where the play has not been seen. Hammer on the question and the stage success of the play and you should sell to advantage.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released April 6.

## "The Courageous Coward"

**Sessue Hayakawa with Competent Support Gives Interesting Performance of Japanese-American Drama.**

Reviewed by Margaret I. MacDonald.

THE feeling of conviction with which one views the Japanese-American productions of the Haworth Company which are appearing on the program of the Exhibitors Mutual adds considerable pleasure to the entertainment provided by them. The latest addition to the series is "The Courageous Coward," in which an attractive drama again illustrates the various phases of Japanese character and the quaint coyness of the native maidens. It contains several touches of comedy, and steps for a brief space within the pale of melodrama, evidently for the purpose of establishing its climax. The construction of the picture is clean-cut, with its settings (all American) betraying little attempt at the spectacular. Sessue Hayakawa does colorful work, an art in which he is making rapid progress, and his dainty

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co-star, Tsuru Acki, meets with good success in transforming the Japanese girl into a fashionable American type. George Hernandez and Francis MacDonald are also noticeable for competent characterization, and Toyo Fujita handles well a minor role which affords him few opportunities.

**Cast.**

Suki .....Sessue Hayakawa
Rei .....Tsuru Aoki
Tangi .....Toyo Fujita
Big Bill Kirby.....George Hernandez
Tom Kirby.....Francis J. McDonald

Story by Thomas Geraghty.

Directed by William Worthington.

**The Story.**

The plot of "The Courageous Coward" can be told in a few words. It covers the love story of an American-born Japanese and a Japanese girl who comes to America to visit her uncle and to cultivate her voice. Shortly after the arrival of Rei, the young law student Suki goes away to college. News comes to Rei of his success with American sports and of his mingling with American society. With the natural desire of youth to look pleasing in the eyes of the loved one, she immediately sets about to convert herself into an up-to-date American girl. On Suki's return he is disappointed to find the change in Rei, and also to discover that she is being escorted about by Tom Kirby, the son of a rich politician, who has also caused her to listen to his tale of infatuation.

On the eve of an elopement the young man kills one of his father's gambling house servants, and Suki, now district attorney, suddenly finds himself confronted with the confession of Rei's lover, while he is prosecuting the wrong man. In keeping the young man's secret he allows himself to be displaced as district attorney and branded as a coward. Finally Tom, in a heroic mood, makes his confession public, and Suki is rewarded by being employed for the defendant. He also wins the love of Rei.

**Publicity Points.**

A Japanese who sacrifices his good name for the sake of others finds it a paying game when he is acclaimed the hero of the situation and winner of the stakes.

"Fine feathers make fine birds," and so the little Japanese maiden who longed to be "like American girl" becomes the central figure in a transformation scene.

**Program and Advertising Phrases:** Unique Phases of Japanese Character and Quaint Coyness of Japanese Girl Delightfully Illustrated.

Pleasing Romance of a Native Japanese Girl and a Japanese Born in America.

Thrilling Story of an American-born Japanese Who Jeopordized His Good Name to Save Others and Was Finally Acclaimed a Hero.

How the Adoption of American Customs and Costumes by Japanese Girl Nearly Wrecked Two Lives.

Two Japanese Stars, Sessue Hayakawa and Tsuru Aoki, in Pleasing Photoplay of Japanese-American Life.

**Advertising Angles:** As the leading characters represent Japs in America, there should be no special attempt to give Oriental "atmosphere." Your audiences would be deceived by Japanese decorations in the lobby; so why try to fool your public? Play up Sessue Hayakawa in towns where he is known—for there he has a fine reputation as a good actor. In towns where he is new there will be the extra attraction of novelty and a star who will "make good" all promises.

**Advertising Aids:** Two designs, each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released in April.

# COMMENTS

## Fox Film Corporation.

THE COW'S HUSBAND (Mutt and Jeff Comedy), Mar. 30.—This is made largely of new stuff and will make a house full of laughter. It is one of the best Mutt and Jeffs in a long while.

MUTT THE MUT TRAINER (Mutt and Jeff Comedy), April 6.—No one can see these pictures and not get a good laugh. This one is decidedly lively and is almost as good as "The Cow's Husband"—it's bully too.

## Pathe Exchange, Inc.

THE TIGER WORSHIPPERS, April 20.—Chapter 1 of "The Tiger's Trail," in three reels. This introduces the heroine and hero approaching a Western town on board a train. The former, on alighting from the train, is set upon by members of an outlaw gang, but the hero saves her. The instalment sets forth in a clear way the mystery of the slips of paper, and the "Pact of Three." It gets into a good melodramatic swing and also introduces "Tiger Face," the man of mystery.

THE GLOWING EYES (Pathe), April 27.—Chapter 2 of "The Tiger's Trail." This develops further the mystery of the "Pact of Three." The heroine has two of the slips of paper in her possession and covetous hands on all sides are after them. The whereabouts of these slips is a difficult matter to follow, but as the story proceeds will no doubt clear up. There are many melodramatic episodes, and the instalment closes with the heroine facing death from a creeping tarantula.

RING UP THE CURTAIN (Rolin-Pathe, April 27.—A knockabout comedy, featuring Harold Lloyd, assisted by Harry Pollard and Bebe Daniels. This pictures the arrival of a theatrical troupe, traveling by foot, in a small town. Harold is a scene-shifter, and releases a live snake from one of the trunks. The snake will bring more smiles than shudders, no doubt. The number on the whole is quite amusing.

PATHE REVIEW, No. 9. May 4.—Tinted views taken along a river valley in France are opening features of this number. "The Busy Bee," is a series of interesting views of bee culture, with some close-ups of the insects at work in the comb. An analysis of tennis playing, by the Ultra-rapid camera; hunting the hippopotamus, and caring for babies are other features of decided interest.

YOUNG MR. JAZZ, (Pathe),—One of the funniest of recent subjects featuring Harold Lloyd. The opening scenes are on the beach, where Harold lays court to the daughter of an unwilling father. Later there are some good burlesque scenes in a bowery cafe, where the runaway pair mingle with some crooks in their efforts to escape.

## Universal Film Company.

HOW'S YOUR HUSBAND (Star).—Eddie Lyons and Lee Moran appear as young married men in this. Each induces the other's wife to buy a birthday present for his own better half. Some amusing complications follow. The interrupted duel is a good feature of this number.

THE GHOST GIRL.—An excellent comedy number of the better sort, by Patricia Foulds, which features Donna Drew, Martha Mattox, Fred Montague, Jessie Piatt, Claire Du Brey, Carson Ferguson and Victor Rothman. This tells of a pretty miss, expelled from a girls' school, who goes in for a harmless adventure. She poses as a slum girl and is taken in tow by a snobbish society girl, who at first befriends and then tries to impose upon her. The story contains lots of humor, is attractively staged, and the cast is unusually pleasing. A desirable number.

HE WAS NO LADY, Jan. 27.—A number featuring Bob Vernon and Marcia Moore as the young couple. The father wants the girl to marry a duke. The young man poses as a cabaret girl and compromises the father, who is sportily inclined, thus gaining his consent. The photography is uneven, and the number one of about average strength.

KITCHEN POLICE (Star Comedy).—A pleasing comedy subject, picturing Eddie and Lee as two young married men who are rejected for military service for physical reasons. They take jobs on a farm, with their wives, and some amusing adventures follow. At the close they are accepted just as peace comes.


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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## General Film Company, Inc.

**SCRANTONIA FILM COMPANY.**

*(Featuring Charlie Fang.)*

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

**OFFICIAL WAR PICTURES.**

*(Committee on Public Information.)*

Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**

*(One-Reel Patriotic Films.)*

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

*Arc Review.*

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

**COSMOFOTOFILM.**

I Believe (Six Parts—Drama).

**AMERICAN FEATURE FILM CORP.**

Hearts of Love (Six Parts—Drama).

**MAXWELL PRODUCTIONS.**

The Married Virgin (Six Parts—Drama).

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

**FEATURES.**

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

**OUTDOOR SUBJECTS.**

Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geezers and Geysers.
Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF MAR. 16.**

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

**RELEASES FOR THE WEEK OF MAR. 23.**

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

**RELEASES FOR WEEK OF MARCH 30.**

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**RELEASES FOR WEEK OF APRIL 20.**

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

**RELEASES FOR WEEK OF APRIL 27.**

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

**RELEASES FOR WEEK OF MAY 4.**

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

**AMERICAN FILM COMPANY.**

**(Released by Pathe.)**

Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
April 13—The Intrusion of Isabel (Mary Miles Minter).
May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).

**W. W. HODKINSON.**

**(Released Through Pathe.)**

Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

## Fox Film Corporation

**BIG TIMELY PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).

**EXCEL PICTURES.**

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).

**VICTORY PICTURES.**

Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Mar. 20—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—The Merry Jailbirds (Two Parts).

**MUTT & JEFF ANIMATED CARTOONS.**

Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and In Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

**THE GREAT NINE.**

Feb. 16—The Darling of Paris( Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

**PRODUCTIONS EXTRAORDINARY.**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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# List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).

**SCREEN CLASSICS, INC., SPECIALS.**

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star).

**NAZIMOVA PRODUCTIONS.**

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

**TRIANGLE PRODUCTIONS.**

Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

## Vitagraph

**VITAGRAPH FEATURES.**

Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar 31—Fighting Destiny (Harry T. Morey).
Apr 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).

**VITAGRAPH SPECIALS.**

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

**LARRY SEMON COMEDIES.**

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

**BIG V COMEDIES.**

Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).

**The Iron Test.**

*(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)*

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## Universal Film Mfg. Co.

**CENTURY COMEDY.**
**(Two-Reel Comedies.)**

Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

**HEARST NEWS.**
*(One-Reel News Weeklies.)*

Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.

**L-KO.**
*(Two-Reel Comedies.)*

Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.

**NESTOR.**
*(One-Reel Comedies.)*

Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

**UNIVERSAL SPECIAL ATTRACTION.**

Mar. 24—A Fight for Love. (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.

**NEW SCREEN MAGAZINE.**

Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713.

**INTERNATIONAL NEWS.**

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.

**UNIVERSAL SPECIAL FEATURE.**

**The Lure of the Circus.**

*Drama—Each Episode in Two Parts—Eddie Polo Featured.*

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587
Feb. 17—No. 14, "Flames"—03598
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

**The Red Glove.**

*(Drama—Each Episode in Two Parts—Marie Walcamp Features.)*

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.

**CURRENT EVENTS.**

Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.

**STAR COMEDIES.**

*(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)*

Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691
April 28—The Expert Eloper—03700.
May 5—Harmony in A Flat—03709.

**WESTERN AND RAILROAD DRAMAS.**

*(Two Reels Each.)*

Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.

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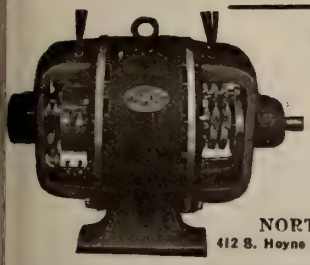

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# List of Current Film Release Dates

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## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

**BENNISON STAR SERIES.**

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

**GOLDWYN SPECIALS.**

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

**CAPITOL COMEDIES.**

*(Two Reels each)*

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

*"Go Get 'em Potts" Series.*

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

**FORD EDUCATIONAL WEEKLY.**

Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**

*(Two Reels Each.)*

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

**PARAMOUNT-ARBUCKLE COMEDIES.**

*(Two Reels Each.)*

Feb. 16—The Pullman Porter.
Mar. 2—Love.

**DREW COMEDIES.**

*(Two-Reel Comedies.)*

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

*Artcraft Pictures.*

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).

**PARAMOUNT-ARTCRAFT SPECIAL.**

Feb. 16—False Faces.

**PARAMOUNT-FLAGG COMEDIES.**

*(Two Reels Each.)*

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

**SUCCESS SERIES (RE-ISSUES.)**

Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

**PARAMOUNT-BURTON HOLMES.**

Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

**PARAMOUNT-BRAY PICTOGRAPH.**

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

## World Pictures Corp.

Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

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## Feature Releases

**BRIGGS PICTURES, INC.**

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**BLUEBIRD.**

Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

**CAPITAL FILM COMPANY.**
**Indianapolis, Ind.**

*(Two Reels each)*

Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

**CHRISTIE FILM COMPANY.**

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.

**CHRISTIE SPECIALS.**

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).

**EDUCATIONAL FILMS CORPORATION.**

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

**Bruce Scenics.**

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

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Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.

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Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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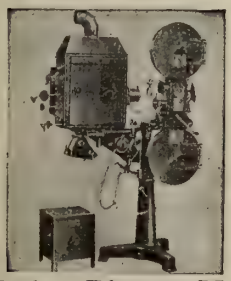

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# List of Current Film Release Dates

**JEWEL PRODUCTIONS, INC.**
Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—63594.
—When a Girl Loves (Mildred Harris).

**LEONCE PERRET PRODUCTIONS.**
1402 Broadway, New York
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**Essanay.**
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

**PUBLIC HEALTH FILMS.**
Fit to Win.

**SELECT PICTURES.**
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Marrying Mary (Marion Davies).
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).

**SELZNICK PICTURES.**
Upstairs and Down (Olive Thomas).

**WILLIAM L. SHERRY SERVICE.**
729 Seventh Avenue, N. Y. City.

**Burlingham.**
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**Features.**
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

**UNITED PICTURE THEATRES.**
Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

**ZION FILMS.**
Khavah.

## State Right Releases

**HIRAM ABRAMS.**
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

**ACME PICTURES CORPORATION.**
The Thirteenth Chair (Yvonne Delva).

**ALPHA PICTURES, INC.**
130 West Forty-sixth Street.
Reclaimed.

**AMERICAN FILM COMPANY, INC.**
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION.**
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each).
Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).

**AYWON FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

**BULL'S EYE FILM CORPORATION.**
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The Wild Woman.
Stung.

**THE FILM MARKET, INC.**
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Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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**HARRY GARSON.**
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

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**GENERAL ENTERPRISES, INC.**
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Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

**GRAPHIC FILM CORPORATION.**
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When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

**J. FRANK HATCH.**
912 Longacre Building, New York.
Tempest and Sunshine.

**HILLER & WILK, INC.**
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes)
The White Heather (Tourneur).

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**JAMES KEANE.**
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

**VICTOR KREMER.**
105 West 40th Street, New York.
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The Ranger.
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**OLIVER FILMS, INC.**
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**PIONEER FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners.

**HARRY RAPF.**
Palace Theatre Building, New York
Sins of the Children.

**HARRY RAVER.**
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

**J. PARKER READ.**
Forbidden Fire (Louise Glaum—Seven Parts).

**RENCO FILM COMPANY.**
29 La Salle Street, Chicago.
Birth of a Race.

**ROMAYNE SUPERFILMS.**
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

**ERNEST SHIPMAN.**
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly.
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

**Al and Frank Jennings.**
Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**
Mother I Need You.

**Edwin Frazee.**
The Haunted House (Mystic Comedy—Two Parts).

**United Film Corporation.**
Crime of the Hour (Seven Parts—Drama).

**WILLIAM STOERMER ENTERPRISES.**
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

**S. L. PICTURES**
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Virtuous Men (E. K. Lincoln—Seven Parts).

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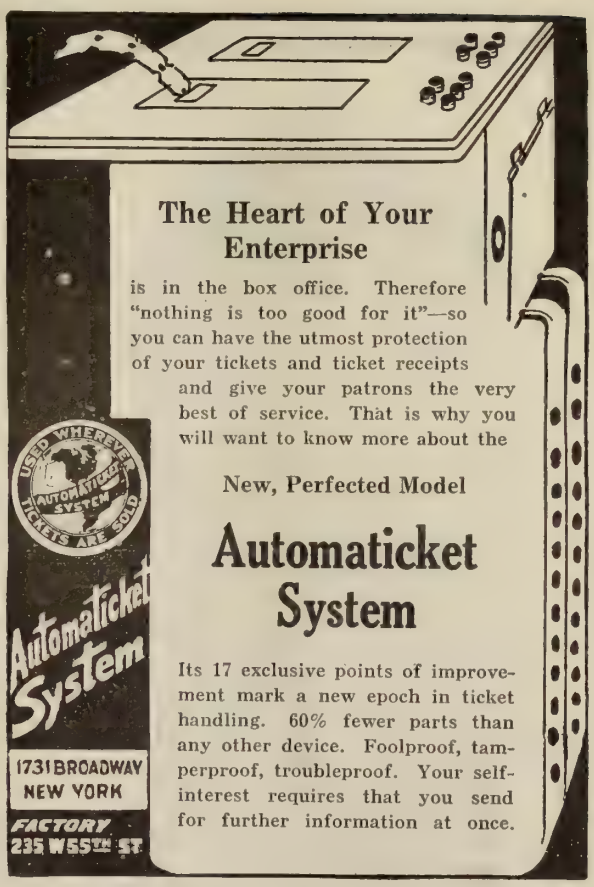


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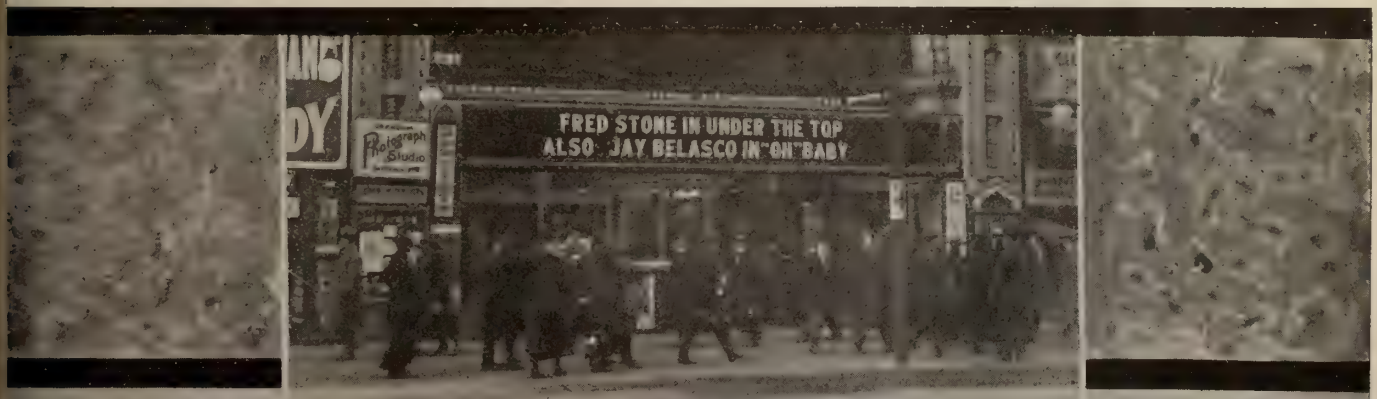


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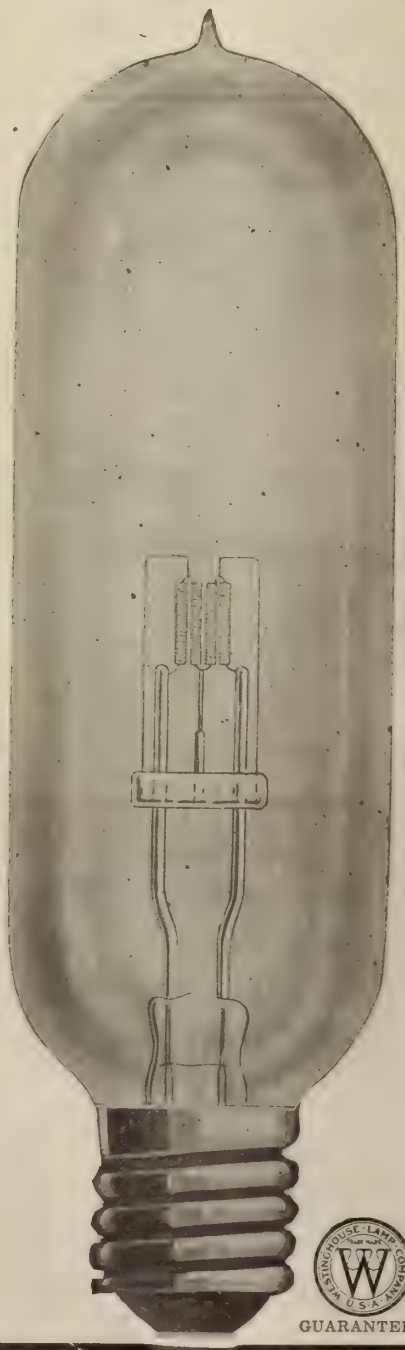

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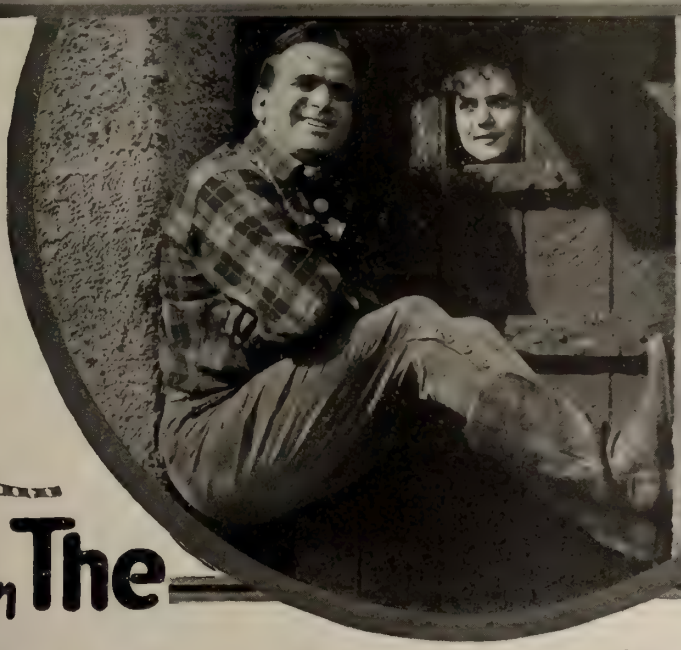

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This production, first and foremost, features the charm of Marguerite Clark, one of the best-loved stars in motion pictures.

It also features a brilliant story of real life that rocks with laughter and queer twists of delicious comedy.

Adapted from "The Naughty Wife," Fred Jackson's noted stage hit, and built on the unfailing drawing power of Marguerite Clark, "Let's Elope" is certain to make you scads of money.

It's worth all the punch and power you can put in your advertising. It's worth an extended run. Go to it—hard!

*Scenario by Katherine Reed*
*Directed by John S. Robertson*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

IN "LET'S ELOPE"

*A Paramount Picture*

# STATE RIGHTS NOW SELLING

# "CUSTER'S LAST FIGHT"

In Three Reels

**The Greatest Wild West Thriller Ever Produced**

## Directed by Thos. H. Ince

# "WM. S. HART"

in

Two Special Two-Reel Re-issues

## "JIM CAMERON'S WIFE"

and

## "HIS HOUR OF MANHOOD"

# "ROSCOE ARBUCKLE"

in

A New Series of 12 Re-issues

ADDRESS ALL INQUIRIES TO

## TOWER FILM CORPORATION

**71 WEST 23RD ST. NEW YORK**

American Film Company Inc., *Presents*

# Margarita Fisher
# "CHARGE IT TO ME"

*By* L. V. JEFFERSON

*Directed by* ROY W. NEILL

Here's a picture that every lady, whether she has a charge account or not, will want to see. If she **has** one she will doubly enjoy it. If she **hasn't** one it will please her just the same. Men will chuckle over the funny incidents as much as the ladies. You can spread yourself on the advertising, book it for a week and feel confident of its satisfying your patrons. "Charge It To Me" has action—pep—speed. It is another Margarita Fisher success.

---

**Fisher subjects now obtainable at your nearest Pathé Exchange**

"Money Isn't Everything"
"Fair Enough"

"Molly of the Follies"

"The Mantle of Charity"
"Put Up Your Hands"

*Produced by*
American Film Company, Inc.
Samuel S. Hutchinson, *President*

A AMERICAN FLYING "A" PICTURES MADE BY AMERICAN FILM CO INC

*Distributed by*
PATHÉ

# W.W. Hodkinson Is Not "Coming Back"—He's Never Been Away!

All the time, in an industry that has shifted like the sands of the sea, W. W. Hodkinson has stood *rock solid* in one position. He has watched chaos and ruin pile up for producers who resorted to shifty practices.

He has seen the desertion of his fundamental, sound principles make the nation's exhibitors actual or potential enemies of the producers. During all these days he has not flinched or moved away from *his* sound position.

During this same period he has been building a silent-working machine of tremendous power. He has been building *an organization with a heart and brain.* This organization, more than a year in the making, is now beginning to work on its broader lines.

Times and conditions have changed in the picture industry. *Immediately ahead of all of us there is revolution*—as dramatic a revolution as the one that continues to rock red Russia.

Underneath almost everything there is a granite base. W. W. Hodkinson has had a granite base from the day he entered the motion picture business *as an exhibitor* eleven years ago.

*Many things are going to happen in the motion picture industry between now and September!*

HODKINSON
now controls four great lines of product.
will have upwards of thirty productions for the year beginning April 20.
sells pictures singly under contract on their individual merits.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
*Distributing through* PATHÉ *Exchange, Incorporated*

# *Seven Keys To Patronage.*

**A "special" picture does not mean an extra half reel or reel of footage and some excitable but barely usable publicity—though many exhibitors have bought such types of pictures under forced draught advertising.**

**A "special" production must have**
**1** ***a great story.*** **It can be an original**
**story, but it is usually bigger if made**
**2** **from** ***a great play or novel.*** **It must**
**have behind it the reputation of**
**3** ***a great author.*** **It must be made by**
**4** ***a powerful director.*** **It must be splen-**
**5** **didly cast with** ***a popular star*** **in the**
**leading role. It must have splendid**
**6** ***technical quality*** **and** ***a careful***
**7** ***producer*** **with vision must weld these**
**elements together.**

***These elements make a special.***

**Measured by these standards of excellence, we announce to the exhibitors of the nation that "*As a Man Thinks*" *is a special production* of unusual quality and strength and of determined - in - advance drawing power at the ticket seller's window.**

**Also, it is a special in a sales sense: You can buy it singly from any Hodkinson representative without tying yourself up under contract for any other Hodkinson product. The Hodkinson personal representatives in thirty Pathe offices are ready to quote you prices and fix immediate playing dates.**

**W.W. HODKINSON CORPORATION**
**527 Fifth Avenue, New York City**
*Distributing through* PATHÉ *Exchange, Incorporated*

# Would you let a surgeon cut your heart out for $250,000

even if he guaranteed to transfer another in its place and you needed the money worse than Sam Hill, would you do it then? —

THIS is the problem that makes supreme light comedy in a great, big, fine production—one of the *Metro All Star Series* pictures that you have come to expect much of.

IT's from the Ben Ames Williams story in the "*All Story Weekly*" and its humor is absolutely delicious.—

*Metro presents*

# HALE HAMILTON

*in*

# AFTER HIS OWN HEART

*Scenario by* A·S·Le Vino

5 ACTS

*Directed by* Harry L. Franklin

*Released by* METRO

APRIL 28th

*Maxwell Karger*
*Director General*

# "VIRTUOUS MEN"

Starring
## E. K. LINCOLN

Directed by
## RALPH INCE

PROVES A

# STATE RIGHTS SENSATION

## FIVE STATES SOLD

In Record Breaking Time

## ARTHUR S. HYMAN ATTRACTIONS

DETROIT, MICH.

**BUYS Illinois—Indiana—Michigan**

## CO-PARTNER ATTRACTIONS

PITTSBURGH, PA.

**BUYS Western Pennsylvania—West Virginia**

ARTHUR S. HYMAN, GEN. MGR., ARTHUR S. HYMAN ATTRACTIONS, SAYS:

"'VIRTUOUS MEN' is the biggest box-office attraction I have acquired since I bought 'Hearts of the World'."

H. C. SIMERAL, GEN. MFG., CO-PARTNER ATTRACTIONS, SAYS:

"I bought 'VIRTUOUS MEN' because it is the kind of picture the wise exhibitors in my territory have been clamoring for."

## OTHER TERRITORIES BEING CLOSED DAILY
## YOURS MAY BE SOLD TO-MORROW

ARTHUR H. SAWYER

PICTURES

HERBERT LUBIN

1476 Broadway, New York
Phone Bryant 3271

Foreign Rights Sold to J. FRANK BROCKLISS, Inc.

# The big ONE

*in the greatest production of her amazing career on screen and stage.*

*for atmosphere, drama sumptuousness and size the premier production of all time..*

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

*Photographed in Natural Colors*

PRIZMA

*THE SUPREME ACHIEVEMENT*

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

*The Great Houdini Serial*

"THE MASTER MYSTERY"

*15 Episodes*

"What Shall We Do With Him?"

*The 100% Showman's Picture*

"The Ghost of Slumber Mountain"

*HERBERT M. DAWLEY'S One Reel Super-Special*

*ALL STAR CAST*

WORLD PICTURES

*present*

CARLYLE BLACKWELL MONTAGU LOVE
EVELYN GREELEY JUNE ELVIDGE
JOHNNY HINES

*in*

"3 GREEN EYES"

*Adapted by Wallace C. Clifton* *Directed by Dell Henderson*

"THE UNCHASTENED WOMAN"

"THE BETTER 'OLE"

*or The Romance of Old Bill*

"CONQUERED HEARTS"

*UNITED STATES GOVERNMENT PICTURES*

"AMERICA'S ANSWER"
"UNDER FOUR FLAGS"
U. S. A. SERIES

"THE UNBELIEVER"

AND
CHAPLIN REVIVALS
*PLUS WORLD SERVICE*
"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

LOST NEGATIVE FOUND!
$50,000 PICTURE
A LADY BELLHOP'S SECRET
NOW READY FOR RELEASE
FOX SUNSHINE COMEDIES
FOX
FILM CORPORATION

THE BIGGEST EXCEL PICTURE RELEASED! BOOK IT FOR A CLEAN-UP!

# PEGGY HYLAND
IN
# MISS ADVENTURE

ANOTHER LYNN REYNOLDS ACHIEVEMENT
ANOTHER WILLIAM FOX WINNER

FOX
FILM CORPORATION

PIONEER Presents

America's Greatest Dramatic Actor *in*

# THE BOOM

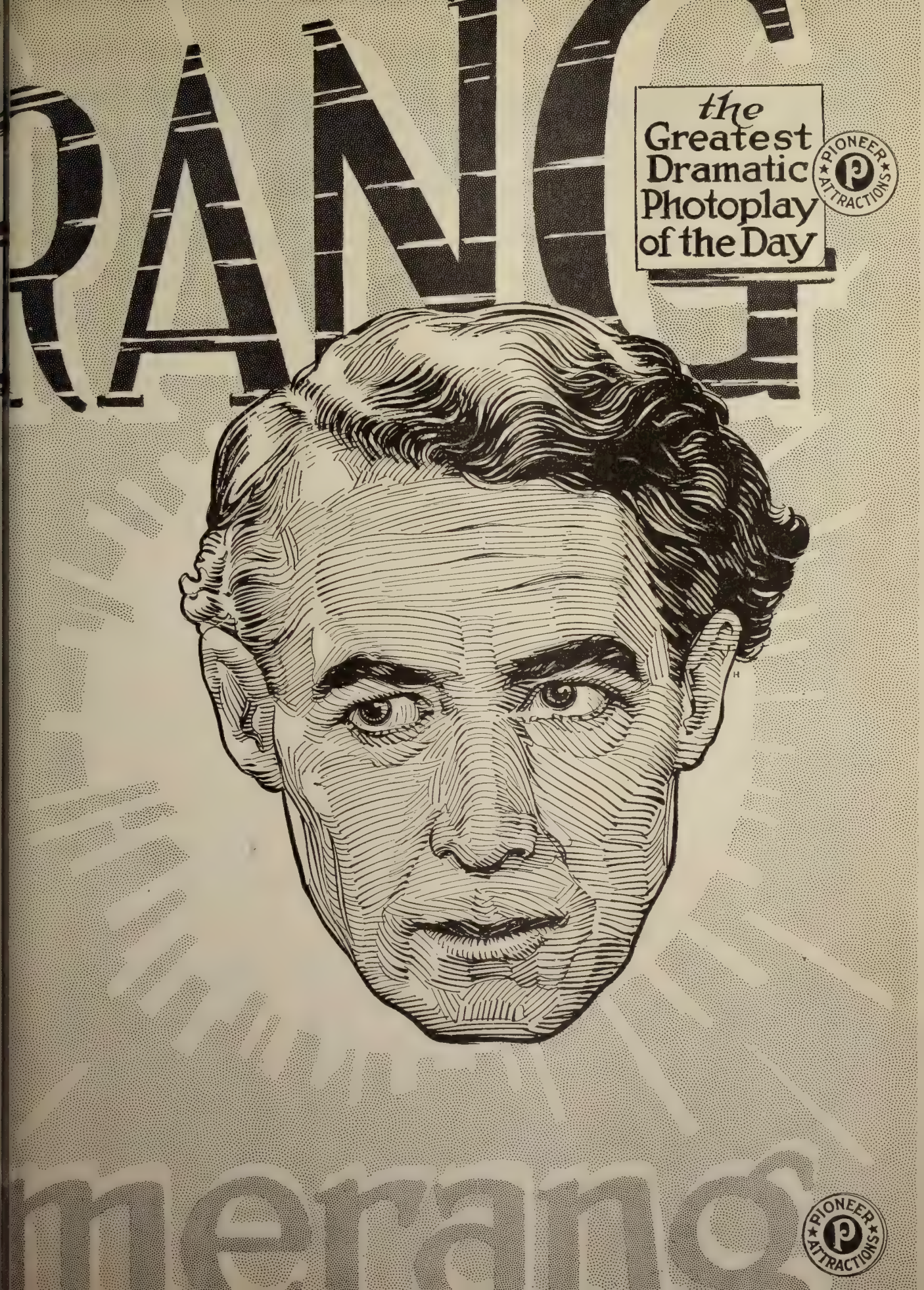
The only state rights special attraction that hits what every American is thinking about and does it in a way that U. S. officials say solves the problem of our grand country's greatest menace. "Sensational" doesn't describe it! Overpowering stock exchange, strike, ball room, slum, court room and factory scenes. Every phase of modern American life startlingly pictured in a way that will jam theatres for week and two-week runs! Wall Street, High Society, Pitiful Poverty—everything exposed in this great box office attraction, which moreover is a wonderful love story, full of well-set-up men and beautiful women, with Walthall heading the cast. The first special by the "Tarzan" people since "Tarzan!" Wire:

**Pioneer Film Corporation**

**126 West 46th Street, New York City**

From the novel by Wm. Hamilton Osborne; directed by Bertram Bracken; produced by National Film Corporation.

The Boo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the Greatest Dramatic Photoplay of the Day
PIONEER ATTRACTIONS
PIONEER ATTRACTIONS

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

# STARS TO AID NAVY IN LOAN CAMPAIGN

## Each One of Fifteen Women Players Is Assigned to a Battleship—Keen Competition Is Promised

IN line with the activities of the industry in behalf of the Victory Liberty Loan, the Associated Motion Picture Advertisers at their last meeting voted their full co-operation and have tendered to Rear Admiral T. J. Cowie, of the Navy Victory Loan Committee, the services of fifteen of the biggest motion picture stars to assist in sending the navy quota of the Victory Loan subscriptions "over the top." The exact manner in which the stars will aid in the Loan drive is explained by a telegram sent to Rear Admiral Cowie.

"It has been decided to tender to you fifteen of the leading stars of the motion picture world which we wish you would assign one to each of the superdreadnoughts of the navy," says the message. Each of these stars will be sponsor for the battleship to which she is assigned and she will devote what time she can spare to soliciting subscriptions to Victory Bonds, such bonds to be credited to the record of the ship. We are in hope that the star who succeeds in securing for her ship the largest subscription may be publicly thanked or otherwise suitably rewarded by you."

Acting on Admiral Cowie's suggestion, the following assignments were made by lot to the various ships: Arizona, Clara Kimball Young; Idaho, Billie Burke; Pennsylvania, Anita Stewart; Utah, Elsie Ferguson; Arkansas, Alice Joyce; New Mexico, Pearl White; Oklahoma, June Caprice; Mississippi, Madge Kennedy; Wyoming, Geraldine Farrar; Delaware, Marguerite Clark; Nevada, Norma Talmadge; New York, Florence Reed; Texas, Mary Pickford; Florida, Mabel Normand; North Dakota, Theda Bara.

## Constance Talmadge with First National, Is Rumor

ALTHOUGH no announcement has been made by either Select Pictures or First National, rumors are in circulation to the effect that Constance Talmadge, who is working under a contract with Select, will become affiliated with First National in the fall.

Miss Talmadge's contract with Select calls for a term extending considerably beyond the coming fall, but according to Joseph M. Schenck, the star's manager, the contract was signed by Mrs. Talmadge when Constance was a minor, and is now void. Miss Talmadge reached her majority on April 19.

A letter from the Moving Picture World's correspondent in Salt Lake City brings the news that during a brief visit to Salt Lake last week, Miss Talmadge was served with a summons out of the United States District Court. Attorneys with whom she consulted during her stay refused to divulge the details of the matter. It was intimated that the litigation, on coming to pass, would be either in California or New York.

The appearance of Harry I. Garson, independent producer and owner of "The Unpardonable Sin," at the same hotel at the same time Miss Talmadge stopped there, gave rise to a wealth of rumors concerning her future plans.

## Terry Ramsaye Resigns as Publicity Director

TERRY RAMSAYE has resigned as director of publicity for the Rialto and Rivoli theatres, effective as early as a successor can be installed. Mr. Ramsaye is leaving for the South on a vacation of some weeks and on his return will divide his attentions between Kinograms, a news reel in which he is interested, and his writing of frivolous fiction.

"Purely business and for business purposes," was his statement of the matter. "Kinograms is growing and needs more attention. Also spring is here."

Mr. Ramsaye went to the theatres from the motion picture producing and distributing field. In the last few months he has edited a number of official pictures for the Government. Incidentally he has retitled many of the pictures shown at the Rivoli and Rialto.

## Arthur Kane Retires as Select's General Manager

ARTHUR S. KANE, general manager of Select Pictures Corporation since its formation August 1, 1917, is leaving that company. Immediately after the recent deal by which the Famous Players-Lasky Corporation retired from ownership in Select, figuring began between Lewis J. Selznick and Mr. Kane to re-engage him after his contract expired next August to direct the exchange system of Select Pictures.

Early last week Mr. Kane informed Mr. Selznick he had decided to try his fortune in another enterprise. It was agreed to make no announcement until the arrival here Monday, April 21, of the Select branch managers from all parts of the country, when it was felt matters could be better explained to them. As his closing duties Mr. Kane conducted the conferences of managers which took place at the Hotel Astor the first three days of this week.

"A week ago I decided my future activity," said Mr. Kane on Monday. "Plans are complete. They will be made known in due course. But I have not taken a vacation for five or six years and the first thing I am going to do is to go away for thirty days to ride, drive, fish and play golf. Soon after my return I shall have an announcement to make that will, I believe, be of interest."

## Picture Concerns Continue to Incorporate in New York

Albany, April 21.

LIKE mushrooms, motion picture concerns continue to spring up overnight in New York State, and each day finds them incorporating with Secretary of State Hugo. The latest additions include one in which Countess Floria de Martinprey is named as one of the incorporators. The company is to bear the name of The Countess Floria Film Corporation, beginning business on $25,000 and, in addition to the Countess, including George W. and W. A. Colbey. Others incorporating in the past few days are the S. L. K. Serial Corporation, $25,000; S. S. Krellberg, Harry Lewis and F. L. Dear; The C. E. Shurtleff Company, $25,000, with C. E. Shurtleff, Thomas McMahon and William E. Atkinson, all of New York, as organizers. The Neptune Screen Department, $50,000, was incorporated by Arthur W. Haab, Edward W. Wasserman and William S. Smart of New York. The It's-Up-To-You Film Company was also incorporated at $10,000 by A. E. Root, H. E. Edmond and P. A. Zirzelmann.

GRANT.

**Blackton to Resume Production May 1.**

J. Stuart Blackton is rapidly completing his plans for even greater production activity in the next few months and will resume his megaphone in his own studios in Brooklyn May 1. His assistant, Jack Martin, and the studio staff are getting sets ready for the first scenes of his new production, title and theme of which are still held secret.

Robert Gordon, signed by wire by Mr. Blackton, has arrived from Califronia, to play the featured leading man's role with Sylvia Breamer.

**Broadway to Close for Alterations.**

After next Sunday night's performance of pictures at the Broadway Theatre the house will go over to the management of B. S. Moss and be closed for extensive alterations preliminary to its formal opening under the new regime on Friday night, May 2. The opening attraction will be "The Unpardonable Sin," the subject written by Major Rupert Hughes and starring Blanche Sweet.

# SLACER CENSORSHIP BILL SMOTHERED

## Death of New York's Proposed Law Efficiently Aided by Senator Walker's Political Strategy

POLITICAL strategy was responsible to a large measure in smothering the Slacer censorship bill, which died in committee in the closing hours of the Legislature last Saturday evening. It appears that the bill was revived in the Assembly last week by Speaker Thaddeus Sweet, who has had a rather favorable leaning towards censorship for the last year or two, and who has said on various occasions that he was favorable to such a measure. The bill was passed in the Assembly without much trouble and sent to the Senate where it was advanced to third reading with reference and apparently was on its road to ultimate passage. An alarm call hurriedly sent forth by the opposing forces to the bill resulted in Frederick H. Elliott, Arthur Friend and others hurrying here from New York.

**Senator Walker Helps Kill Bill.**

When things looked worst, Senator James Walker came to the aid of the opposing forces and so cleverly did he handle the situation that the bill was recommitted to one of the Senate committees at the eleventh hour, and at a time when, with the rush and confusion, there was little or no chance of bringing it back on the floor of the upper house.

It appears that Senator Sage, an advocate of the bill, secured sufficient votes to send it to a third reading. Senator Walker was out of the room at the time. When Mr. Elliott and others rushed to him for his assistance, he waited until Mr. Sage and one or two others were temporarily absent from the Senate, and then quietly ascertaining that he could muster sufficient Democratic votes to send the bill back into committee, he made his play, stating that an unfair advantage had been taken of his absence, and with votes to spare the bill went to its death.

GRANT.

## Harry Rapf to Manage the Selznick Studios

HARRY RAPF has been appointed by President Lewis J. Selznick as general manager of the Selznick Studios, in which capacity he will be associated with Production Manager Myron Selznick.

Mr. Rapf is well known to exhibitors not only as a producer but as a showman. Before entering the motion picture business as an independent producer he was in the theatrical business, and the same knowledge which he gained in over twenty years as an exhibitor of stage plays he has employed in the production of pictures.

As a producer Mr. Rapf has the box office angle. His record of successful screen productions include "The Master Hand," "The Devil's Toy," "His Brother's Wife," "Flower of Faith," "The Silent Master," "The Mad Lover," "The Great Love," "Wanted for Murder" and "Sins of the Children."

**D. C. McClellan Is Dead.**

D. C. McClellan, Twin City sales manager for Vitagraph, died April 11 at his home, 814 Ellwood avenue, Minneapolis, from pneumonia He had been ill only a few days.

Mr. McClellan was born at El Paso, Ill., October 14, 1881. He was educated in the public schools at Pekin, Ill. In 1914 Mr. McClellan came to Minneapolis and had been engaged in the moving picture business here since that time. He formerly operated theatres in Illinois and has also owned and managed moving picture houses in Minneapolis.

## Local 306 I. A. T. S. E. Will Raise Initiation Fee $25

THROUGH M. J. Rotker, corresponding secretary of Local 306, I. A. T. S. E., comes the announcement that beginning June 1, its initiation fee will be raised from $75 to $100.

Any projectionist who is thinking of affiliating with the union through Local 306 would do well to do so before June 1 and thus affect a saving of $25. This increase in the initiation fee has no companion raise in monthly dues as they remain the same as at present.

Local 306 is completing plans for the attendance of its delegates at the annual convention of I. A. T. S. E. in Ottawa in May, at which session it will take an active part.

**Talmadge Sisters Arrive from Coast.**

Constance Talmadge, her mother, and her sister, Natalie, are now in New York, having arrived from the Coast Friday, April 18, to visit Norma Talmadge. As Saturday was Constance's birthday, a surprise party was tendered her by Mr. and Mrs. Joseph Schenck at the St. Regis Hotel, where a birthday dinner for twenty was served, followed by a theatre party, and winding up with another party at the Midnight Frolic on the New Amsterdam Roof. Among those present were Joseph M. Schenck and Norma Talmadge, Mrs. Talmadge, Constance and Natalie Talmadge, Irving Berlin, Edmund Goulding, Miss Mercita Esmonde, Miss Beulah Livingstone, Miss Anita Loos, Miss Ethel Gray Terry, John Emerson, Alfred Newman and Lieutenant Von Hoffman.

## Salt Lake Rebates Tax for Influenza Months

MEETING the demand of the theatre managers of Salt Lake City, the city commission has rebated two months theatre license tax for the time the show houses were closed during the Spanish influenza epidemic last fall. Fourteen theatres were allowed rebates including every show house in the city which was operating at that time. They include the American, the Broadway, the Empire, the Isis, the Liberty, Pantages, the Paramount-Empress, the Cozy, the Photoplay, the Princess, the Salt Lake, the Strand, the Orpheum and the Wilkes.

Those theatres which had paid their 1919 license tax were granted actual rebates while the houses which had not paid their new license tax will receive credits upon this year's license in lieu of the rebates. The rebates paid amounted to $91.75 and the credits to $213.05, making a total of $304.80.

The matter had been under advisement by the commission for several weeks, and upon final consideration it was decided by the commissioners that the manager's contention was fair in view of the fact that they had cooperated in every possible way to aid during the epidemic and in view of the further fact that stores were not made to close during the epidemic and the theatres probably suffered out of proportion to other lines of business called upon to pay a license tax.

**Must Pay Tax on Tickets for Children.**

An interpretation of the new theatre tax law has just been received in Salt Lake City from Washington. It is to the effect that the same tax as is collected from adults must be paid for theatre tickets purchased for children under 12 years of age. Wherever children under this age are admitted free there is no tax, it is pointed out. This has been a debatable question in Salt Lake and the managers are happy to have it settled.

## Alice Brady Completes Her Contract with Select

AT the end of this week Alice Brady will have finished her contract with Select. This contract will not be renewed, it is stated. Miss Brady's motion picture plans for the immediate future have not yet been determined. She is at present considering a number of offers, several of which are understood to be unusual to a degree.

Miss Brady, of course, continues her stage work, and is now approaching her 300th performance in "Forever After," at the Playhouse. As a star of the spoken drama, Miss Brady has scored a success that has few parallels in the annals of the American stage. In her first year as a star she has not only won a personal triumph, but is playing a solid season on Broadway. In her work as a legitimate star, she has won a degree of popularity comparable to that which is hers as a star of the screen. Alice Brady's notable success in "Forever After," in addition to the popularity which already was hers through the medium of the screen, has made her name a box office magnet of great power.

## J. A. Koerpel Is Appointed Goldwyn's Seattle Manager

J. A. KOERPEL will remain in Seattle as an exchange manager after all. The announcement which appeared in the Moving Picture World two weeks ago to the effect that he had resigned his position as Seattle manager for World to enter the field of exporting was correct, but when Mr. Aronson, Western division manager for Goldwyn, hurried up from San Francisco and painted to Mr. Koerpel all the glories of a position as manager of the Goldwyn office, Koerpel could not resist the lure of the film game. He is now ensconced in the private office of the manager in the Seattle Goldwyn headquarters.

Mr. Koerpel has not only been active in the organization of film men, but has worked on the last two Liberty Loan drives. He has been appointed to take charge of the film publicity end of the Victory Loan for this entire district.

# NEW YORK'S SUNDAY BILL SIGNED

## Governor Smith Declares Previous Law Was Ambiguous —Says Minority Have No Right to Impose Their Will on Public—Exhibitors Conduct Long and Winning Campaign

GOVERNOR ALFRED E. SMITH, of New York, has signed the Sunday motion picture bill. Cities and villages can now decide through their individual governing bodies as to whether or not they desire motion picture shows after 2 o'clock Sunday afternoons. The fight of years was concluded in the Executive Chamber Saturday afternoon, April 19, when with strokes of his pen Governor Smith signed this bill and a companion measure which legalizes and permits Sunday baseball. The victory is one of the greatest in the history of the motion picture industry in this state. Other states, looking to New York, will undoubtedly follow the example which has been set.

"The present law on the question of Sunday motion picture shows is more or less ambiguous," said Governor Smith, "and its proper construction has been a matter of doubt. Under conflicting decisions of the Appellate Divisions in the various departments of this state the exhibition of motion pictures on Sundays has been held in some sections to be a violation of the law and in others that it was not. Neither party seems to have dared to put the question to a hazard of the decision of the Court of Appeals and by obtaining the judgment of the Court of last resort establish a uniformity of judicial holding on this subject.

**Public Opinion Has Been Strong on Subject.**

"Still further, in those departments where there has been a ruling against the legality of the exhibition of motion pictures on Sunday, public opinion has been so strong on the subject in favor of the exhibition of motion pictures that the law as interpreted by the Appellate Division in many localities has not been in force. It stands as one of those disregarded statutes the inefficiency of which brings into disrepute the entire body of our prohibiting laws. In addition to the reasons which I have urged and which appeal to me for the approval of the bill empowering the various municipalities of the state to act upon the subject in regard to baseball, and which apply also to moving pictures, there exists the further argument that it is desirable that the uncertainty of the present statute, both as to construction and enforcement be removed. This result can be attained by the enactment into law of this bill and so I accordingly approve it.

**Governor Receives Many Letters.**

"I have received hundreds of communications from citizens both advocating and opposing the measure, and I recognize that the feeling upon this subject is very deep and that the action which I am taking in the matter will be viewed with very great interest by a substantial portion of our citizens.

"For this reason, I have given this subject my most careful consideration, not only since the hearing on the bill but since its first introduction, when it became probable that the matter would ultimately come before me for determination.

"I realize that a very substantial portion of our people most conscientiously oppose permission to indulge in recreation or sports of any kind on Sunday. I respect them for their opinions and I believe that in those opinions they are entirely conscientious.

**Sunday Partisans Good Citizens.**

"On the other hand I know that a great many advocate the measure and believe in reasonable recreation and amusement on Sunday, and who consider that it is that species of rest which somes from change of thought and change of activity, and that they are equally good citizens of the commonwealth, and that their opinions are entitled to equal weight.

"After a thorough consideration of the matter, I am of the firm opinion that those members of a community who oppose all recreation and amusement on Sunday, or at least the sort permitted by this amendatory bill, have no right, in law or in morals, where they constitute a minority of a community, to impose their views upon the majority, who disagree with them, and who prohibit the latter from exercising rights and privileges to which they deem themselves to be entitled, the exercise of which will in no wise interfere with the orderly and proper observance of the day of rest by those desiring to refrain from attending amusements.

**Majority May Prevent Exhibitions.**

"On the other hand, this bill provides that where a majority of the community, as represented in its local Legislative body, is opposed to Sunday motion picture shows, such amusement is prohibited in such locality. If representative government is what we claim and believe it to be, the action of the local Legislative body will properly reflect, in each instance, the wish of the majority of the citizens themselves.

"The witnessing of motion pictures, either with or without an admission fee, is a most harmless diversion. It is in no sense deteriorating to the moral fibre of the witnesses. Well to do people can and do on Sunday pursue their amusements with entire impunity

**Enid Bennett in Paramount's "Law of Men" Has to Deal with Grown-ups and Children Both.**
Young America in the Picture on the Right is Giving a Modern Version of "The Dying Gladiator."

and under the protection of the laws. Our golf courses are crowded, our highways are thronged with automobilists seeking on Sunday the change of scene and the beneficial effects resulting therefrom. The activities of a poor man along this line are necessarily restricted by the limit of his means.

**No Invasion of Minority's Rights.**

"Some form of relaxation on Sunday is almost imperative and certainly most beneficial in the cases of that great mass of our people who during the six week days are employed in confining occupations. I cannot think that if the sentiment of the majority of any community, as represented by its duly elected officials, is in favor of permitting, under such restrictions and regulations as they may see fit to impose, the enjoyment of this very harmless amusement on Sunday, the rights of the minority are in any wise invaded.

"I believe that before any class of our citizens should be given the right to impose their views upon this question on which people so widely and conscientiously differ, upon those who disagree with them, they should, at least, represent the sentiment of the majority in their respective communities. And so, I am letting the communities of this State, have the right to decide the question for themselves."

**Organization Turned the Trick.**

The victory really dates back in its inception to last fall, when the motion picture exhibitors of this State started a campaign which was carried on during the succeeding months in every city. So actively was the campaign waged that Buffalo sent petitions bearing the names of over 225,000 people favoring Sunday movies to its respective senators and assemblymen. Rochester contributed 85,000 names to petitions and Syracuse 55,000. Queries were sent to every city of over 20,000 in the entire United States where picture shows are open on Sundays and the replies received added fuel to the campaign. Organization really turned the truck. Eighty per cent. of the theatres in this State backed the movement to a finish.

The Governor's final attitude on the measure was watched with much interest. In some one of those unmistakable ways, which always exist and which are untraceable, word was circulated through the Capitol last Friday that the Governor had decided to sign the Sunday motion picture bill.

**Expect Early Action on Opening.**

Just what Albany will do in a movement to provide Sunday shows for this city seems more or less uncertain at the present time. George Roberts, who is at the head of the local league, has said recently that matters would be permitted to drift until next fall, and that in the meantime the city would be sounded out as to its sentiment. In view of the fact that the neighboring city of Troy has Sunday movies and attracts many hundreds each week from this city it is reasonable to believe that the local aldermen will permit the theatres here to open on Sundays.

Other cities about the State, judging from the reports which are already reaching the State Conference of Mayors, headquarters of which are located here, will take early action through their governing bodies toward opening the motion picture houses.

GRANT.

# BROOKLYN SHOWMEN HAIL SUNDAY BILL

## Exhibitor Meeting Plans Dinner to "Triumvirate" of Cohen-Berman-O'Reilly—"Fit to Win" Assailed

WHAT'S in a pen? Well, it all depends. If the pen is one of the three with which Governor Smith signed the Sunday moving picture bill for New York, and if the pen is presented to you in appreciation of your tireless labor in working for the passage of the measure, than there is a whole lot more to the pen than an ordinary quill.

Sydney S. Cohen, president of the New York State Exhibitors League, S. I. Berman, its secretary, and Charles O'Reilly, one of its strongest organizers and supporters, were the proud recipients Monday, April 21, of the historic pens which registered Governor Smith's signature to the bill giving the Empire State Sunday motion picture.

The Exhibitors League of Brooklyn met at midnight on April 19 to conduct its usual monthly session and to celebrate the passage of the Sunday bill which the Governor had just signed that afternoon. The meeting went into the little hours as the showmen of Brooklyn paid tribute to the work of their three champions and then went on to put their stamp of disapproval on "Fit to Win," the picture sponsored by Public Health.

**Sydney S. Cohen**
Lead New York State Exhibitors' League to Sunday victory.

**To Give Dinner to Trio.**

A dinner to Messrs. Cohen, O'Reilly and Berman was put under way with a burst of enthusiasm on the motion of John Manheimer. William Brandt, president of the Brooklyn league, is at the head of the committee arranging the dinner, which will probably be held at the Commodore. Not only the exhibitors of Brooklyn, but those of all the boroughs of New York will gather to eat and pay tribute to the work of the three men, to whom more than to any other individuals is due the victory of Sunday pictures in the state.

Tribute will be paid at the dinner to the memory of the late Mayor Gaynor, to whom is ascribed the fact that Sunday motion pictures were permitted on sufferance in New York City. A bust of Mayor Gaynor will be presented to the city by the exhibitors in grateful recognition of his friendship and support.

**Praise for the Triumvirate.**

Practically every exhibitor at the Brooklyn meeting spoke on the work done by Messrs. Cohen, Berman, and O'Reilly, popularly called the "triumvirate." The State Exhibitors League, which recently extended its scope and power by a sweeping reform of its constitution, particularly in reference to membership, was shown in President Cohen's report to have effected this year what the producing end of the industry was unable to do last year, namely, secure the passage of the Sunday bill.

The trips made through the state by S. I. Berman, according to Mr. Cohen, had a great deal to do with the organization of the exhibitors and their backing of the work at Albany. Mr. Berman's "flying trips" were made to cities and towns where organization was lacking, and he never came away from such a community without leaving an organized lot of enthusiasm behind him.

Charles O'Reilly, whose Irish sense of government and administration was invaluable in New York and Albany, heartily commended the part taken by Rochester in the fight for Sunday pictures.

**Rochester a Hundred Per Cent. Town.**

"Rochester is a hundred per cent. town," said Mr. O'Reilly. "It delivered every one of its five assemblymen, and one of its senators, and the other senator, although ill and unable to vote, expressed his favorable attitude toward the measure, and all these men voted against us last year. Every Rochester exhibitor is a member of the State League.

"Although I value most highly the pen which I have received from Governor Smith, I am going to present mine to the picture showmen of Rochester. Theye're a fine lot, and the industry should be proud of them."

**Condemn "Fit to Win."**

The Brooklyn Exhibitors League then went on record condemning "Fit to Win," the public health picture which the government showed in the cantonments under the title "Fit to Fight."

"The film has served its purpose," said John Manheimer. "The government now has nothing to do with it. It is being exploited by the individuals who bought it from the government, and they are using the government literature for backing."

**Picture Not Shown by Exhibitor.**

Although the picture was shown at a Brooklyn house, it was pointed out that it was not the theatre of an exhibitor but a combination house which devotes most of its time to stage attractions.

Not a single exhibitor at the meeting spoke in favor of the picture. A letter from William Brandt to Commissioner of Licenses Gilchrist was read, in which Mr. Brandt offered to the latter in the

name of the Brooklyn League, his thanks and support for his efforts in securing an injunction against the public exhibition of the film. Mr. Cohen added that the State League had also officially condemned the film in a letter to Mr. Gilchrist.

The meeting on motion then went on record "condemning salacious films and particularly the film entitled 'Fit to Win'." The motion stated further "that the public health officials be requested to withdraw this picture from public exhibition, and if this cannot be done to withdraw its official sanction therefrom; that a copy of this resolution be sent to the United States authorities at Washington, to the district attorney of the county to Deputy Police Commissioner Mrs. O'Grady and to Comissioner of Licenses Gilchrist, offering to the latter our full and hearty support in his endeavor to prevent this and similar films from being shown on the screen."

**League Will Carry on Work.**

A telegram from Mr. Cohen shows that the New York State Exhibitors League is carrying on the work in connection with the interests of the showmen. In addition to its successful fight for Sunday showings the League was able to halt in the Senate the passage of the Slacer censorship bill which had passed the House. The work of the League, according to Mr. Cohen, will now be concentrated on the opening of the remainder of the State where Sunday pictures are banned.

# SUE TO KEEP CENSOR OFF "FIT TO WIN"

## Seek Through Injunction to Forbid Commissioner Gilchrist from Interfering with Its Showing

A CAMPAIGN to insure the exhibition of the film entitled "Fit to Win," originally produced for the use of the War Department with the approval of the United States Public Health Service for exhibition in the army cantonments in this country and in France, has been launched with the support of the army authorities and with the filing of a suit in the United States District Court, to enjoin John F. Gilchrist, Commissioner of the Department of Licenses, New York, from interfering with the exhibition of the film.

When the film was exhibited at the Grand Opera House in Brooklyn recently, Commissioner Gilchrist is alleged to have assumed the prerogative of public censor and notified the owners of the leading motion picture theatres in the city that if they showed the film in their playhouses it would be deemed sufficient cause for the revocation of their licenses.

**Commissioner Must Show Cause.**

The action of Commissioner Gilchrist is alleged to be illegal and unlawful, and Isaac Silverman, who recently acquired the rights to the film throughout the country, obtained an order from Judge Augustus N. Hand directing Commissioner Gilchrist to show cause why he shall not be enjoined from interfering with the exhibition of the film.

The film was produced with the hope and expectation of elevating the morals of the men in the service, and many army officials are of the opinion that its exhibition accomplished highly successful results and the film has received the indorsement not only of army officials, but of prominent members of the medical profession and many clergymen.

**Has Been Found Valuable.**

"The film 'Fit to Win' in its original form is being used to good advantage in the army," says Meritten Ireland, Surgeon General, "and it is high time that the general public should receive the benefit of its information and clear teachings. I regard motion pictures, next to newspapers, to be the most rapid and effective way of telling the people what needs to be done."

**Edith Roberts Joins L-Ko Forces.**

Edith Roberts, who has been featured in Bluebird productions recently and who has for the past few weeks been seen in several stage plays on the Pacific Coast, has joined the L-Ko Komedy Company forces and will be featured in forthcoming two-reel comedy productions. Miss Roberts's first screen work was in comedy. She was seen in support of Eddie Lyons and Lee Moran for a time and then took up feature work.

## Billie Burke Opens Big Loan Drive at Capital

WHO'LL take the first bonds?" asked Billie Burke of the crowd of 50,000 that assembled at the steps of the south steps of the Treasury at Washington on noon last Monday to attend the opening ceremonies of the Capital's Victory Liberty Loan drive.

Admiral Sims, who commanded the American fleet in European waters during the war, was among those present. People fought to go forward, but the admiral was on the job and reached Miss Burke before anybody else could. "I will," he cried. And he did. Admiral Sims, it will be recalled, was asked when America declared war when he could have the navy ready for action. "It's ready now," he said. And it was.

Nobody minded playing second fiddle to the admiral, and for a long time afterward the famous Paramount star was busy selling bonds, helping Washington off to a good start toward its quota of $20,307,000.

At the personal request of Frank R. Wilson, in charge of publicity for the Victory Loan, Miss Burke, the Paramount star, agreed to come to Washington to open the drive. She arrived in the Capital Sunday afternoon.

**Josie Sedgwick Now with Universal.**

Josie Sedgwick, sister of Eileen Sedgwick who will be remembered as Eddie Polo's leading woman in "The Lure of the Circus," has been added to the Universal Western drama forces. Josie Sedgwick, has been seen in numerous Triangle releases. Miss Sedgwick will first be seen in "Hate Everlastin'" opposite Pete Morrison, which will be produced by George Holt.

## Many War Films Ready for the News Weeklies

THE War Department has announced that in the near future there will be available for use in the news weeklies films showing American troops in all the varied phases of training, fighting and occupation, which were made in Europe by officers and men of the Signal Corps of the Army.

Representatives of all the companies making news weekly films viewed the first showing of official Signal Corps films last week at the projection room of the International Film Service, in New York. Subsequent showings will be held weekly or oftener.

"The war pictures thus made available have never before been shown to the public," declared the War Department in announcing the completion of these films. "The films already in the possession of the War Department and not yet shown in public, are sufficient to furnish all the war scenes which the news weeklies can use for some months to come and additional material is still being received from Europe, including pictures from the Army of Occupation in Germany and from Russia."

**Frank Currier Marries.**

Frank Currier, affectionately known as Metro's grand old man because of his long association with Metro in parts of old men, but who is not so old, was married to Miss Mabel Olms, an English dancer. For many years Miss Mabel Olms had made her home in America, and she and Frank Currier were friends. Then Mr. Currier was stricken with a dangerous illness and Miss Olms had him brought to her home, where she nursed him back to health.

At that time Frank Currier was the organ grinder in the stage production of "The Poor Little Rich Girl," with Viola Dana, but on his convalescence he came to California. After he became established in motion pictures he sent East for Miss Olms to come to Los Angeles, and when she arrived he persuaded her to marry him.

**H. M. Gaylord Made Deputy.**

H. M. Gaylord, former assistant to Deputy Commissioner B. C. Keith, has been appointed deputy commissioner of the Bureau of Internal Revenue to succeed Mr Keith, who resigned April 15.

Mr. Gaylord entered the service of the Treasury Department in 1905, coming to this city from Bristol, Conn. He has advanced rapidly, filling in succession a number of important positions and has a very comprehensive knowledge of the revenue laws and the needs of taxpayers.

**Erects Big Sign on "Salome."**

A painting thirty feet high, representing a scene in ancient Judea, confronted everybody who went near Gordon's Olympia Theatre, Boston, during the run of the Theda Bara production "Salome." Topping this huge cut-out was another big cut-out showing Miss Bara looking over the city.

This was one of many exploitation devices used by N. H. Gordon, owner of Gordon's Olympia, during the two weeks' run of the Bara spectacle.

# GEORGE SMITH SAILING FOR LONDON

## Vitagraph's English General Manager Returns with Perfected Plans for Company's Expansion

GEORGE H. SMITH, general manager of the Vitagraph Company in London, England, arrived in New York again this week on his way home. Mr. Smith sails for Europe on Satuday, having perfected arrangements for a remarkable expansion of Vitagraph's foreign business, now that war conditions make a resumption of normal business possible.

Mr. Smith's last trip to America was in December, 1916, but his whole time in the United States on the occasion of that visit was scarcely a week. His present trip has embraced almost two months and he journeyed all the way out to Vitagraph's Hollywood studio and participated in the reunion of the Smith family in Santa Barbara.

Mr. Smith said that the picture business in England was never in a more flourishing condition.

**Big Business for Theatres.**

"The entire amusement business in England is better than it has been in years. We have a vast floating population in the big English centers. Troops and civilians from all over the world are traveling through England, hotels are crowded and picture theatres are doing the biggest business in their history.

"A big boom is coming for Vitagraph, and it was mainly for the sake of speeding up negatives for shipment abroad and for the closing of contracts for the company's export business that I came to America.

"When I get back to London we are going to initiate a big campaign. We are going to install American booking methods throughout our organization on the other side and I am going to have my rental manager make a trip to America to study at first hand the rental methods employed here by Vitagraph.

**London Office Resumes Pre-War Status.**

"Before the outbreak of the war, and particularly up to the time of America's participation in it, we did a truly phenomenal export business through our London office. We covered the entire Eastern Hemisphere with Vitagraph product, and I dare say that no company has as big a representation in the Far East as Vitagraph had.

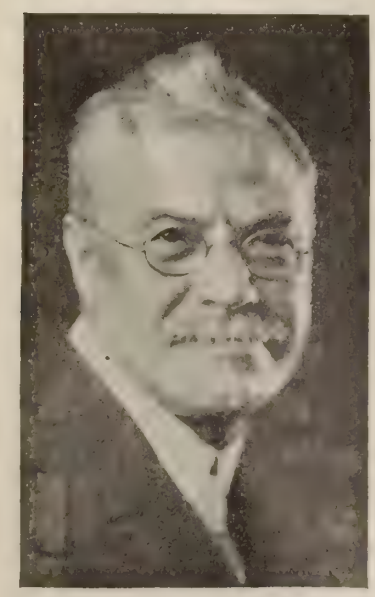
"When the war came, and particularly when America entered the war, the exportation of negatives was so limited that our export business naturally could not keep apace with the demand. Now that normal conditions are in sight once more, the London office will again take over the exportation of Vitagraph pictures to the Eastern Hemisphere.

"We have closed a number of important contracts for Vitagraph productions, serials and two-reel comedies that will give the product of our company a remarkable representation in the Eastern Hemisphere, and within the next six months I look to see a bigger Vitagraph export business than at any time in the company's history.

**Did Big War Business in England.**

"Even during the war years we have done a remarkable business in the United Kingdom with the big Vitagraph specials, 'Over the Top,' 'The Common Cause' and 'Womanhood, the Glory of the Nation.' 'The Battle Cry of Peace' we released in England under the name of 'The Americans' Home,' and what the picture did stands as one of the achievements of the cinema business in England.

George H. Smith is a brother of Albert E. Smith, president of the Vitagraph Company. His visit offered him the opportunity of participating in the reunion of the Smith family, which occurred out in Santa Barbara about April 1.



**George H. Smith**
General manager of Vitagraph's London office.

**Mrs. Drew Wants Scripts.**

Stories in synopsis form for two-reel comedies of the familiar Drew type are still wanted by the V. B. K. Film Corp., 220 West Forty-second street, and are wanted very badly at the present moment. Mrs. Sidney Drew will continue to produce two-reel stories for the Paramount program, adhering to the original lines, and as she has always looked after the scenario end the stories will be unchanged in their general style. The full synopsis only is wanted. Full continuities will not be considered.

**Tate to Assist James Cruze.**

Cullem B. Tate, who just returned from France after over a year's service in the Camouflage Corps, will be assistant director to James Cruze in the production of Wallace Reid's new picture, "You're Fired," on which work was begun last week at the Lasky Hollywood studio.

Mr. Tate was employed at the studio for several years before he enlisted.

**Charlie Takes the Pastry**
From the Green Room Magazine, of Sydney, Australia.

## The Very Well-Known Cake Goes to Charlie Chaplin

FOR several years past the Green Room Magazine of Sydney, Australia, has given a huge cake to the most popular screen or stage star appearing in that country during the year. Heretofore, women stars have always been the lucky recipients of the pastry, but this year, by a popular vote of the people, the cake was awarded to Charlie.

The cake, covered with an icing that represented a decorative relief map of the Australian continent, arrived at the studio on Chaplin's birthday, April 16, and was shared by the comedian with the kiddies of a Los Angeles children's home.

**Universal Engages Winter Hall.**

Winter Hall, who has been seen in a number of Cecil B. DeMille productions, and who was more recently seen opposite Helen Jerome Eddy in "The Turn in the Road," has ben engaged by Universal to support Dorothy Phillips in her next Universal drama now being produced at the West Coast studios by Allen J. Holubar. Simultaneously with the announcement of Mr. Hall's addition to the supporting cast comes word that Maxine Elliott Hicks, well known to Broadway theatregoers because of her many appearances on the stage in juvenile roles, has also been given a prominent part in Miss Phillips' production. Other members of the Phillips cast are William Stowell, Robert C. Andersen, Stanhope Wheatcroft, Thurston Hall and Margaret Mann.

**Ernest Dench Leaves for England.**

President George Julian Houtain, of Gray Seal Productions, announces the resignation of Ernest A. Dench as publicity director. Mr. Dench left Saturday, April 26, on an extended trip to England in the interests of Gray Seal Productions.

# FIRST NATIONALS HOLD CONVENTION

## Second Annual Gathering Brings Exchange Managers Into New York to Devise New Method for Co-operation—With One Exception Entire Board of Directors Is Re-elected, with James D. Williams Again Chosen as Circuit Manager

AT the Hotel Astor matters First National centered and seethed from Easter Sunday until Wednesday evening, April 23, when the second annual convention of franchise owners in the First National Exhibitors' Circuit was held. Coincident with these sessions the managers of the circuit met in their first conclave. In both divisions the delegates worked continuously for three days, stopping only for luncheon and dinner, the social features being also interspersed with such matters of business as might be openly discussed.

Announcements of importance to franchise holders and picture showmen who serve the public with First National attractions were made during the three days' session. Marshall Neilan will begin work on a series of special features in July, the first issue being promised for an early date in October. Charles Ray has been placed under contract to become a First National star January 1 next, meanwhile finishing off his present engagement with Thomas H. Ince by making eight releases between now and the end of the current year.

**Paid Up Capital Stock Increased.**

The capital stock was increased from $50,000 to $150,000, the additional allotments being subscribed to immediately. The election of officers and directors resulted in only one change in the directorate. At the personal request of Walter F. Hayes, he was replaced on the board by Ralph Clark, of New York, other interests demanding Mr. Hayes' undivided attention. James D. Williams was re-elected manager of First National for another year and Harry Schwalbe continues as secretary-treasurer.

The exchange managers decided to form the First National Sales Club and to meet with the franchise holders in subsequent annual conventions here in New York. James D. Williams was elected president of the exchange men's organization, with Harry Weiss, of Chicago, secretary.

It was determined that a "house organ" should be published as essential to the efficacy of the Sales Club, and to this end C. L. Yearsley was made publisher and Earl Hudson editor of the "booster" sheet to be published at weekly intevals and bearing the message of co-operation that has built up the First National to its present enviable station in the film market.

**Exchange Men Form Sales Club.**

It is a striking tribute to Mr. Williams that he was chosen to head the Sales Club without consulting him. Likewise did the exchange managers express their appreciation of the help Messrs. Yearsley and Hudson have given them in insisting upon their running the new publication. When Lieut. Jim Anderson made these announcement on behalf of his co-workers he declared that the exchange men demanded these men and would not countenance any declinations.

While "work" was the slogan of the joint conventions, "play" was not entirely eliminated; but the delegates stayed under the shelter of their own hotel roof to gambol at two luncheons and two dinners, the Tuesday evening meal really being worthy of classification as a banquet, when both exchange managers and franchise owners assembled in the Belvidere Room to eat, to listen to several felicitous addresses and to be entertained by professional singers delegated by Waterson, Berlin & Snyder, publishers of several vocal numbers that are based on the titles of First National Film features.

**James D. Williams Greatly Popular.**

Here it was that James D. Williams came in for the presentation of a massive silver cup, a tribute from the exchange managers. The inscription on the beautiful token tells the whole story: "To Our Dynamo." Lieut. James Anderson, on behalf of the exchange managers, made the presentation speech, while Harry Weiss presented the cup. There was an impelling note of sincerity and earnestness in Lieutenant Jim's tribute to Mr. Williams, and in acknowledging his personal gratitude for the gift the manager of the First National voiced the appreciation of the franchise owners for the concerted efforts of the exchange managers, who have worked enthusiastically in building up, in a little more than a year, a business of the importance and influence in the trade First National has achieved.

**Delegations Join in Banqueting.**

During the early period of banqueting, Col. Fred Levy, of Louisville, held the gavel and interjected a spirit of convivial brightness into the occasion by his conspicuously easy and magnetic methods and manners. Later on President Lieber assumed command only to impress the spirit of earnestness that pervaded the convention by calling the franchise holders into an evening session, but not until the menu had been disposed of and the banquet had reached its happy conclusion.

It was conspicuously noticable that the First Nationalites had come here to get down to business and dispose of matters swiftly and thoroughly. What happened in the meetings of the franchise holders is not of record, but the exchange managers met forenoon, afternoon and evening in sessions that are declared to have been inspired by the co-operative spirit that has brought First National to the front in speedy order.

Trade newspaper men got their only

**If "The Road Called Straight" Leads to the Scene on the Right, We'll Take a One-Way Ticket.**
Louis Bennison in the Betzwood feature released through Goldwyn is an apostle of the straight and narrow path.

"peek" at the franchise holders during the banquet, but at two luncheons and one memorable dinner they listened to frequently interjected addresses by various men big in First National affairs and thus learned that while the exchange men were pegging away with the work in hand their employers were equally industrious in threshing out the weighty matters that came before them. The irrevocable impression was gained that the well known "busy bee" is a laggard and wastrel in comparison to First Nationalites from top to bottom.

**Arabian Nights Modernized.**

Monday noon the "press gang" was first introduced to the exchange men at a luncheon served with Lieut. Jim Anderson at the head of the table. Monday evening C. L. Yearsley chaperoned exchange managers and newspaper men through a dinner of memorable portent. What was eaten tasted good and what was said listened like pages from the manuscript of unpublished fairy tales. Sides ached, ribs rocked and the lid of laughter rattled as the risibles of the assembled company hit the ceiling and rebounded over and over again. It was after midnight before all those adepts at their game had told all they knew about the film business. There was another luncheon Tuesday noon, with food prepared at a different range, traveling one block to Moore's chop house being the only departure from an otherwise strictly Hotel Astor location.

Finishing off this story is a detailed time table of events and subjects discussed during the convention. These interludes were staged solely by the exchange managers while their bosses delved into even more weighty subjects on another floor of the hotel. There was still a third section of the Astor beside the meeting room reserved for the convenience of First Nationalites—the press room, where Earl Hudson and his obliging assistant, Mr. O'Connor, were in supreme control. Here the newspaper men fared well at the hands of Messrs. Yearsley and Hudson.

**High Praise for Yearsley and Hudson.**

These two marvels of efficiency acquitted themselves with ease and grace throughout the convention. It was Yearsley and Hudson who piloted, plotted and schemed to keep the "going" smooth and easy for the exchange men and their bosses. And it is a matter worthy of record in imperishable print that First National, in every unit of the organization, appreciates the efficiency of its publicity experts. Time and again were Yearsley and Hudson singled out specifically in speeches by both exchange men and franchise holders as subjects of praise for their demonstrated skill and efficiency.

**Franchise Holders in Attendance.**

Franchise holders in attendance, headed by the directorate, included, besides Manager James D. Williams, Robert Liebler, Indianapolis, president; Harry Schwalbe, Philadelphia, secretary-treasurer; E. H. Hulsey, Dallas; J. G. von Herberg, Seattle; T. L. Tally, Los Angeles; Aaron Jones, Chicago, and R. H. Clark, New York. Directors: Fred Dahnken, San Francisco; F. V. Fisher, Seattle; M. P. Dewees, Vancouver; William H. Swanson, Salt Lake; Harry T. Nolan, Denver; Mr. Schulin, Winnipeg; M. L. Finkelstein, Minneapolis; Tom Saxe, Milwaukee; A. H. Blank, Omaha; William Sievers, St. Louis; N. J. Flynn, Kansas City; Nathan Ascher, Chicago; Col. Fred Levy, Louisville; E. V. Richards, New Orleans; E. Mandelbaum, Cleveland; A. L. Freedman, Cleveland; A. C. Barbian, Akron; John Kunsky, Detroit; E. I. Church, Paterson; George N. Trendle, Detroit; Jacob Fabian, Paterson; L. D. Beggs, Canada; J. B. Clark, Pittsburgh; Tom Moore, Washington; R. D. Craver, Charlotte, N. C.; Frank Ferrandini, Richmond; H. Brouse, Winnipeg, and B. F. Staples, Ottawa.

**Exchange Managers on Hand.**

Twenty three exchange managers assembled. They were: Harry Weiss, Chicago, Boyd Cunningham, Washington; W. E. Lusk, Cleveland; C. R. Beacham, Atlanta; James Skirboll, Pittsburgh; A. C. Seery, Chicago; L. Bickel, Dallas; Jack Brainard, Oklahoma City; H. J. Fitzgerald, Milwaukee; J. F. Cubberly, Minneapolis; Harry Scott, Detroit; Lieut. Jim Anderson, Richmond; Lee Goldberg, Louisville; Tom Spry, Boston; J. H. Von Tilzer, New York; Mr. Faukner, New Jersey; W. J. Heenan, Philadelphia; F. A. Fischer, Seattle; Floyd Brown, Indianapolis; Jacob Fabian, New Jersey; Mr. Sueringer, New Orleans; E. V. Richards, Jr., New Orleans, and Percy Smith, Buffalo.

**Program of Discussions.**

**MONDAY, APRIL 21**

10:00 a. m. Roll Call and Registration—Lieut. Jim Anderson, of Richmond, Va., Branch Chairman, *presiding*.

10:30 a. m. Address of Welcome *by* J. D. Williams.

10:45 a. m. Statements by Managers of Subjects They Wish to Have Discussed.

11:00 a. m. "Advertising—Why We Do It. The Manager's Part in It," *by* C. L. Yearsley, *Advertising Manager*, First National.

11:30 a. m. Open Discussion.

12:00 m. "The New York Viewpoint—Why Exchange Managers Are to Blame"—*by* George Blaisdell, *Editor*, Moving Picture World.

12:30 a. m. First National Luncheon to Managers with Thirst Limitations *Censored by* Trade Journal Editors.

2:00 p. m. "The Inspection, Projection and Care of Films in the Exchange, in the Theatre and During Transit"—W. E. Lusk, *Manager* Cleveland Branch.

2:30 p. m. Open Discussion.

3:00 p. m. "The Value of Short Subjects to First National Exchanges"—*By* Floyd Brown, Manager Indianapolis Branch.

3:30 p. m. Open Discussion.

4.00 p. m. "Basing Rentals on Population"—A Letter Explaining How It Is Done in the Minneapolis Territory.

4:30 p. m. Open Discussion on Sales Methods in Other Territories.

5:30 p. m. Adjournment for Dinner.

8:00 p. m. "The Value of Concentration"—*by* A. J. Beecroft, *New York Representative* Exhibitors' Herald.

8:15 p. m. "Suggested Forms of Co-operation Between Exchanges"—*By* Lee Goldberg, *Manager* Louisville Branch.

8:45 p. m. Open Discussion.

9:30 p. m. Adjournment.

**TUESDAY, APRIL 22**

10:00 a. m. "The Troubles of First National's Auditing Department"—*by* George Grant, *Auditor*.

10:15 a. m. Open Discussion.

10:30 a. m. "The Contract Department and the Branch Managers"—*by* William Morgan, *Manager* Contract Department.

10:45 a. m. Open Discussion.

11:00 a. m. "Optical Illusions"—*by* J. D. Dannenberg, *Business Manager* Wid's Daily.

11:15 a. m. Open Discussion.

11:30 a. m. "How We Get Exhibitors to Book New Chaplins at $15.00 a Day Minimum"—*by* A. B. Knox, Manager Salt Lake City Branch.

11:45 a. m. Open Discussion.

12:00 m. "The Trade Journal's Part in the Industry"—*by* W. A. Johnston, *Publisher* Motion Picture News.

12:30 p. m. Luncheon.

2:00 p. m. "First National—Past—Present and Future"—*by* Its President.

2:30 p. m. "Helling (*Not a typographical error*) the Exhibitor"—*by* Leslie Mason, *Managing Publisher* Exhibitors' Trade Review.

3:00 p. m. Open Discussion of Service Ideas in Use by Branches.

3:30 p. m. "The Celluloid Bolshevik"—*by* George Blair, Eastman Kodak Company *of* Rochester.

4:00 p. m. Open Discussion of Fire Prevention Measures Employed by Different Offices.

4:30 p. m. "Prospects for 1920"—*By* Harry Schwalbe, *Secretary-Treasurer*, First National.

5:00 p. m. "Reverse English"—*by* E. L. Hudson, *Publicity Dept.*, First National.

5:30 p. m. Adjournment.

6:30 p. m. Dinner for First National Members and Managers.

**A Moment of Mixed Emotions from "Whom the Gods Would Destroy."**
This powerfully titled First National release shows herewith a stirring scene with a ladle about to do some stirring itself.

**Flynn Returns to New York.**

E. S. Flynn, special representative for Frank G. Hall and Samuel L. Rothapfel in marketing the Rothapfel Unite Program, has returned to the New York offices of Independent Sales Corporation after a two weeks' trip through the New England territory. Mr. Flynn reports a keen interest throughout the territory in the Rothapfel Program.

## ON THE SCREEN IN MANY CITIES.

**Minneapolis.**

Garrick (J. K. Johnson).—The Turn in the Road (Exhibitors Mutual).

**Winnipeg.**

Province (H. J. Jernberg).—William S. Hart in The Poppy Girl's Husband (Artcraft).

Gaiety (H. J. Jernberg).—Dorothy Phillips in The Heart of Humanity (Universal).

**Philadelphia.**

Fairmount (H. M. S. Kendrick).—Griffith's The Girl Who Stayed at Home (Artcraft); Constance Talmadge in Experimental Marriage (Select); Marguerite Clark in Three Men and a Girl (Paramount).

**Los Angeles.**

Broadway (T. L. Tally).—Alice Brady in The Hollow of Her Hand (Select).

**Indianapolis.**

Circle (S. Barret McCormick).—The Turn of the Road (Exhibitors Mutual); Madge Kennedy in Daughter of Mine (Goldwyn).

**Eureka, Cal.**

Orpheum (J. Lindsay Brown).—Alma Rubens in Diane of the Green Van (Exhibitors Mutual); George Walsh in I'll Say So (Fox).

**Detroit.**

Majestic (Geo. E. Guise).—William Faversham in Silver King (Paramount); Vivian Martin in Little Comrade (Paramount).

Madison (John H. Kunsky).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Washington (John H. Kunsky).—The Price of Innocence" (First National Exhibitors' Circuit).

Adams (John H. Kunsky).—Constance Talmadge in "Experimental Marriage (Select).

Liberty (John H. Kunsky).—Gladys Brockwell in The Pitfalls of a Great City (Fox); Norma Talmadge in The Probation Wife (Select).

**New York City.**

Strand (Joseph L. Plunkett).—Geraldine Farrar in The Stronger Vow (Goldwyn).

Eighty-first Street (A. L. Shackman).—Henry B. Walthall in Modern Husbands (Exhibitors Mutual); Charles Ray in The Sheriff's Son (Paramount).

Rivoli (Hugo Riesenfeld).—Charles Ray in Greased Lightning (Paramount).

Rialto (Hugo Riesenfeld).—Cecil B. De Mille's For Better for Worse (Artcraft).

Fox's Audubon (Ben Jackson).—John Barrymore in The Test of Honor (Artcraft); William Farnum in The Jungle Trail (Fox).

Fox's Academy of Music (Charles Wuerz).—William Farnum in The Jungle Trail (Fox); Ethel Clayton in Pettigrew's Girl (Artcraft); George Walsh in Help! Help! Police! (Fox); Priscilla Dean in The Exquisite Thief (Universal).

**Another Triumvirate—David Belasco, Mabel Taliaferro and Cyril Maude.**
Who will produce Universal's Stage Women's War Relief series.

Fox's Bay Ridge (William Waldron).—Dorothy Dalton in Extravagance (Artcraft); William Farnum in The Jungle Trail (Fox).

Fox's Bedford (Harry W. Moore).—William Russell in Brass Buttons (Pathe-American); Mae Marsh in Spotlight Sadie (Goldwyn).

Fox's Comedy (David Schaefer).—George Walsh in Help! Help! Police! (Fox); William Farnum in The Jungle Trail (Fox).

Fox's Crotona (Phillip Levy).—Charles Ray in The Sheriff's Son (Artcraft); George Walsh in Help! Help! Police! (Fox).

Fox's City (Sam Fried).—Taylor Holmes in A Regular Fellow (Triangle); Crane Wilbur in Devil M'Care (Triangle).

Fox's Folly (Harry Lipkowitz).—Madlaine Traverse in The Love That Dares (Fox); William Farnum in The Jungle Trail (Fox).

Fox's Jamaica (John Spagna).—Elsie Ferguson in The Marriage Price (Artcraft); William Farnum in The Jungle Trail (Fox).

Fox's Ridgewood (A. H. Anderson).—Charles Ray in The Sheriff's Son (Artcraft); William S. Hart in The Poppy Girl's Husband (Artcraft).

Fox's Star (Arthur E. Smith).—George Walsh in Help! Help! Police! (Fox); William Farnum in The Jungle Trail (Fox).

Fox's Terminal (Fred M. Schafer).—George Walsh in Help! Help! Police! (Fox); Madlaine Traverse in The Love That Dares (Fox).

### Card Gets More Responsibility.

Lynn S. Card, general sales manager, Independent Sales Corporation and Film Clearing House, Inc., has been given the added responsibility of handling the executive end of the sales on the Rothapfel Unit Program. With the release of the first Charles Miller production, started this week at the Bacon-Baker studio under the direction of Mr. Miller, Mr. Card will have another list of sales to promote. Mr. Card has the supervision of 18 Film Clearing House exchanges.

**Here's the New Combination Which Will Make Jack London Pictures.**
C. E. Shurtleff and J. Frank Brockliss, seen on either side of the late Jack London, who have formed the C. E. Shurtleff Company to picturize the London stories.

## Goldwyn Moves its Main Office to Fifth Avenue

THE main offices of the Goldwyn Pictures Corporation and the Goldwyn Distributing Corporation will be moved on Saturday April 26 from 16 East 42d street to the eighth floor of the Winfield Building at 469 Fifth avenue.

No greater commentary on the growth of the Goldwyn organization can be made than the fact that within the two and one-half years of its existence it has been necessary to more than double the floor space required for the transaction of its business. Whereas, at 16 East 42d street, only five thousand square feet were occupied by this growing concern, at the new quarters something more than ten thousand square feet will be occupied.

The Winfield building, of course, will only be used for the main offices. The foreign and exchange offices of Goldwyn comprising over 7,000 square feet, will continue to be at 509 Fifth avenue, and the warehouse at 14th street, ten thousand square feet in area will remain in the same place.

A new arrangement of offices will be made on removal to the Winfield building. Apart from the offices of the six Goldwyn executives, which will be partitioned off and private, all departments will be out in the open, forming an expanse of several hundred desks.

## Elaine Hammerstein Is Selznick's Third Star

SELZNICK Pictures Corporation announces it has secured the exclusive services of Elaine Hammerstein. She becomes the third star under the Selznick banner. Miss Hammerstein is to start work shortly.

Miss Hammerstein is the daughter of Arthur Hammerstein, the theatrical producer, and a great granddaughter of the famous Oscar. She made her first appearance upon the legitimate stage at the tender age of five. Her first picture was "The Face in the Moonlight."

# 1919 WILL BE REMARKABLE IN BUILDING

## Report Shows Construction Work to Cost Total of Nearly Two Billions—Over 300 Picture Projects

THE United States Department of Labor in a report through its Division of Public Works and Construction Development predicts that the year of 1919 will prove one of the greatest in American history for building and construction work.

Contracts let in March show conclusively that building is getting under way despite the talk of high prices. The March record is better for 1919 than for any other year since 1911, excepting 1917, when Government construction made the record abnormal. From a study based on 6,446 building projects known to have been contemplated at the signing of the armistice, involving a cost of $1,892,275,000, the Department of Labor concludes that 50 per cent. of these projects are yet to be started.

A questionnaire was sent in February to the builders of these 6,446 projects, of which 2,882 are public undertakings, 78 being Federal, 279 State, 593 county and 1,932 municipal. In general terms, high prices of material, wage scales and difficulty in financing are the chief obstacles to building as shown by the tabulation of the questionnaire information. Conflicting statements from the same state, however, show that sectional and local conditions are the determining factors rather than a general and widespread rule. For instance, 42 Ohio builders claim a shortage of material, while 163 specifically state there is no material shortage.

The Moving Picture World, through its own building department, has catalogued over 300 moving picture theatre projects in building and remodeling during the past six weeks, showing the motion picture industry is booming ahead with the best of prospects.

## Modern Flatbush Theatre Will Cost Half Million

A THEATRE which promises to be one of the finest in New York State will be erected at Flatbush and Albemarle Road in Brooklyn by a syndicate headed by John Manheimer. The completion of the building, work on which will start June 1, will mean the expenditure of half a million dollars.

Plans have already been drawn for the house, which will be a combination theatre, with a main auditorium seating 3,000. A revolving stage, a large waiting room designed to obviate the congested lobby, and an automobile parking space for the use of the patrons are some of the features of the new theatre which will be known as the Albemarle.

The transfer of the property owned by the Borden Condensed Milk Company involved one of the biggest real estate transactions in Flatbush for a number of years.

John Manheimer, who heads the syndicate building the Albermarle, is the owner of the Park Theatre and one of the pioneers of the Mutual Film Corporation. Speaking of his plans, Mr. Manheimer said: "There can be no doubt as to the success of this project. The demand for good, clean entertainment in Flatbush greatly exceeds its present supply.

"One of the many features of the new theatre will be an immense assembly hall on the second floor for public assemblies, balls and banquets in this section. This feature will be welcomed by the residents of Flatbush, as heretofore there has been no place of public assembly for them."

## Swanson Interests Plan a New $750,000 Theatre

PLANS for a new theatre building to cost $750,000 are being prepared, according to announcement which has been made by W. H. Swanson interests in Salt Lake City. The new theatre is to be built on Main street, though as yet the exact site has not been announced. Mr. Swanson now owns three theatres here, the American, the Liberty and the Strand.

Several years ago the property of the old St. Paul's Episcopal church, Fourth South and Main streets, was purchased by Mr. Swanson. The property lies across Main street from the Newhouse hotel, one of the leading hotels of the city. Whether this is to be the site of the new showhouse, however, is a matter which can only be conjectured at the present time.

It is reported that ground will be broken for the new theatre at once. The plans have been made in Denver and Mr. Swanson is reported to have left that city for New York to complete arrangements for the new Salt Lake City theatre. It is said to be the plans of the Swanson interests to erect a theatre which will not only have facilities for motion pictures but which also can accommodate the largest road shows.

# MANY NEW HOUSES FOR CALIFORNIA

## San Francisco Reports Outlook So Promising Plans Are Being Made for Biggest Business Ever

PROJECTS for new theatres in San Francisco and the territory served by local film exchanges are cropping up in numbers that insure a tremendous amount of building work of this kind in the near future. While construction costs are still above the normal, builders are preparing to have work rushed, so promising is the outlook in the amusement field. Contracts are now being let for several new houses and by mid-summer work on many of these will be in full swing.

Several new theatres are being planned for the downtown district in San Francisco, although promoters of these have not made formal announcements to this effort. The property at Eddy and Mason streets, where the Tivoli Opera House was located at the time of the great fire in 1906, has been taken over by a concern having a chain of theatres on the Pacific Coast and work will be commenced shortly on the erection of a large theatre with an entrance near Market street. Negotiations are under way for a transfer of the Prager department store property at Jones and Market streets to theatre interests. A consummation of this deal and the erection of a theatre would place Film Row in the heart of the amusement district.

**Plan House for Santa Cruz.**

Plans are being prepared by Reid Brothers, San Francisco architects, for a 2,000-seat house to be erected at Santa Cruz, Cal., for F. D. Hihn, who has leased it to Kahn & Greenfield. These same architects are working on plans for a 1,500-seat house to be erected at San Rafael, a suburb of San Francisco. This theatre, which will cost about $125,000, has been leased to Max Blumenfeld and Sam Gordon for a period of twenty years. Plans are also being prepared for a large theatre to be erected at Merced by Charles H. Douglass, of the Elite Theatre and associates. Voters of Tulare have voted bonds in the sum of $60,000 for the construction of a municipal auditorium that may be used for the showing of moving pictures, and a similar structure is being planned for Porterville.

From Honolulu comes word that the Consolidated Amusement Company, of which Joe Cohen is the head, plans the erection of a theatre at Bethel and Pauahi streets at an estimated cost of $150,000.

Enea Brothers are erecting a new moving picture house with a seating capacity of 1,500 at Pittsburgh, Cal., and will name this the California. The construction of a $100,000 theatre at Turlock is being planned, but this project has not reached a definite stage.

CHURCH.

## Philadelphia to Have Two New Theatres at $350,000

PLANS have been started for two of the largest and best equipped moving picture theatres in Philadelphia, the cost of both to aggregate $350,000. H. Child Hogens is the architect for both structures.

One of the houses will be located in Frankford, on Frankford avenue, near Oxford, and will have a seating capacity of 2,500. A pipe organ costing $25,000 will be installed and the total cost of the theatre will be $150,000, according to the owner, William Freihofer.

The other house will be erected in the northern section of the city at Germantown and Lehigh avenues, and when completed will surpass any in the vicinity. The seating capacity will be 3,500. The interior wall will be covered with satin tapestry, and a pipe organ costing $30,000 will be another feature.

**$80,000 Picture House for Santa Barbara.**

Work has already started on E. A. Johnson's $80,000 theatre on West Canon Perdido street, Santa Barbara, Cal. The house will seat over 1,000. There will be no balcony, but a saucer-shaped floor will gvie the best possible view of the screen.

The pipe organ is being planned to cost $30,000. A unique feature will be a tunnel exit leading from the center of the floor. Mr. Johnson's new house will be devoted exclusively to moving pictures.

# SELECT CHIEFS HOLD CONVENTION

## Hotel Astor Scene of Conclave of Branch Managers and Home Officials Who Outline Vigorous Year's Campaign and Wedge In Attractive Social Program

RIGHT on the heels of Lewis J. Selznick's acquisition of 100 per cent. control of Select Pictures, and the removal of the entire Selznick Pictures forces from their West Coast studios, under Myron Selznick, came the week's convention of Select Pictures Corporation branch managers and home officials at the Hotel Astor, beginning Monday, April 21.

All of which, added to the many actual social and business happenings of the convention, points to the fact that Select is selecting the big things at which to drive during the coming year.

The big announcements at the close of Tuesday's session were those made by Lewis J. Selznick when he stated that Sam E. Morris is to be Select's general manager, succeeding Arthur S. Kane, resigned, and that Charles Rogers will be director of sales, a new and important office in the organization. There will be no delay in the assumption by these two officials of their new duties. They will don the harness of their offices on April 28.

**Promotion from Ranks Select Policy.**

In connection with his announcement Mr. Selznick made the statement that promotion from the ranks will be the policy of his organization in the future. He pointed out the importance which he attaches to the progressive advancement of live members of Select.

"A man," he said, "cannot stand still. He must either go forward or go backward. The man who retrogrades naturally passes out of sight. The man who shows himself capable of advance will be given opportunities. I want to make it plain that there is no limit to the height to which a man working for Select can raise himself if he refuses to rest contented at each level of his attainment."

As early as last Monday the Select managers began to arrive in New York, and by Monday morning all were on hand. The first informal meeting was held in Select's home office at 729 Seventh avenue, where the visiting managers took turns in wringing Lewis J. Selznick's hand, in congratulation on his acquisition of complete control of Select.

Starting off with a handshaking fest, the day wound up with a cabaret party at Reisenweber's, while wedged in between were a lunch, a dinner and a theatre party at the Criterion, where "Three Wise Fools" entertained.

**Business Talk on Tuesday.**

Tuesday's session of the convention opened in the College Room of the Astor at 10 A. M. It was a purely business meeting, and the discussion centered about salesmanship and plans for the balance of the season. In addition to the branch managers, the meeting was attended by Joe Unger, general manager of Select's Canadian branch. Mr. O'Laughlin, of the Montreal branch; Phil Selznick, of Cleveland; Dave Selznick, of Boston; assistant general manager, J. J. Rotchford; Bedell, of Chicago; Safier, of Boston; purchasing agent, C. C. Ryan; Walter J. Porgis, E. R. Durham, B. L. Faralla, G. M. Sheppard, treasurer, Morris Kahn; general manager, Arthur S. Kane; Lester Adler, and publicity manager, Vivian M. Moses.

Salesmanship was the topic at the third day's session of the conference. The meeting opened with a request for a general discussion of sales policy and the method of interesting the disinterested exhibitor. A number of valuable facts were set forth by the various managers relative to the methods employed in their respective offices.

**Vigorous and Thorough Discussion.**

Mr. Kane asked for opinions regarding the policy of various managers, which resulted in a frank and open discussion. Matters of Select policy, service and pictures were talked about thoroughly.

At 1:30 P. M. the session adjourned. After a group picture on the roof of the Astor, luncheon was indulged in until

**Lewis J. Selznick.**
President of Select Pictures.

3 o'clock, when the afternoon meeting took up the subjects of the morning conclave.

The acquisition of Olive Thomas and Eugene O'Brien as Selznick stars and the distribution of their features through Select gave rise to an enthusiastic outline of a vigorous campaign during the course of the convention.

Wednesday night the party saw "Lightnin'" at the Gaiety, which was followed by an after-theatre party at the Ziegfeld Frolic.

**Sophie Tucker Entertains.**

Sophie Tucker, the attraction at Reisenweber's on Monday night, sang a few of her best songs for the Select party and made a number of complimentary remarks about Olive Thomas, Eugene O'Brien, Lewis J. and Myron Selznick.

Those in the party included the following Select branch managers: Henry Siegel, New York; M. Milder, Philadelphia; Charles R. Rogers, Boston; S. S. Webster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburgh; Sam E. Morris, Cleveland; Harry H. Hicks, Cincinnati; James O. Kent, Detroit; Fred C. Aiken, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; T. O. Tuttle, Atlanta; H. G. Till, New Orleans; C. C. Ezell, Dallas; H. E. Lotz, Los Angeles; H. L. Knappen, San Francisco, and Albert W. Eden, Seattle.

The others were Mr. and Mrs. A. H. Blank, of Des Moines; Harry Rapf, Mrs. Lewis J. Selznick, Mr. Finklestein, of St. Paul and Minneapolis; assistant branch manager Bedell, and Mrs. Bedell, of Chicago; Phil Selznick, Cleveland, salesman; D. J. Selznick, assistant branch manager, of Boston; Edith Koch, private secretary to Lewis J. Selznick; Myron Selznick, president of Selznick Pictures; David Selznick, secretary of Selznick Pictures, and Haward Selznick.

**Morris and Rogers Are from Ranks.**

Sam E. Morris and Charles Rogers, who were the center of Tuesday's big announcements, both illustrate Mr. Selznick's contention that the best men rise from the ranks. A few years ago when Lewis J. Selznick was vice-president and general manager of World Film, Mr. Morris worked his way to the position of manager of World's Cleveland Exchange. Later when Mr. Selznick founded his own company, he installed Mr. Morris as treasurer of Selznick Enterprises. When Select was formed Mr. Morris was given the title of East Central general manager, with jurisdiction over Detroit, Cincinnati and Cleveland.

Charles R. Rogers joined Select when it was founded in 1917, being appointed to the post of Buffalo branch manager. Shortly after, Buffalo became known as one of Select's leading exchanges. Mr. Rogers was then made New England manager, while now he is advanced to the new position of Director of Sales.

Thursday morning was devoted to an exchange of opinions concerning the Ziegfeld Midnight Frolic.

A short business session Thursday afternoon in the College Room of the Astor closed the convention.

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**Selznick Stars Travel to Dance.**

Olive Thomas and Eugene O'Brien, Selznick Pictures stars, accompanied by Mrs. Lewis J. Selznick, Myron Selznick, David Selznick, Charles R. Rogers, director of sales, and Morris Safier, of Select's Boston exchange, left New York Thursday afternoon for Providence to attend the moving picture ball in the Armory Thursday night. The members of the party were the guests of Governor Beekman, of Rhode Island. The proceeds of the ball will be given to the Fund for the Fatherless Children of France.

# Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

**Salute and Hail to A Brace of Regulars.**

THERE was an unusually interesting and intelligent assemblage of bright young men segregated on one of the floors of Keen's Chop House (advt.) on Saturday afternoon preceding Easter to welcome to our city Ben Grimm, who lately returned to the staff of Moving Picture World, and Charles R. Condon, who was visiting our city and his sister Mabel at the time.

The occasion gave the two lads proof that although they were long absent, answering the call of their country, that the "tradepaper gang" and an elect number of the P. A. fraternity had not forgotten them. Also the event furnished opportunity for many shafts of wit and wisdom to pass over and through the heads of the assembled congestion of brains.

Pete Smith, general press representative of Famous Players-Lasky (advt.) made the best speech of the hour. Said Pete:

"What will you have?" and in answer the bunch ran up a bill for pretty close to $8, which is hereby certified against a possible bulge in Pete's "swindle sheet." That a good time was had by all we vouch.

Better still, ask: Laurence Reid, Jerome Beatty, Arthur Northam, C. S. Sewell, Alfred J. Chalmers, Peter Milne, Ben H. Grimm, James L. Hoff, R. C. McElravey, Charles E. Hastings, Louis R. Reid, Lynde Denig, Epes Winthrop Sargeant, George Blaisdell, Joseph L. Reddy, Arthur M. Brilant, Pete Smith, Fritz Tidden, Charles R. Condon, U. S. A., General Hospital No. 10, Boston; William J. Reilly, James Beecroft, Paul C. Hinz, Joseph L. Kelley or me.

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Billboard Campaign for—is a trade paper headline that might be kept standing, but for the change of the attraction's name each week.

— v —

Eddie Rosenbaum, Jr., missing from these locations for some time, has been discovered in Los Angeles as manager for Tom Mix. We have an illustration of Mr. Rosenbaum, Jr., at the engravers. It will be well worth missing.

— v —

**There Are Movie "Fans" and There Are Walking Ditto.**

By way of getting a higher efficiency and better service, Hugo Riesenfeld instructed that the night watchman of the Rivoli be equipped with a recording pedometer to keep track of his travels in the dark hours. It was to show whether or not that watchman kept moving.

That ingenious person, however, had other ideas. He attached the pedometer to an electric fan motor and the next morning the record clerk found that the watchman had done 15,000 miles the night before. —Terry Ramsaye.

**Rambles' Own "Stunt" Suggestion.**

— v —

**Another Stage Scandal.**

On the Tucker stage at Brunton studio, some one just back from New York was telling Betty Compson all about the plays on Broadway. Afterward, Betty heard an extra man passing it along.

"There's one of them war plays that I shoulda thought woulda got the gate way back last November when the armiss-tiss was signed, and they stopped drafting. And here the public kept it going till a few weeks ago. You know the one I mean—John Barrymore in 'Exemption.'" Thomas Shepherd.

— v —

"For Better, for Worse" is a forthcoming movie.

We trust it will be for better.

— v —

**Comparative Expressions.**

Harry Raver has Leah Baird and William Fox has Theda Bara.

Then there's Mack Sennett's Bathing Girls.

— v —

**Screen Queens and Lavish Gifts.**

The Movie News, printed in the interest of a Marion, Ill., cinema palace, prints this reference to the generosity of screen queens:

"After completing a picture, many stars give the dresses worn in the play to the 'extra girls.' If Theda Bara did that with her 'Cleopatra' dresses some 'extra girl' at Fox's is going to accumulate either an awful cold or a bad case of sunburn."

— v —

**"The Cry of the Weak"—Pathe.**

If your patrons like the strong melodrama, I doubt whether you could satisfy them any better with another picture than you could with "The End of the Game."—P. S. H., in Empy News.

— v —

**Concerning Profit and Loss.**

When Universal and Finkelstein & Ruben cast up accounts as the result of a change J. L. Johnston made this week in his location, it will be found that the Minneapolis firm will be heavy on the profit side. For five months Johnston has been 'turning out crisp, film-selling publicity from Universal's home office, where, under Tarkington Baker, he has scored an enviable record.

His stuff counts in effectiveness without useless waste of space and Finkelstein & Ruben are entitled to congratulations for the move they have made in taking Johnston back to his own home town to do their advertising and publicity. For some time the new F. & R. publicist edited Amusements in Minneapolis and acted as Twin City correspondent for Moving Picture World. With work to do in both Minneapolis and St. Paul, Johnston has a chance to develop his ideas and unquestioned ability.

**Hotel Astor Installs Rival to Alexandria's Magic Rug.**

W. C. PATERSON, manager of the Criterion, Atlanta, ran into his old pal Joe Lee on the edge of the rug and Josephus immediately screened a sales talk in behalf of Anita Stewart's "Midnight Romance." Without giving the Southern showman a chance to break the continuity, Joseph turned every angle in his argument until half an hour had fled.

"But, Joe," finally broke in Patterson, "I've booked the picture for a week in my house."

"Well, I must say," spouted Josephus, "that you've got a nerve, under the circumstances, to be taking up this much of my time."

* * *

Jim Beecroft, on behalf of the Exhibitors Herald, presented James D. Williams with a beautiful bouquet of long-stem roses at the First National banquet. In ten minutes Colonel Levy, of Louisville, had given them "for second run," as he explained it, to the girl who was song-plugging for the occasion.

Whereupon James was knocked speechless—and you know what that means to Jim!

* * *

Nameless shall be the hero of this adventure of an exchange manager—but here's what actually happened. His wife joined him in the trip to New York for one of the conventions that lately kept our town alive with film men. While alone in the stateroom occupied en route, wifey killed time by inspecting the contents of her husband's grip.

She discovered, in a quiet corner of the bag a sheet of paper bearing a list of telephone numbers with names, strange to her, set opposite. On arriving in our city, wifey called every number and asked the woman who, in each instance, answered the phone to join Mr. Soandso at dinner. Then she suggested to hubby that they go to the Knickerbocker for dinner that night—and walked into the party of six "skirts" who had assembled to greet him!

—v—

**Over a Demi Tasse at the Club.**

I look with regret to the dry-
Ness, due on the first of July;
But Alex. J. Herbert
Gives orders for sherbert,
And never comes through with the rye.
—Silas Frank Seadler.

— v —

Mistake Brings Fall to Peggy Hyland. —Publicity Headline.

"Even as you and I."

— v —

Some screen queens shine socially while others are social "shines."

— v —

Personal:

D. B. S.—You can do better than that.

— v —

We have reason to believe that Harry Reichenbach is "at it again."

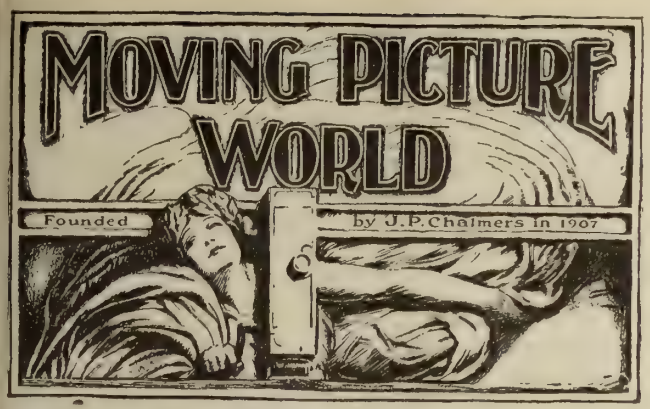
Those postal cards are said to herald "When Bear-Cat Went Dry."

For man who never drinks a drop, Harry knows a lot about prohibition.

— v —

"President Wilson to See (deleted) Films on Way Home" is a publicity line so common that nobody pays any attention to it.

He would seem to be coming from the Peace League only to dash into a thousand leagues of picture film.




Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 3, 1919

## New York Exhibitors Show Teamwork

NEW YORK STATE has a Sunday local option law. The measure permitting municipal governing bodies to sanction motion picture performances after 2 o'clock Sunday afternoons was signed by Governor Smith on April 19. The act was the culmination of a campaign waged along progressive lines by the exhibitors of New York. At the head of the picture showmen striving for the triumph of majority rule were Sydney S. Cohen, president of the State Exhibitors' League; Samuel I. Berman, its secretary, and Charles O'Reilly. Their work has been energetic and intelligent. They discarded old lines. They organized first and talked afterward; and when there was talking to be done, before legislative committees or the Governor, they avoided the employment as speakers of too many men directly connected with the industry.

So ends a situation in the Empire State that has been a menace in those communities where Sunday pictures were condoned, rather than permitted. As the Governor truly said in his memorandum accompanying the signing of the bill, "neither party seems to have dared to put the question to a hazard of the decision of the Court of Appeals and by obtaining the judgment of the court of last resort establish a uniformity of judicial holding on this subject."

As an indication of the vigor with which the picture showmen attacked the difficult task of upsetting deep-rooted prejudice, it is necessary only to mention the accomplishment of the Buffalonians who secured 225,000 signatures to favoring petitions. Then there was Rochester, a "hundred per cent. town," the five assemblymen and one voting Senator of which all were recorded in favor of the measure.

New York has done well. It has set a mark for other states to shoot at—and it will be strange if some of these, with the example of the Empire State before them, do not register a bullseye. It all reminds of the remark of Joseph H. Choate, years ago, following a decision by the United States Supreme Court that a certain income tax measure was unconstitutional: "It just goes to show that some things may be done as well as others."

## The World and "Bolshevism on Trial"

IN its issue of April 19 the MOVING PICTURE WORLD printed a page article entitled "Bolshevik Play Has Big Points." The aim of the writer was to indicate to the exhibitor how in the exploitation of "Bolshevism on Trial," he could increase his receipts.

The writer in question was strongly of the belief that the picture contained a message and that it should be shown as widely as possible. In his zeal to accomplish this end he suggested the use of means plainly not in the interest of public order.

We regret the publication.

It afforded opportunity for exploitation by professional spokesmen for discontent.

It did not reflect the attitude of the WORLD as maintained throughout the twelve years of its existence.

Inspired by eagerness but not by heat crowds may storm a box office without public danger resulting. In a production containing a theme upon which feeling runs high, however, exhibitors are bound to use every care to avoid arousing the passions of their clientele or of their townspeople.

The WORLD will continue to be an advocate of sane showmanship.

## The "Service" We Give to Exhibitors

IN a majority of instances picture showmen of today are men who have gained "showmanship" either in the business they now follow or in other branches of theatrical entertainment. There are others, however, who are just coming into management or ownership of picture houses—and to this element among our subscribers it seems fitting that something should be said of the "service" MOVING PICTURE WORLD gives to its readers.

Two-thirds of the matter printed in our pages, week after week, year in and year out, is "service" in some form. The other third may be broadly classified as "news" that, in itself, is largely "service" in that it keeps our readers posted on what is happening throughout the industry—bringing into isolated towns the assembled news of the business in which our subscribers are engaged.

In various departments are segregated material either written by our own staff or submitted by the

publicity departments of manufacturers and distributors for the benefit of showmen who "play" the pictures specifically referred to. Many of the departments are explicit in their designation. In other pages we print "interviews" that, at first glance, may not seem to be anything but "personal publicity." But a moment's thought will give the lead to live wire exhibitors—will carry those interviews into the local papers to center attraction on the particular star or attraction at the time the individual showman is offering to the public the picture which the interview concerns. All that needs be done is to insert the name of the theatre and playing date of the attraction, add "credit" at the end of the article to MOVING PICTURE WORLD and your newspaper has an article especially written to exploit, for the benefit of our exhibitor-subscribers, the attraction that is booked to sell tickets.

Our paper is full of "publicity." The exhibitor who combines thought and action can keep his local newspapers supplied with all the "reading notices" they need print to give theatres a proper showing. By using this publicity to accompany the advertising paid for by the picture showmen our subscribers can get the price of their subscription returned to them every week. By applying the pages of MOVING PICTURE WORLD to the exploitation of his theatre and attractions picture showmen will discover that their investment in a subscription is value returned and multiplied over and over again.

### Film Conventions Increase Efficiency

CAPTAINS of the film industry follow the lead of other great commercial institutions in holding conventions of their sales forces—and they do well. Meeting their fellow-workers face to face makes for a better understanding throughout the time that shall ensue until they meet again. Letter-writing is the only long-distance expression we have for real personal characteristics. We may think we know a man by his letter—but we are sure we know him better when we meet face to face.

Two prominent distributing concerns assembled their sales forces in New York for Easter week. The First National, being more grounded on co-operative lines than Select, also convened as franchise holders. The "big guns" of both organizations enjoyed the great advantage of having their many sales managers all together in one room, where they could talk over the affairs of their organization with mutual authority and receptiveness.

So firmly do First National's sales heads believe in the convention idea that they resolved, as a body, to pay their own way to New York next year, if needs be, that they may get together at least once a year for the co-operative "boost." No doubt every exchange manager throughout the country would benefit himself and increase his efficiency if he might meet his co-workers all in a bunch at least once a year.

The more conventions the better for the industry as a whole.

### California Doing Its Share of Theatre Building

THE theatre building boom has struck California. Word just received from San Francisco tells of several houses being planned for the downtown district, one of these to be at Eddy and Mason streets, with an entrance on Market street. Other large theatres are slated for Santa Cruz, San Rafael, Merced, Tulare, Porterville, Pittsburgh and Turlock. Honolulu is to have a $150,000 house.

Little San Rafael, a town across the bay from San Francisco, will have a structure costing $125,000. Its lessees will be Max Blumenfeld and Sam Gordon, the latter one of the pioneer exhibitors of the Bay City. The Tulare house will be in the form of a municipal auditorium, for which the residents have voted bonds to the amount of $60,000.

Down in Santa Barbara, E. A. Johnson is building a theatre costing $80,000 and seating over 1,000. There will also be a pipe organ costing $30,000.

Statistics compiled in Washington show that the building record for the country for last March is the best since 1911, with the exception, of course, of last year, when the total was high owing to excessive Government construction. It is estimated that of projects contemplated at the time of the signing of the armistice and involving an expenditure of nearly two billions, probably one-half are yet to be started.

### Upward Business Trend

IRREFUTABLE proof that the motion picture business right now is on the threshold of its most prosperous period is contained in Paramount-Artcraft's analysis of box-office values, the chart of which appears on another page of this issue. The diagram gives facts and figures which cannot lie—and in this particular case what applies to Paramount and Artcraft pictures applies to all pictures.

The chart's line sags with the period of the winter of 1918; it curves down when the draft comes along. It follows the country's economic and sentimental convulsions accurately. And since the armistice was signed the line has been climbing steadily upward.

Coupled with the fact that the present finds more theatres being built than ever before, this upward trend of business augurs that we may look for big things. As a film man said to us: "The country just now is amusement crazy. Why, it's almost impossible to get a ticket for the circus in New York now—even on a school day!"

The country is enjoying a reaction from its war worries and, just as during the dark period the people of America were whole-hearted in their worries, so now are they whole-hearted in seeking amusement.

### Fox Strikes Human Chord

WILLIAM FOX'S announcement that his organization is going to use the battlefields of France for backgrounds of modern dramas is of interest to more than the motion picture industry. Some two millions of our men were "Over There," but the hearts of many more than two million were there for a long time—and many hearts are still there, although the flesh is here. Mr. Fox proves himself a master psychologist with this move.

It is a known fact that Verdun, Chateau-Thierry, the Argonne, the Hindenburg Line will remain shell-torn stretches for a long time, and in using the screen as a method of carrying the millions to the scenes that are burned into their being, the producer will strike a human chord.

### When Rights to Play Include Film Rights

THE United States Court of Appeals has decided that in the absence of a specific reservation in a contract between a playwright and a producer, the screen rights to a stage subject pass to the producer. The decision affected the photoplay rights to the popular "Peg o' My Heart," and was against J. Hartley Manners and in favor of Oliver Morosco. There was a dissenting opinion, and the case may be carried to the United States Supreme Court.

# MOVIES PROPOSE HELP FOR CHURCHES

## Rochester Theatre Men Not Competing with Lord on Sundays, but Want to Advertise Ministers' Sermons

AMONG the prominent Rochester figures in the fight for Sunday movies is John J. McInerney, an attorney of state-wide reputation and a silver-tongued orator of considerable fame. He was present and fighting at all of the legislative hearings held in Albany and between times busied himself with ways and means to crush the enemy, or rather to heap coals of fire on the opposition.

At each hearing at the capitol, it has been a matter of conjecture as to what "Mac" was about to spring on those within sound of his voice. A few weeks ago he startled the session and floored his ministerial opponents, by the stinging rebuke that "Hell was doing business before the movies came."

At one of the final sessions, when the ministers and alleged reform workers bewailed that Sunday was a day that should be given to the Lord, and otherwise intimated that the movies would compete with them and the Lord, to their mutual disadvantage, "Mac" sprung to life and denied it. He said that the theatre managers would see to it that the shows did not compete with the Lord, and would actually assist the churches by boosting them on the screen.

He explained that the theatres in Rochester and other places, were prepared to run slides and trailers announcing the Sunday services, sermon topics and other notes suggested by the ministers, all without any charge for the use of the screen. "And," continued "Mac," "we won't ask the ministers to reciprocate by advertising our shows from the pulpit. We are liberal and fair-minded; can they say the same?"

## Pathe Executive Resigns to Become Film Exporter

MANUEL RAMIREZ - TORRES, identified with Pathe for thirteen years and with a record for tenure of service with one organization unique in the motion picture business, has resigned as manager of the scenario department to enter the film export business. Mr. Ramirez has organized the Selection Film Service, Inc., and has secured the agency for the Pathe films for the West Indies, and in addition will handle the Select product for that territory. He plans to widen his field of operations at a later date.

Mr. Ramirez is popular among his fellow Pathe employes. He was born in Porto Rico in 1881 and came to the United States in 1904. His first position in this country was a translator and stenographer with Pathe. He has been the directing mind in many of Pathe's departments. In 1916 he was elected director of Pathe Exchange, Inc., an office he has held ever since.

"Doc," as he is familiarly called in the Pathe offices, has a very wide and valuable acquaintance among exhibitors in the West Indies, which will be of great use to him in his new business. Furthermore, being a Porto Rican born, he understands the viewpoint and tastes of Americans of Spanish descent.

**Archainbaud Engaged by Capellani.**

George Archainbaud, identified for a number of years as a director for the World Film Corporation, has been placed under contract with the Albert Capellani Productions, Inc., to direct for them. Mr. Archainbaud, who has just secured his release from the army where he served as a lieutenant in the field artillery, has already started work on his first subject, a comedy-drama co-starring Creighton Hale and June Caprice, which will follow "Oh Boy" and be released through Pathe Exchange, Inc.

## Say Loan Work Is Used as Guise for Sunday Campaign

AT the recent Presbyterian ministers' meeting in Philadelphia it was charged that under the guise of campaigning for the Victory Loan, the motion picture men were conducting propaganda work for Sunday motion pictures. Despite the threat of the ministers to withdraw from the Victory Loan campaign and withhold their support if the Sunday motion pictures were continued, the Loan Committee has not as yet canceled Sunday showing of pictures. Frank W. Buhler, chairman of the committee, said that he would not enter into any controversy with the ministers as it was his intention of going right ahead with his original plans. A Victory Loan campaign, with the aid of appropriate motion pictures, is at present being conducted in several theatres in Philadelphia every Sunday although it does not meet with the approval of the ministers.

## Personal and Otherwise

THE lobby of the Hotel Astor was swarming with live ones—those who were attending the First National and Select conventions and those who were there to meet and greet them. From the South we met Percy Wells, of Wilmington, N. C.; E. V. Richards, general manager, and Bill Garringer, assistant manager of the Saenger Amusement Company, of New Orleans, representing seventy theatres beyond the Mason and Dixie line. These three with their wives came in a little party of their own and were the guests of the Typhoon Fan Company. All of them gave glowing accounts of the prosperity of the South, declaring that it surely was coming into its own.

Mr. Wells says: "Wilmington is booming, the establishment by the Government of two concrete shipyards has brought at least three thousand families into the city, aggregating ten thousand persons. There are no Sunday movies in Wilmington, but we have been granted the Sunday privilege at our seaside park on the outskirts of the city, including the privileges of Sunday pictures."

* * *

R. D. Craver, from Charlotte, N. C., who represents a chain of several theatres in the South, was in a happy state of mind over the prosperous conditions and the hopeful aspect of affairs in his territory. "Don't fail to attend the North Carolina Exhibitors' Convention this fall, we will take you around and let you see for yourself," he said.

* * *

Tom Saxe, of Minneapolis, who is largely interested in theatres in Minnesota and Wisconsin, reported business excellent, but he feels apprehensive about the censorship question in Wisconsin. He says the situation is grave, and it is time that the National Association should awake to the conditions that confront the industry in that state if pending legislation becomes law.

* * *

Edward Schiller, Loew's Southern representative, was seen circulating in the Astor lobby among the many out of town representatives of the First National and the Select.

* * *

A. W. Moses, he of the vicelike grip, who has been a Select salesman in northern New York for the past two years, has been promoted to manager of Select's Buffalo office.

* * *

W. A. Northam, of London, who has been in New York for the past two months representing several English manufacturers, will give a special trade showing of a number of English made pictures on the New York Roof beginning May 6, lasting four days. The object of this showing is to give a relative and comparative estimate of pictures made abroad to the demand of the American market.

* * *

Francis X. Bushman and Beverly Bayne, his wife, contemplates a few weeks' visit to their Maryland estate and a vacation at Atlantic City before resuming their work before the camera.

**Francis X. Bushman Signed by Morosco.**

The screen may lose the services of Francis X. Bushman through the contract he lately signed with Oliver Morosco to be presented on the dramatic stage. The name of the piece in which he will first appear under the Morosco management is not announced. Neither is it just now disclosed whether or not Beverly Bayne will appear with Bushman behind the footlights. Mr. Bushman will make his debut as a Morosco star here in New York early in the next season.

**League Wants Unit Organization.**

Letters have been sent out by the Exhibitors' League of Maryland to all organizations in Baltimore relative to the forming of a unit body of all local bodies which are interested in the progress and welfare of the city. It is stated that the members of the league feel assured that the support of the screen in promoting vital measures could be successfully launched. They are asking the opinions of the city organizations on the matter.

**Syd Chaplin Is Flying High.**

During the past few days Syd Chaplin has been testing out the air above New York and the harbor with his latest type flying machines. He has been above ground on several different occasions and will fly to Atlantic City for the week-end. Brother Charlie will be here in a few days, Syd preceding him with his airplane.

# CHART SHOWS PULSE OF INDUSTRY

## Box Office Analysis of Paramount and Artcraft Films Indicates General Upward Trend of Business

ANALYSIS of box office values of all Paramount and Artcraft pictures produced during the past year, made by the production department of the Famous Players-Lasky Corporation, and based on reports from first-run exhibitors in all sections of the country, shows not only a steady upward trend of the drawing power and qualities of the pictures themselves, but the remarkable fluidity with which box office receipts respond to general national conditions in business and industrial life.

Analysis from the receipts themselves shows that in the three months' period, December, 1918, to February, 1919, only six subjects did not qualify as "good," which was the average classification of the entire output in the nine months preceding December, 1918.

**Chart Covers 39 Films in Three-Month Period.**

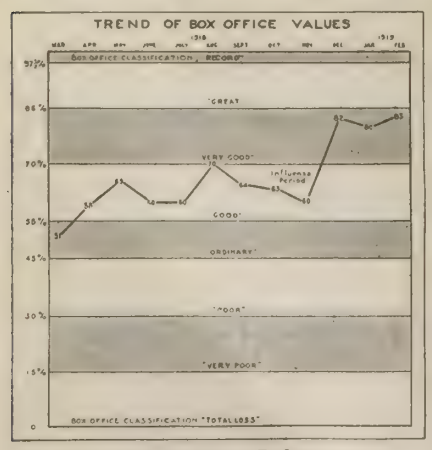
The last three months' period shown in the chart covers 39 releases as compared with 90 releases in the preceding nine months. The average classification of the 90 releases is "good" and of the 39 releases "very good," and within 3 per cent. of "great." The 90 releases included ten "record" features. The 39 releases included 11 "record" features, comprising one Griffith, one De Mille, one Hart, one Ferguson, one Ray, one Fairbanks, one Washburn, two Gish and two Reid subjects. "Record" productions are those reaching a percentage of 97½, or practically universal box office success.

That the exhibitor's business is now entering into a period of the very greatest prosperity that has ever been experienced, is indicated by the zigzag line of the chart.

**Low Point Winter of 1918.**

The low point at the beginning of the line marks the end of the "heatless days and lightless nights" period of the winter of 1918. The line rises at the end of that period until the next draft, when it sags. It recovers strength, gaining steadily until the succeeding draft and the influenza epidemic put a general crimp in business, when it sags to the date of the signing of the armistice. From that point it rises very sharply, and with added gains after each temporary decline of a point or two.

A careful study of the zig-zag lines will convince the exhibitor that right now he is in the beginning of the best business period he has ever experienced.




**Keeping Tabs on Releases.**
Famous Players-Lasky chart which follows the course of every production.

## Lawton Launches Big Advertising on Fox Film

FITCHBURG, MASS., is a city of 40,000 to 50,000 people—an ideal town for a motion picture showman. There the live exhibitor can make his theatre's name a household word if he takes the trouble to exploit his productions in the proper way.

A. B. Lawton, of Shea's Theatre, Fitchburg, when he booked "Cleopatra" for a week launched the biggest exploitation campaign Fitchburg ever had seen.

In the first place, he "spread" in the Fitchburg newspaper, using big advertising displays. On the strength of this advertising alone he obtained considerable reading-matter publicity, because he has made it a point to cultivate the city editors of Fitchburg's papers.

Then he got 2,000 heralds from the Fox Film Corporation's exchange in Boston, and on the opening day of the engagement had the name "Cleopatra" flying all over the city. Besides these heralds, he got the following publicity aids from the Fox Boston office: Fifty one-sheets, twenty-five three-sheets, ten six-sheets, four twenty-four-sheets, one hundred window cards, a slide, one set of 8x10 photograpns, two sets 11x14 photos, two sets 22x28 photos and a number of striking framed paintings of Theda Bara and scenes in "Cleopatra."

Besides this he had a big two-horse wagon, covered with a huge display of "Cleopatra" paper, on the principal streets of the city for the entire week.

The result was that the production played to capacity every day for the whole week, and Mr. Lawton made the biggest clean-up in the history of his house.

## $4,756,057 Is Amount of February Ticket Tax

ADMISSION taxes paid for the month of February amounted to $4,756,057.52, according to a report just made by the Commissioner of Internal Revenue, an increase of $1,047,754.47 over the collections of February, 1918, which amounted to $3,708,303.05. The collection of this sum brings the total admission taxes for the first eight months of the current fiscal year to $29,839,945.28.

Taxes collected on theatres, circuses, and other places of amusement during February amounted to $15,995.48, an increase of more than $5,000 over the $10,846.61 collected in February, 1918.

Other taxes collected during the month, which the motion picture industry helped to pay, were freight $8,638,833.21; express, $1,337,865.50; personal transportation, $4,968,423.31; seats, berths and similar accommodations, $323,550.16; telegraph and telephone messages, $1,367,862.05.

Total collections for the month were $129,164,716.79, and for the period from July 1, 1918, to February 28, 1919, $1,084,485,708.10.

## Canton Consular Report Shows Pictures Popular

ACCORDING to the consular report of Albert W. Pontius, United State Counsul at Canton, China, the number of motion picture theatres in that city now totals over ten. The Southern Palace, seating 1,000 and equipped with chairs of the latest design, was recently opened at Wing Hon road, and is due to eclipse all other establishments in the city. It has a stage for professional or amateur dramatic performances.

The Sun Company, a big foreign goods department store, has reserved a section of its building for a photoplay house. The Kwongchow Cinematograph Show at Sup Pat Po, a popular street in the western suburb of Canton, is being reconstructed with the idea of increasing its capacity to over 1,000. There are also theatres in Fatshan and Kongmoon catering to Chinese patronage exclusively.

The prices of admission range from 60 cents local currency or 48 cents gold to 6 cents local currency or 4.8 cents gold. The average receipts are from $800 to $900 weekly in each theatre. A provincial tax of $150 monthly is levied on each house. The Canton theatres secure their films from three Hongkong firms, Pathe Phono-Cinema-China, Victoria Cinematograph and R. Basa, 8 Des Voeux road.

## New Owners' Corporation Organized in Northwest

THE Theatre Owners Corporation perfected its organization at a meeting of twenty-five prominent moving picture theatre proprietors of the Northwest in Minneapolis. Assets of the members already enrolled are placed at $2,000,000 and it is announced that the new concern is out to buy some of the best film productions in the open market.

The following officers were elected: President, Thomas Furniss, Duluth; vice president, John McCarthy, of McCarthy Bros., operating a string of theatres at Fargo, Grand Forks, N. D., and Watertown, S. D.; secretary-treasurer, Williams Hays, Fairmont, Minn. Louis Coen, formerly in charge of the Minneapolis Universal branch, has been selected as general manager.

Membership in the company, according to Mr. Coen, will be limited to forty exhibitors of this territory. The first purchase of a film by this concern for distribution in the Northwest was "Mickey," the Mabel Normand production, which is now playing an indefinite run at the Minneapolis New Lyric.

The picture played to steadily growing crowds on the first three days of its run and indications are that it is going to be a big box office success at the Lyric.

# RUBBERNECKING IN FILMLAND

## Los Angeles Scribe Is Cast as One of a Pair of Fast Traveling Nuts, but Luke Gets There

### By Giebler

SAWTELLE, the place where you change for the car line that passes the Brentwood Country Club, is 45 minutes and 65 cents round trip from Los Angeles.

I do not think that cigarettes are good for growing boys, but I am glad that Luke, a youth who lives in Sawtelle, smokes them. If Luke didn't have the tack habit I would not have been able to eat lunch with the Brentwood players, sympathize with Nancy Chase when a horse stepped on her foot, see Zasu Pitts act, or write this installment of Rubbernecking with the usual dash and spirit.

Here is how Luke busted into the plot.

**Cars Haven't Enough Patience.**

The Palisade car that connects with the beach lines at Sawtelle sticks around the junction with the utmost patience waiting for the beach car to bring it passengers, but no sooner does the foot of a passenger from the beach car strike the ground than the little car arranges to be gone. Its bell rings, its motor throbs, and its trolley pole pulsates with impatience.

It will not even wait long enough for a chap to listen to a lady giving the conductor of the beach car a piece of her mind for stopping his car where she has to light on a pile of dirt thrown up alongside of the track by some Mexican revolutionists who are working on the railroad between revolutions.

**Finding an Unlost Jitney.**

Another car would not be along for 30 minutes, and after it came along it would take another 30 minutes to get out to the Club. I must find quicker transportation or be everlastingly late. I would go up to the village and find a jitney.

But no jitneys were to be had. Every automobile with the exception of Luke's car had gone to the soldier parade back in the city. Luke was on the verge of going himself. He was also on the verge of lighting a cigarette.

**Fast Cars for Fast Places.**

The second devoted to the pernicious paper pipe habit saved the day. I burst upon the scene just in time. I talked to Luke with tears in my eyes and 50 cents in my palm. Luke wanted to go elsewhere, but he yielded.

"All right," he said, "if you don't mind riding kind o' fast."

Luke's car is what is known as a speedster, one of those cute little affairs with the seat about two inches from the floor, that allows you to sit with your chin on your knees nice and comfy or, if you don't care for scenery, to lie down on your back and look up at the sky.

I had thought to remonstrate with Luke about smoking cigarettes, to tell him how they stunted the mind and withered the imagination. But I didn't. Luke's imagination needs a little withering.

He was a wild and weird driver. I held converse with him only once during the trip. I saved up enough breath to scream the question: "Aren't you afraid we'll get pinched?"

**And the Cops Would Have Been Right.**

"No!" Luke roared back. "We're on the Ascot Speedway. The cop'll think we're a couple of nuts trying out a new racer."

We were a couple of nuts—I'll tell the world we were—but I'll say this much for Luke, he got me there on time.

I was out of the machine, into the Sun Room of the Country Club, had said "Hello" to King Vidor and apologized to S. P. Trood for being late, and was inserting a grateful spoonful of soup into my system within eight minutes after Luke had given his little car the gas back in Sawtelle.

I don't know how far we traveled, and I don't want to know. I'd be scared yet if I knew how fast that kid slipped that speedster over the road.

The little party was given to celebrate the shooting of the last scenes of the Brentwood players' new film, "Better Times," and it was a pleasant little party. There was food for the mind as well as provender for the system.

**President Haynes Talks.**

Mr. Trood made some pleasing remarks; King Vidor spoke of the upward trend in picture making. Lloyd Haynes, president of the company, talked of his belief in the story with a heart, a soul, and a message. He said that the story was relied upon to hold the audience and should receive the first consideration, and that the players should be cast purely on a basis of their fitness to depict the parts they were to portray, and that if a story required two or three, or even half a dozen stars, they should be put in the parts.

A. W. B. Hodges, one of the owners in the corporation, spoke of pictures that help, themes with practical suggestions that may be carried home and applied in the daily life of the people who see the stories worked out on the screen.

All of the company was there.

**What's in a Name?**

Zasu Pitts, who did not get her weird name because of her fondness for a popular brand of ginger snaps, as many suppose, but because two aunts had to be remembered at christening time, and the difficulty was solved by taking the last two letters from Aunt Eliza's name and the first two letters from Aunt Susan's name and giving them to the helpless child.

David Butler, who is playing the lead opposite Miss Pitts in the "Better Times" film; Jack MacDonald, who, as Ezra Scroggs, the heavy, has to drown himself in the lake; George Hackathorn, leading juvenile; Ola Cronk, Hugh Fay, Billy de Vaull, Aileen Manning and Nancy Chase, Willard Barrows, treasurer, and James W. Hum, secretary of the Brentwood corporation, were all there.

**Visit Surgeon After Lunch.**

King Vidor brought his wife, Florence Vidor, and his secretary, Sara Mason; and of course Billy Thornly, cameraman,

**On the Left Six Little Maids from (Riding) School Have Just Stopped for Their Picture.**
On the right the Brentwood bunch appears in a scene of much eat-mosphere around the w.k. banquet board.

and his assistant, Dick Morgan, and Technichian Kendall were on hand.

After lunch we all went over to the magnificent residence of Dr. C. P. Thomas, one of the most prominent surgeons on the Pacific Coast, who had loaned his estate for location purposes because he and Hodges and Haynes happened to belong to the same golf club.

Scenes were shot here, in the house, on the lawn; and half a dozen extra girls, pupils of a riding academy, showed up on horseback, and more scenes were taken with Zasu Pitts trying to act as if she did not know how to ride and getting away with it to such an extent that she had to do some real riding to convince everybody that she did know how to do the most correct thing in the equestrienne line.

**Big Doings at Great Western Studios.**

Then Zasu and the girls posed under a big pepper tree and had their pictures taken for Rubbernecking.

It looked like a day, and I thought I was going straight home, but as I passed the Great Western Studios on Sunset Boulevard, I heard sounds of strife and went in.

I'm glad I did, too, because I've always wanted to see Henry McRae in action. I used to see Henry out at Universal City, where he was supervising director, but I never saw him actually handling a scene.

Mr. McRae is making a big 18-episode serial with Elmo Lincoln and Grace Cunard in the leads, and is directing the stuff in person.

William E. Wing wrote the serial, and he is helping to put it on, and to judge from the scene they made while I was there, it is going to be some serial. Billy Wing says they only got eight or nine punches in the first episodes, but they are going better now.

**No More Punches After July 1.**

They got a punch in the scene they made while I was there, and they almost made me take a dive into an empty tank carpeted with rich, juicy mud when they shot off some kind of gas that was supposed to put Elmo Lincoln and Grace Cunard out of business.

They had already gassed Elmo and Grace in a scene before I got there, and Elmo had knocked out the Chink that pressed the button to set off the stuff, but that wasn't enough. The Chinaman comes to life and gasses them some more.

It would seem that I have been sticking around studios long enough not to be surprised at anything, but I am still skittish, and when that stuff went off with an awful bang and terrible smoke, I took a couple of hasty steps and found myself on the edge of the tank.

**Stood on Brink of the Punch-Maker.**

I am so undecided about things at times. I knew I didn't want to fall in that tank, but there I stood wavering and ducking and making little bows to the mud till someone grabbed me by the coattail and pulled me back.

In addition to Mr. Lincoln and Miss Cunard, Frederick Starr, Ivar McFadden, Madge Hunt, Virginia Craft and Chai Hong, a real Celestial, have all got important parts in the serial.

Tommy Gubbins, the only American I ever saw who can speak Chinese, is used to act as interpreter for the large number of Chinamen that are in the action. The serial is not laid in China, however, but in this country, and deals with the lumber interests of the Northwest.

# CORNELIUS WILL BE ON ACTIVE STAFF

## Michigan Capitalist Will Give to Exhibitors Mutual Benefit of Experience as an Exhibitor

IT is announced by William J. Clark, president of Exhibitors Mutual Distributing Corporation, that H. C. Cornelius, of Grand Rapids, vice president and secretary of the company, will take an active part in the management of Exhibitors Mutual.

Mr. Cornelius has been the active head of the Wolverine Brass Works at Grand Rapids and is heavily interested in other western Michigan industrial and financial concerns. He has been associated with Mr. Clark in the ownership of Consolidated Theatres, Inc., of Grand Rapids and was one of the group of Grand Rapids capitalists who purchased control of the Mutual Film Corporation last November and reorganized it as Exhibitors Mutual Distributing Corporation.

The association of Mr. Cornelius with the active management of Exhibitors Mutual is a result of the rapid development of the company since the first of the year. Business has grown with such tremendous rapidity that Mr. Clark asked Mr. Cornelius to so arrange his business affairs in the West that he could devote most of his time to Exhibitors Mutual and make his headquarters in New York.

Like Mr. Clark, Mr. Cornelius is a practical exhibitor, the part owner in a string of eight theatres in Grand Rapids. He has been closely associated in the management of theatres and thoroughly familiar with the problems of the exhibitor.

## Ontario Towns May Prohibit Picture Theatres Near Church

ONE of the amendments to the Theatres and Cinematographs' Act for the Province of Ontario provides that the council of a municipal corporation may pass a by-law prohibiting the erection of any theatre within 200 feet of a church or place of worship.

This change is a result of the argument which was offered against the erection of the Danforth Avenue Theatre, near Danforth and Broadview avenues, Toronto, by Messrs. Jule and J. J. Allen. This theatre, which is not yet finished, is almost back to back with a church on the next street and the clergymen of the district protested against the location of the house on the selected site. There was nothing to prevent the use of the property for the purpose under existing laws.

## Director Frank Lloyd Signs with Goldwyn

FRANK LLOYD, one of the oldest and at the same time one of the youngest directors in motion pictures, has signed a contract with the Goldwyn Pictures Corporation and will begin work soon on a new Rex Beach production for Goldwyn. By competent critics Floyd is considered a foremost dramatic director. His acquisition by Samuel Goldwyn is only another step in the policy which is being closely adhered to by Goldwyn executives to build up a producing organization second to none in motion pictures.

Exhibitors know this director best by the names of the pictures he has produced. He made his own adaptation of "Les Miserables" and "A Tale of Two Cities," bringing to bear upon them all the knowledge of life and art which his varied and productive career had brought to him. The Bastille, of which he could find no satisfactory picture extant, was recreated as a result of his own researches. Other pictures that stand after his name are "The Price of Silence," "American Methods," "When a Man Sees Red," "Riders of the Purple Sage" and "The Rainbow Trail."

**Seeks Aid of Hart for Loan.**

Urgent requests from J. W. Rhine, chairman of the committee on speakers for the Philadelphia drive for the Victory Liberty Loan, April 21 to May 10, and from H. G. Christensen, secretary of the Forum Committee on the Chicago campaign for the issue, that Williams S. Hart, the Artcraft star, take part in the campaign in those cities, were regretfully declined by the actor because of work on his pictures and owing to the fact that he will do some special work on the loan in Los Angeles and San Francisco, in all probability.

**Governor Indorses "Bolshevism on Trial."**

Declaring that Select's "Bolshevism on Trial" is a very timely production and that he hopes it will be successful, Calvin Coolidge, Governor of Massachusetts, last week placed his stamp of approval on the picture.

In a letter to Charles R. Rogers, New England manager for Select, Governor Coolidge said: "I think the idea of the film, 'Bolshevism on Trial,' is very timely. We surely need to educate our people along the lines that your picture depicts. I hope it will be very successful."

**Barach Back from War.**

Nat Barach, manager of the Indianapolis branch of World Pictures previous to the entrance of America into the world war, has been honorably discharged from the army, after nine months' fighting in Europe, and within twenty-four hours after receiving his discharge was en route back to Indianapolis to resume his former position. Mr. Barach enlisted shortly after the United States declared war and, after a number of months in training camps in this country, was early last spring shipped across with a consignment of other Indiana soldiers.

# COLLEGE REPUDIATES THE DIRECTOR

## Mr. Dolan, of Ranger, Texas, Declares He Never Has Seen a Picturization of University Life That Was Not "Positively Disgusting"—World Man Coincides

**By William J. Reilly**

FROM the bleak, lonely, dollar-wearied oil fields of Texas emanated a wail last week. Across this our continent it ranged, crying like the voice of Lost Legions, until it settled down in our luxurious editorial suite like a traveler who has found the unfrequented bourne and throws himself upon its virgin soil with a vast sense of rest.

Yea, Brother Dolan, your cry will no longer range the wastes looking for a stone whereupon to lay its wearied head. We have hearkened to it and we take up the burden with all the zeal of the zealots and the patriarchs.

'Tis even so, Brother in the Bondage, the college man has been and is sadly abused by the moving picture. The directors to a man seem to have agreed to a common portrayal of the youth who haunts the campus of American college and university for four years or more—or less. When the script calls for a college picture the director orders the "art" man to get a batch of red ties, purple socks, beribboned dumbbells, and for the part of the college man gets his casting "artist" to look up a character actor man whose soul is past rebelling against the idea of a turned up hat and ditto trousers.

**Mr. Dolan Appeals to M. P. World.**

John R. Dolan, of Ranger, Texas, dear reader, spent five years within the classic walls and upon the beautiful campus of a big Eastern university. Never in his life has he seen a picturization of college life that was anything but ridiculous and "positively disgusting." Neither could his college friends ransack their memories and bring forth a recollection of a picture that did justice to the sons of Alma Mater.

The indignity, injustice, and horror of it all palled upon Mr. Dolan, until within his very spirit there fomented the cry that wailed last week to the most fitting source of correction, the M. P. World. Being the most recent addition to the staff as the representative of the college man, the writer was intrusted with the task of sending Mr. Dolan's cry unto the many corners of the trade.

"When," asks Mr. Dolan, "are we going to be able to witness a picture of the college variety without having our sense of the true conditions shoved into the background and in their place substituted a mis-conception that can be nothing but an aggravation to any one who has spent so short a time as a month in one of our country's realms of learning?"

**Few Bold Strokes Not Enough.**

That's a question we cheerfully pass on to the director. The trouble with the directing species is that it has fallen into the error so often committed by temporary college life, namely, that of thinking it can be done with a few bold strokes. That's what our friend, Robert C. Brooks, expert on Swiss government, and professor of Political Science at Swarthmore College, once said. And Prof. Brooks, whose initials were made by the students into "Relentless Commotion," ought to know, for he was chairman of the Absence Committee which never did believe in the maxim that "absence makes the heart grow fonder." The stude who because of "cuts" went to the well-known carpet with the Absence Committee usually specified to a loving fraternity brother his favorite brand of gardenia before entering the dread chamber.

So Doc Brooks must be right. The director thinks the portrayal of the college man may be done by a few bold strokes. He takes his palette of colors, daubs a vermillion sock here, a purple tie there, a saffron hat there again, and lo! the thing is done: the college man stands there as he is not—triumphantly aglow.

**Enter Football and Baby Ribbons.**

Well, that in itself would not be so bad. But that arch-enemy of the sheepskin, the director, does not stop there. He brings the hero into his room—but we will let Mr. Dolan take up the tale here. "What a revelation," articulates Mr. Dolan, "this scene always is to anyone who has ever even paid a visit to a college! The room is invariably decorated with an assortment of gymnastic paraphernalia held in place by the daintiest of little ribbons. After mooning at some feminine photograph for some time the hero dashes off to play football. Do massive football stars and baby ribbons harmonize psychologically?"

No, Mr. Dolan, even the writer whose faculty loved him only well enough to keep him four years with his head bowed to the classic grindstone—even the writer can say there's no harmony there.

**Emerges Mudless from Scrimmages.**

But that isn't the worst crime the director has committed. He has, to the writer's knowledge, brought a star through a grueling football game without even a hair disturbed, without a bit of mud or dust on his jersey, without the sign of a scratch or bruise on his face. A picture filmed on the campus of the University of Virginia did that. If Virginia only knew!

Well, we'll meet all these directors later on, Mr. Dolan—below deck—"where it's always double drill and no canteen." They'll be wearing ties before which all the Bolsheviki in Hades will be cringing in unadulterated horror. And the color of the socks they wear will be so audible as to put din in the ears of those talking-in-the-movie pets whom a kind hearer will have rendered deaf as punishment. And the directors and stars who mangled the glorious game of football while on earth will be tackling a red hot, cast-iron tackling dummy under the "personal supervision" of real directors, college men who hit the line for Alma Mater in their undergraduate days.

**Vengeance Awaits the Director.**

And suppose the needed reform doesn't materialize in due time? Suppose Mr. Director continues to paint his pet with vermillion and saffron? What if trousers still go up to the knees, and hats still turn up in front, and pennants flock from all quarters of the property rooms to the "college" sets? What if the crew men——

Well, Mr. Director, your blood be upon your head. It wouldn't surprise us if the thousands of college men, alumni and undergraduates banded together in a classic Kollege Klu Klux Klan, and harassed your tribe until you gave an intelligent portrayal of their kind. All the sophomore avenging societies, all the massively membered eating clubs, all the secret societies would amalgamate and form a common Revenge Ritual made from their own choicest bits that would make you, Mr. Director, sit up nights and lose flesh by the inch.

And on the other hand, just suppose you gave as much study to a college picture as you did to getting the detail of Egyptian costumes of the second century B. C. It'd surprise you, how sick you'd turn thereafter at the sight of baby ribbon. Maybe you'd find a wealth of idea for stories. And if you want to see—and hear—a college man emote, don't give him a female photograph to moon over, but just go to Swarthmore and ask a Monk what his opinion of the Devil is. It'd really surprise you—and the professor of Dead and Living Languages as well.

**Undergraduate Not Easily Portrayed.**

Mr. Director, we refer you again to our friend Doc Brooks. Doc says, "For my own part, after teaching for twenty year, it seems extremely difficult to characterize the undergraduate world. Experience has taught me that the students are the most variegated and inconsistent, as well as the most lovable species under the sun. They reflect all the virtues, somewhat magnified, and all the vices, somewhat diminished, of the American life of which they are a part."

The director does well when he "shoots" a scene in the quadrangle, showing the "boys" tinkling their banjos and mandolins. But he rarely waits for the succeeding acts. If he did, he would see a window on the quad go up, a head appear, and he would hear the proprietor of a senior-fraternity-brother voice bellow, "Hey, you Travis! come up out of that. People'd think you passed physics at mid-years." And if he'd waited a while longer, he would have seen some of the same lads bury little Travis under the poppies of Flanders.

"Old Ponce de Leon sought in vain the fountain of eternal youth. Many a college professor has found it in close contact and co-operation with an American student body." If Prof. Brooks could find it, Mr. Director, don't you think there's a chance for some young, new ideas on your part?

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Book the Last Installment of the World's Biggest Drama. Buy Victory Bonds.

# MOROSCO WINS "PEG O' MY HEART" SUIT

## Judge Mayer Decides Producer of a Play Gets Film Rights Unless Contract Reserves Them

THE decision of Judge Julius M. Mayer, holding that in the absence of a specific reservation in a contract between a playwright and a producer with respect to title to the motion picture rights of a play the film rights pass to the producer, has been sustained by the United States Circuit Court of Appeals.

This important question was raised in a suit instituted by J. Hartley Manners, author of the play entitled "Peg o' My Heart," against Oliver Morosco in which the playwright sought to enjoin the producer from exercising further ownership of the producing rights, including the film rights to the production, which are expected to prove very valuable.

Manners contended that he had merely granted a license to the producer to present the play on the legitimate stage for a limited period of five years; that this license did not include the motion picture rights, and that the license was revocable under certain conditions.

**Producer Gets Absolute Title.**

"A motion picture performance is a stage representation of the play and violative of the rights of an owner of the exclusive right of production," declared Judge Manton, who wrote the prevailing opinion which was concurred in by Judge Hough, which holds that absolute title to the production passed to the producer and that no revocation exists.

"It seems inconceivable that the parties intended to reserve to the appellant (Manners) the right of production in motion picture form when they gave no such expression of reservation in the language of the contract, and particularly when the language employed indicated a comprehensive grant of all producing rights," continued Judge Manton.

However, the decision may not definitely establish the law on the question, as Judge Ward wrote a dissenting opinion and unless the case is carried to the Supreme Court of the United States for a final determination of the issues, the law will not be well settled on the question.

**A Dissenting Opinion.**

"The grant in the contract under consideration is of an exclusive right 'to produce and represent' a play," declared Judge Ward. "There has been no judicial construction of any of these words so as to make them technical without reference to the terms of some particular contract."

## Hodkinson Organization Freshening Up Man-Power

AS a preliminary to a most vigorous sales campaign and policy of regional exploitation for the benefit of exhibitors, the W. W. Hodkinson Corporation, through its sales department, has effected changes or reorganizations in a number of its regional representations within the past two weeks.

Announcement is made of the appointment of the following Hodkinson representatives, all of the men named being ready and installed to work in close co-operation with the exhibitors of their territories:

Atlanta, E. L. Byers. Mr. Byers is well known throughout South Carolina, Georgia, Florida, Tennessee, which states comprise his territory; Albany, H. R. Wimsatt; Buffalo, H. LaMott LeVay; Boston, W. H. Dunbar; Detroit, D. Leo Dennison; Indianapolis, J. C. Mack; Salt Lake City, D. E. Schayer; Washington, Rudolph Berger. Mr. Berger succeeds E. C. Stembler and the Washington office is divorced from the jurisdiction of Philadelphia.

The Hodkinson offices in Philadelphia are manned by Charles E. Henschel; Pittsburgh, by C. E. Moore; Chicago, by E. C. Fielder, assisted by E. S. Rowley. Mr. Fielder also has jurisdiction over Cleveland, with D. W. Phillips as assistant. Kansas City is handled by P. C. Wreath, who previously has had jurisdiction over St Louis. This latter office is now placed upon an independent footing.

## Army and Navy Quartet Returns to Metro Staff

FOUR different branches of the service were represented in the last four of Metro's boys to return to the office, including light field artillery, infantry, naval aviation and the regular navy.

The occasion of the discharge of the last man was fittingly observed by a novel dinner which was tendered to the boys by the Metro officials at Healy's, Broadway and 66th Street, New York.

One of the four boys was fortunate to get overseas. He is Private Herbert Kaufman, who went across with the 52d Pioneer Infantry. He says he saw enough of La Belle France between August 1, 1918, and February 1, 1919, to last him a lifetime.

The other fellow in olive drab was Corporal William Theall, of the 307th Field Artillery, organized at Camp Dix. Theall is a very much disappointed young man for having been kept on this side of the pond during "the period of the emergency."

John Joseph Bowen enlisted in the navy in May at Pelham Bay. After two months of training he was transferred to the marine basin, where he volunteered his services as a diver until he received a Valentine in the shape of a release on February 14.

The fourth member is Robert Ellsworth, who enlisted as second-class seaman at Pelham Bay, was transferred to naval aviation branch at L. C. M., at Charleston, S. C., and discharged December 9, 1918.

**Metro's Army-Navy Quartet.**
Herbert Kaufman, William Theall, John Bower and Robert Ellsworth, Who Will "Jazz" Around the Metro Offices.

## Hodkinson's Open Booking Meets Immediate Favor

THERE have been two immediately recognizable results of the W. W. Hodkinson Corporation's policy of wide open booking, which not only permits but prefers to sell all of its productions singly on the basis of their individual merits.

First, exhibitors large and small have welcomed this decision with the larger exhibitors of the country for the first new production released through the Hodkinson mechanism, the Artco-Harry Raver-Augustus Thomas production, "As a Man Thinks," starring Leah Baird and directed by George Irving.

In closing for a booking of his solid Washington, D. C., chain of theatres, Harry M. Crandall, the big Washington exhibitor said: "If you were offering me 'As a Man Thinks' as a part of a series of pictures, I would find it difficult and perhaps impossible to play this big production, not because I do not want it, but because my previous and existing contracts would not permit my taking on at this period of the year a volume of additional pictures. I do not mean by this that I am committing myself to a full-fledged approval of wide open bookings, for there are many conditions within the trade that must be adjusted before I would wish to wholly approve the system."

Talbot's America Theatre, Denver, on the heels of a liberal advertising campaign, leads off in the Denver territory with the heaviest exploitation on "As a Man Thinks" that its proprietor has given any picture in the past six months, and at the same time Talbot gives an unequivocal endorsement of the policy of an open booking that permits him to take big productions singly.

**Germans Mutilated "Berlin" Film.**

Representatives of the Universal Film Exchanges, Inc., in Chile, have instituted suit against a number of Germans in Valparaiso for damage done to a print of "The Kaiser, the Beast of Berlin." When the production was being shown at Santiago recently a messenger who was carrying the film to a theatre from the exchange was attacked by a number of German sympathizers, considerably bruised by rough handling and the film which he was carrying mutilated. One reel of the photoplay was stolen and the remaining reels cut in many places.

# Chicago News Letter

by Jas. S. McQuade

## KARZAS BACK FROM OBSERVATION TRIP

### Woodlawn Theatre's Managing Director to Increase Seating Capacity to 5,000—Gleaned Ideas in East

ANDREW KARZAS, managing director of the Woodlawn Theatre Company, and Henry L. Newhouse, Chicago's leading architect in the building of moving picture theatres, returned to Chicago recently after a trip of two weeks, during which Pittsburgh, Washington, New York and Boston were visited. As was announced some time ago in these columns, the trip was undertaken for the purpose of ascertaining by personal observation and investigation just what advancement had been made in the building of modern picture houses and in the presentation of pictures.

In Pittsburgh it was found that the Grand, owned by Harry Davis, America's pioneer exhibitor, is a big, modern house with a seating capacity of 2,500. It was built by Architect Crance, of Detroit, and is largely patronized. An orchestra of fifteen pieces plays the musical accompaniment.

Joe Skirboll, some years ago special representative of Metro in the Middle West, and now Pittsburgh manager for First National, who has known Mr. Karzas for some time, took the visitors under his care and conducted them through the city, visiting the various houses on the Clarke & Roland circuit. All these theatres were doing fine business at good admission prices.

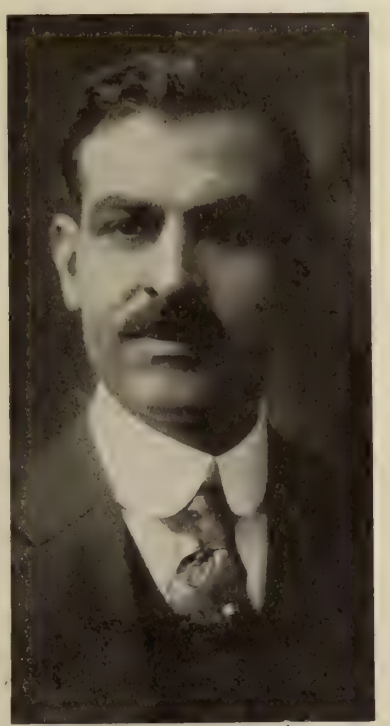
**Good Entrance in Washington's Palace.**

After a day in Pittsburgh, the visitors departed for Washington, D. C. There they visited the Loew's Palace and Alhambra, seating, respectively, 2,700 and 00. Mr. Karzas describes the Palace s "a beautiful, magnificent house, modrn in every particular." What impressed Mr. Newhouse and him most vas the lobby which leads to both the alcony and the main floor. Arriving t a certain point in this lobby the isitor has the choice of walking up even steps to reach the balcony, or valking down about eight to reach the nain floor. The psychologic effect produced on the mind of the patron is to go up to the balcony rather than down o the main floor, which naturally leads o the filling of both the main floor and he balcony.

Every theatre owner knows that patrons of picture theatres usually prefer to wait for the succeeding show rather than go up to the balcony in ordinarily conducted houses unless there s considerable difference in the price of seats.

The Palace has a magnificent orchestra of twenty-five pieces, and Mr. Karzas praises the beautiful light effects employed during the presentation. He pronounces it a thoroughly well-managed house, with admissions of 25 and 75 cents.

The Metropolitan, the Regent and Moore's Rialto were also visited in Washington. These houses seat, respectively, 2,000, 1,500 and 2,000. As at



Andrew Karzas.

the Palace, these houses are showing weekly run programs, finely selected, to capacity, at 25 and 35 cents. The Palace, Metropolitan, Regent and Rialto are all modern houses erected within the past two years.

**New York Theatres Visited.**

In New York all the modern picture theatres were visited and Marcus Loew was kind enough to conduct the visitors in his auto to the Victoria, on 125th street, and to the Metropolitan, in Brooklyn, two of the theatres on his big circuit. Karzas and Newhouse are of the opinion—and they declare it enthusiastically—that the Metropolitan is the largest and most modern picture theatre in the East, or anywhere east of the Rockies. They intend to visit San Francisco and Los Angeles soon, so must hold the West out of consideration until they see the latest modern picture theatres there. Loew's Metropolitan seats 4,000 people.

Of course, while in New York, the visitors went to the Rialto, the Strand and the Rivoli, as all Chicagoans do when in the metropolis. They also paid a visit to the Capitol, at 51st Street and Broadway, which is now under construction and will be completed some time in June. This house will seat 4,500 people.

**Business Booming in Boston.**

In Boston the visitors found business prosperous, but that the theatres are not so modern as those of New York or Washington, either in point of construction or in the manner of presenting pictures.

In the matter of moving picture presentation, after recounting the experiences of his trip, Mr. Karzas is of the belief that Messrs. Balaban & Katz, at the Riviera, Chicago, are presenting pictures equally as well as any of the best houses in the East, not excluding New York.

Mr. Karzas expresses the belief, owing to what he has seen during his trip, that the day has passed for a one-day or two-day run for pictures. All the big houses in the East are running weekly programs, at advanced prices, as high as 35 and 50 cents, while on Broadway, New York, the price runs as high as $1.

The reader can estimate for himself what an overhead saving there will be, both for the producer and the exhibitor, when weekly runs or longer, for programs, are the established rule in all important picture houses in the country.

**Woodlawn Soon to Seat 5,000.**

Mr. Karzas tells me that by making the Eastern trip he has discovered it is possible for him to increase the seating capacity of the Woodlawn Theatre from 2,000 to 5,000. And this he intends to do as soon as Architect Newhouse completes the plans. It is part of the new plans to build a balcony that will seat 1,700 people; also to enlarge the main floor so that it will seat 3,300 people, intead of 2,000. A new stage will also be included in the plans.

The plans will provide that the balcony be approached without using steps. This will be done by building an inclined way from the entrance to the balcony itself. This is a distance of 150 feet, so that the incline will have a raise of about one foot in ten feet and can be comfortably traversed by old and young.

The enlargement of the Woodlawn, it is estimated, will cost about $600,000. Before making a final decision on the new plans, Mr. Karzas and Mr. Newhouse will visit San Francisco and Los Angeles.

**The Increased Federal Seating Tax.**

The Illinois Exhibitors' Alliance notified its members about three weeks ago that the increased Federal seating capacity tax has been in force since January 1, this year. Prior to that date the tax was as follows: $50 per year for picture theatres with a seating capacity

up to 500; $75 for theatres with 500 to 800 seats, and $100 for those with over 800. The tax was made payable July 1 of each year since it was put in effect.

The increased Federal seating tax, which is just double the former tax, must be paid for the six months beginning January 1, 1919, and on July 1, 1919, it must be paid in advance for the year ending June 30, 1920.

Last week the Allied Amusement Association also sent out written notices to its members to the same effect.

## Pathe Exchange Director Talks of New Sales Plan

F. C. QUIMBY, director of Pathe exchanges, came into the city from New York Monday, April 14, and after a few hours' stop left for Kansas City, Mo., and St. Louis, returning to Chicago the following Wednesday and remaining until Sunday, when he returned to New York, accompanied by Al. Roche, owner and producer of the Lloyd comedies.

When seen here he first referred to the excellent business conditions at the Kansas City, St. Louis and Chicago offices, which he said have never been so prosperous as now, the volume of business in each being about twice that of a year ago.

Mr. Quimby explained that the object of his trip was to assist in introducing the new feature sales plan for the handling of the Capellani productions and the new specials in which Frank Keenan is featured. An exclusive sales organization has been formed which will devote its entire activities to the exploitation of the new Pathe features under the direction of Tom North, who is feature sales manager.

### New Feature Sales Organization.

Under the new plan, which took effect April 1, the regular Pathe sales organization will have charge of all Pathe releases, such as Pathe News serials, comedies, etc., while the new feature sales organization will attend exclusively to the new Pathe features. This arrangement was necessary owing to the largely increased volume of business within the past year, which made it impossible for the regular sales force to give it the necessary attention and at the same time to render efficient cooperation and aid to exhibitors.

In addition, Mr. Quimby stated that Pathe took over last week the releasing of "Topics of the Day," compiled by Literary Digest, and that the films will be handled by the regular office forces.

Continuing, he let me know that one of the biggest problems which Pathe has been working on for some time past is connected with distribution, and he is confident that plans have been made which will benefit and satisfy exhibitors, and also solve several recent problems which have come up.

### Tendency to Run Big Features.

Mr. Quimby next drew attention to the fact that there is among exhibitors at the present time a growing tendency to run big features as long as they continue to draw paying business. He said that in the immediate past many big productions have been closed after a week's run, while the business was still large and all indications pointed to successful business for two more weeks. He believes that untold money has been wasted in this way, because exhibitors have failed to continue the run of certain pictures to their full drawing strength.

He cited as an example the case of "Common Clay," which played to fine business for three weeks at Gordon's Olympia in Boston. Mr. Gordon realized the possibilities of long runs for features which will stand the test. His receipts, in this instance, for the third week, compared very favorably with those for the first and second weeks. Mr. Quimby holds that, in a large city, the people have not the opportunity to see the big features in one week's time.

At the close of our conversation, Mr. Quimby again reverted to Pathe's distribution plan by saying: "There is no question that the exhibitor will profit by the new plans for distribution. These plans stand for economy all the way through and the exhibitor will be a partner in the economical benefits that will be obtained.

### Echoes from the American Studios.

"Murdering Midnight" is the title of the new Wm. Russell subject that will succeed "Some Liar." The original title was "The Signet of Sheba," by Stephen Fox, who has written most of the Russell photoplays. R. R. Nehls, American's general manager, has been devoting close attention to the editing of this feature to its proper length, as it has a little overfootage and yet every foot seems to be essential.

## State of Illinois Roused by Buck Censor Bill

THE Illinois censorship bill, which has passed the Senate and is now up in the House for action, is arousing widespread interest throughout the state among the people who find in moving pictures their chief relaxation from labor, both of brain and hand. The press of the state is voicing the views of the great multitude of people whose lives have been brightened and benefited by moving pictures. One of the strongest editorials yet published in any Illinois paper appeared in a recent issue of the Rockford Republic, and it is given here in full so that it may be read by exhibitors in all parts of the country:

The state movie censorship bill has passed the Senate. It is up to the house at Springfield for action. The Senate has done its duty, as it often does, by passing the buck to the larger and more patient house of representatives. The Assemblymen may be so numerically strong that they will have the courage to do with the bill what the Senate should have had the courage to do—kill it.

### Movies a Clean Art

There is no vital or lasting need for movie censorship. Of all the arts, the cinema art is making the most rapid progress, outgrowing youthful excesses and exuberances in a surprisingly few years, coming to manhood's estate, on the whole a clean art, sure to become more so as people's taste demands it. We have seen repeatedly the product of the censorship's fallibility in Pennsylvania and Ohio and we come away from the experience with no desire to see the farce repeated in Illinois.

It is simply too much power to put into the hands of one man, or a commission of men, the telling Illinois with its millions of people just what it may see and what it may not see in the movie realm. Movies are near kin to newspapers. Already they are being used for propaganda, for education, for calls to patriotic service. Th are performing some of the functions to a few years ago the sole prerogati of the newspaper.

### Censorship Holds Dangerous Possibiliti

What an opportunity, under censorsh for the shaping by factionalism of t message of the picture houses! What chance for the politician to get a gr upon a great, potent new art, for his ov unholy purpose! As we now see censo ship, if we were a politician we wou favor the proposed movie censorship b with enthusiasm. And if we were t great film producers, if the Illinois b passed, we would just say good-bye the state.

Censorship suggests to the Americ everything that connects itself with t tyrannies and oppressions of the o world. Where there is a free press the is freedom. If once Illinois puts the fil art under censorship, a very dangero step will have been taken towards impo ing a censorship upon the newspaper. T obvious procedure would be to begin the cartoons, the comics, the features the newspapers. And honest advocat of movie censorship will tell you that t next step may be to correct what th think are the excesses and abuses newspaper art.

### Censorship Has Vicious Tendency

Censorship has a vicious tendenc When it starts to run the bases, it do not stop short of the home plate, unle the outraged bleachers rush down a throw the whole team out of the diamon

Censorship is greedy. It represents t presumption of legislation that it is go for the world to be kept in swaddlin clothes, that it's a dangerous thing grow up, to play, to work, to fall in lov to marry and to have children.

Make it as plausible as you will, censo ship is a denial of maturity, a hatred reality, a side-stepping of experience, curse that no self-respecting state whi is not bound by tradition and prude should accept in any form, for even a da except under the necessities of a gre war such as has just come to an end.

### Universal and Jewel Notes.

Sidney Goldman has resumed the pos tion of general manager of Jewel pro ductions for Illinois and Indiana, wit headquarters, as formerly, in the Con sumers Building, with Universal. As sociated with Mr. Goldman are Cha Miller and Phil Dunis.

A. E. Rosenberg, formerly sales re resentative of Universal in Chicago, ha been given charge of Universal roa salesmen out of this city.

Bank Winter, old-time minstrel an author of the well known songs "Whit Wings" and "I'll Be True," as well as o many other popular songs of thirt years ago, has been appointed manage of the road show of "The Heart of Hu manity," out of Milwaukee. His daugh ter, Winona Winter, is the well-know musical comedy star of that name, an his daughter-in-law, Hattsteadt Winter is a popular concert singer.

### Resumes Management of E. A. R

Charles F. Rysdon, son of E. A. Rys don, owner of the E. A. R. Theatre 6839 Wentworth Avenue, Chicago, pai us a call last week and renewed his sub scription for the Moving Picture World

Mr. Rysdon, Jr., received an honor able discharge on March 26 as firs class coppersmith in aviation, after be ing in service for twenty months at th Great Lakes Training Station. For ove a year he had charge of companies an battalions in drilling and instructing i the aviation service.

He has resumed the management o

# News of Los Angeles and Vicinity

By A. H. GIEBLER

**Balboa Studios Sold.**

C. M. Furey, formerly of Portland, Oregon, and Williams S. Forsythe, of New York, have purchased on behalf of the Master Pictures Corporation, the real estate, studios and all other property formerly owned by the Balboa Film Company at Sixth street and Alamitos avenue, Long Beach. One hundred and ten thousand dollars was the sum involved in the transaction.

F. C. Delano of Los Angeles, representing the creditors of the Balboa Company, made the sale. H. M. and E. D. Horkheimer, brothers, comprised the Balboa corporation, which went bankrupt several months ago. Furey and Forsythe announced that they will organize a company and begin the production of pictures within two months.

**Francis Ford Building a Studio.**

Francis Ford, film producer and star, is building a studio at Sunset Avenue and Gower Street in Hollywood, where he intends to be making pictures by the first of May. An informal dance is being planned as a sort of house warming to open the studio for business.

**Employment Fees Abridged.**

The Motion Picture Producers' Service Exchange of Los Angeles, will not be allowed hereafter to charge a fee to any applicant sent out on motion picture work unless the employment furnished lasts seven days or more, according to a ruling received by H. A. Cable, deputy state labor commissioner of the Southern district, from the labor commissioner at San Francisco.

**Cleo Madison Organizes Company.**

Cleo Madison, who arrived on the west coast from New York a few days ago, has organized her own company to produce pictures, has secured studio space, and preparations are already under way to make a picture entitled "The Red Serpent." Juan de la Cruze will be seen in the leading male role, and the rest of the cast will be announced within a few days.

Miss Madison was for several years one of the leading stars of the Universal program, and shortly after leaving Universal was to have appeared in film productions under the management of Isadore Bernstein, but for some reason these plans were not carried out. It is nearly two years now since Miss Madison has appeared in a picture.

**Gordon-Francis.**

Robert Gordon and Alma Francis were married on March 25, at the home of the bride's parents, Mr. and Mrs. W. C. Francis, in Hollywood. Robert Gordon, who played the part of Huck Finn with Jack Pickford in the Tom Sawyer pictures and one of the leading roles in "Missing," enlisted in the army just after that production was finished, and has recently been discharged from service. He has signed a long term contract with J. Stuart Blackton, and will leave in a few days with his bride for New York to work in the Blackton studios in the east.

Mrs. Gordon will retain her professional name, Alma Francis, and upon her arrival in New York immediately will begin rehearsals in one of Adolph Friml's new musical comedies. Miss Francis played opposite Julian Eltinge in the film production that was made under the Balshofer management here last summer.

**To Establish Air Line.**

Sidney Chaplin, motion picture and airplane promoter, has closed a deal with William Wrigley, Jr., for an exclusive ten year franchise for a commercial airplane and seaplane landing on Catalina Island, thereby laying the foundation for what will probably be the first commercial air line in the world. Mr. Chaplin intends to go soon to New York to purchase airplanes and seaplanes equipped with Liberty motors, of five and ten passenger capacity. He will establish a school to train flyers on Catalina Island, for which purpose machines of lighter type will be used.

**Mack Off For New York.**

Willard Mack, playwright and husband of Pauline Frederick, who has been ill for several weeks, left last week for New York, where he will immediately begin rehearsals for a new play under the management of A. H. Woods. Miss Frederick will remain in California to make several productions for Goldwyn. In the event of her return to the stage in the fall, Miss Frederick will continue to produce pictures under her Goldwyn contract at the eastern studios of that company.

**Lehrman Acquitted.**

Henry Lehrman, former producer of Sunshine comedies, who was accused of having caused the disappearance of a film worth $32,000 from the vault of the Fox Film Company some time ago, was acquitted and the case dismissed by Judge Craig when it came up for trial.

**New Theatre at Monrovia.**

A motion picture theatre which has just been completed at Monrovia, Cal., has been opened for business. The house has a seating capacity of 500, a fire-proof projecting room and one of the most modern makes of projecting machines. The theatre has triple lighting circuit with rheostat for dimming and other electrical effects, and a modern ventilating system.

**Warde Addresses M. P. D. A.**

Frederick Warde, star of the Mission Play at San Gabriel, made an address

**H. B. Warner in "The Man Who Turned White" Isn't Afraid of the Dyeing Process.**
Nor Is He Afraid to Die, as the Scene at the Right from His Exhibitors-Mutual Feature Shows.

before the members of the Motion Picture Directors Association at the Hotel Alexandria one evening recently.

**New Manager For Victory.**

Harry P. Caulfield, formerly connected with the management of the Garrick Theatre, became manager of the Victory Theatre on April 13.

**Three Keenan Subjects Completed.**

Frank Keenan has completed the third of a series of eight feature productions for Pathe at the Brunton studios. The three productions are: "The Master Man," with a political theme; "The Gates of Brass," in which Mr. Keenan depicts a gambler and promoter; and "The Tide Book," a tale of the shipping industry. Jack Cunningham prepared the scenarios for these productions, and Ernest C. Warde directed.

**Ruth Allen Has Returned.**

Ruth S. Allen, head of the manuscript sales department of the Palmer Photoplay Corporation, has returned from a month's stay in New York, where she went to close negotiations with a number of authors and photo-playwrights for stories.

**New B. B. Feature.**

Bessie Barriscale has begun work on "Broken Threads," her fifth of the sixteen productions contracted for by the Robertson-Cole interests. Her supporting cast in this picture includes Rosemary Theby, Nigel Barrie, Henry Kolker, Albert Roscoe, Ben Alexander and Mary Jane Irving. Howard Hickman directs.

## Studio Shots

LILA LEE has returned from Truckee, where scenes were made for "The Daughter of the Wolf," a Paramount picture. Monte Blue, who was to have been her leading man, was taken with pneumonia just before the company left, and Elliott Dexter was given the part.

Dorothy Dalton has just left for New York City, where she will work in pictures demanding eastern settings.

Lois Wilson will be leading woman for Dustin Farnum in his coming production.

The all-star cast supporting Dorothy Phillips in "The Right to Happiness" includes Thurston Hall, Stanhope Wheatcroft, William Stowell, Robert Andersen, Margaret Mann, Hector Sarno, Alma Bennett and Henry Barrows.

Katherine MacDonald has finished her first production, "The Thunderbolt" and will soon begin her second, "The Bleeders," from a story by Margery Land May, under the direction of Colin Campbell.

Margarita Fisher, star of American productions, has filed a suit for divorce from her husband, Harry Pollard.

Al Jennings, motion picture star and producer, has been requested by a large publishing company to write the history of his life for publication.

Frank Lloyd has been engaged as director of Goldwyn pictures by Samuel Goldwyn.

Charlie Chaplin celebrated his thirtieth birthday on April 16.

Because of continued unsettled conditions in Europe Billy Parsons and his wife, Billie Rhodes, have not been able to secure passports. They will go to Honolulu instead, and make several films in that part of the country.

Mabel Normand, who has been ill for the past week, is recovering and will soon be back at work at Goldwyn.

Charles Ray and his company are in San Francisco.

Work has been begun on the third large stage to be built at the Ince studio in Culver City. The new stage will be used exclusively for sets demanding artificial lighting.

"Rowdy Ann" is the title of the second Christie Special comedy featuring Fay Tincher. Katherine Lewis, Eddie Barry, Harry Depp and Patricia Palmer play leading parts.

Harry Carey returned to Los Angeles on April 15th for a short stopover, before resuming his personal appearance tour along the west coast.

Jack MacDonald, who has finished his work in the Brentwood production, "Better Times," will support Jack Pickford in a new picture.

Sessue Hayakawa has begun the filming of a picture, "Only a Nigger," an East Indian romance, without a leading woman. He is making the scenes in which the heroine does not appear while looking for a film actress who possesses the talent and beauty necessary for the part.

Jane and Katherine Lee, and their mother, Mrs. Irene Lee, have gone back to New York.

Lillian Gish has made a trip to San Francisco to participate in the opening of the Victory Loan campaign. At the close of the ceremony two thousand pigeons, collected from all parts of the Twelfth Federal Reserve District, were released from a monster cage by Miss Gish.

Almost the entire movie population of Los Angeles attended the first showing of Harry I. Garson's production, "The Unpardonable Sin," at the Kinema Theatre.

Alice Joyce has arrived in town and departed before the end of the week in company with her little daughter, Alice Mary Moore, who has been visiting her father, Tom Moore. Miss Joyce will continue her motion picture work in Vitagraph's eastern studios.

Wallace Irwin's new story, "The Blooming Angel," has been purchased as a starring vehicle for Charles Ray.

Tom Mix and his company have returned from San Francisco, where they went in search of exteriors for "The Romance of Cow Hollow."

Elbert Hubbard was a visitor at Universal City last week, and watched Jim Corbett work out a scene in "The Midnight Man."

Mme. Alla Nazimova left for New York on April 15 in company with her husband, Charles Bryant, and Richard A. Rowland, president of Metro, to attend to business connected with future productions for the Metro program.

Frank Keenan celebrated his birthday April 8. Apart from admitting that he was past thirty, Keenan emulated the women film stars by keeping to himself the number of birthdays that have passed since his thirtieth.

John Gilbert is working in a Sessue Hayakawa picture under way at Brunton.

Marguerite Clark arrived in Los Angeles last week in company with her husband, Lieut. H. Palmerson Williams. Miss Clark will make several pictures requiring western setting during the coming months at the Lasky plant.

The Aerial Circus to be held in Los Angeles in connection with the Victory Loan campaign will be quartered at the private field belonging to Cecil B. De Mille in Hollywood. Mr. De Mille, who is an aviator himself, readily granted the use of his field.

Frank Keenan entertained a party of forty at the Brunton studios on the evening of April 10 with a private showing of "The Gates of Brass," his latest film to be finished for the Pathe program.

Dorothy Gish, who has completed her contract with Paramount, leaves for New York in a few days.

Prosperity is on the rise in Filmland. Texas Guinan, Marie Walcamp, Wallace Reid, George Melford, Norman Manning and Little Virginia Lee Corbin have all purchased new cars within the past few weeks.

Mary Anderson is working in a picture for the Morgan Feature Film Company at the Horsley studios under the direction of Fred Kelsey.

James J. Corbett umpired the first baseball game of the season at Washington Park, which was opened by William G. McAdoo, who pitched the first ball, and Douglas Fairbanks, who caught it.

William Morris, manager of the Harry Lauder American tour, was entertained by his old friends, Charlie Chaplin and Alf Reeves, at the Chaplin studio while he was in Los Angeles last week.

Clara Kimball Young paid $250 in settlement of a claim for injuries to the seventeen-year-old boy who was hurt by her automobile several weeks ago. Miss Young was not in her machine when the accident occurred.

## Fritzi Brunette Sustains Bruises in Studio Accident

MITCHELL LEWIS' weight, combined with his strength, and a pair of weak hinges on the door of a studio backwoods cabin, were the cause of an accident last week which resulted in a temporary postponement of work on Mr. Lewis' Select picture, "The Gulf Between."

The accident, which involved Fritzi Brunette, Mr. Lewis' leading woman, occurred during the filming of a studio scene. A big situation in the production is a thirty-mile chase with a dog team which ends in a lonely cabin where Mr. Lewis, as Jacques, rescues a girl from two tough characters.

The cabin in the studio was built for strength, but it had one weak spot, the hinges on the door. The girl and the two characters were supposed to be in the cabin waiting for the rescue. At the proper moment Lewis rushed up to the cabin door and flung his entire weight against it. It withheld the first shock. The second time Mr. Lewis lunged against the door with greater force. The hinges snapped and the door fell in, pinning Miss Brunette to the floor and knocking her unconscious.

She was considerably bruised, and for a time it was feared that she had suffered internal injuries, but later reports stated there were no serious consequences.

## Cubberley Succeeds Pearson at First National Exchange

E. R. PEARSON has resigned as manager of the Minneapolis First National exchange, and Fred Cubberley, manager of the Minneapolis branch of the Famous Players-Lasky Corporation for the last two months, has been appointed his successor.

Mr. Pearson has been with the Minneapolis First National exchange since it was established. He was one of the best known and most popular exchange managers in the Northwest. Mr. Cubberley was for more than two years assistant manager of the Minneapolis Paramount Artcraft office under C. L. Peavey, who has been transferred to Chicago.

J. W. Allen, special representative of the Famous Players Lasky Corporation, has arrived in Minneapolis and will be in charge of the local office until a successor to Mr. Cubberley has been chosen.

# PICTURE BUSINESS GOOD IN DIXIE

## Nat Bregstein, Moving Picture World Commissioner, Continues His Travels in the Southland, Discovering Prosperity in Birmingham, Mobile and New Orleans

WE CONTINUE the reports Nat Bregstein has rendered on conditions and picture activities in the South. In recent issues we have published his statements on territory leading from Richmond to Atlanta and in this installment are recorded his findings in Birmingham, Mobile and New Orleans.

During his travels Bregstein's chief purpose has been to extend the subscription circulation of Moving Picture World and it is gratifying to record that he has everywhere been received with courtesy—and orders for subscriptions. The standing and repute of Moving Picture World seems to be well established and maintained in the Southland in equal proportion with other sections of the country.

**The Situation in Birmingham.**

Odeon Two No. 1 and Odeon Two No. 2 are two theatres in Birmingham with two entrances, and run by two different parties. Odeon Two No. 1, with a seating capacity of 350 with admission price of 10 cents, recently raised its price from 5 cents and is getting a good business. H. A. Rensford is the manager.

The other Odeon Two, No. 2, run by Marvin Wise, has a seating capacity 250 and also charges 10 cents. This house is also getting good business. It uses Fox, Universal and special attractions. There is still another Odeon Two in town run by Mr. King.

The Mudd-Colly Amusement Company control three theatres—the Rialto seating 500, with admission price of 20 cents; the Princess, a second run house, seating 400, admission price 10 cents, and the Trianon seats 600, admission price 20 cents. This concern uses Select, Goldwyn, World, Mutual, etc. All theatres are doing well.

Another house in the congested section of the town run by H. Hurry caters to the colored folk, seats 490, admission price of 10 cents. It is one of the prettiest houses the traveler has ever seen catering to a colored population.

**Down in Mobile.**

Some of the exhibitors in Mobile are not satisfied with retailing movies, but are going in the wholesale business, selling coupons. For instance Mr. King, proprietor of the Crown Theatre, a house seating 500 issues a coupon for five 10 cent admissions and also issues another ticket for $1.25 worth of seats. Mr. King says recently in addition to the regular city license of $225 the exhibitor must pay (an ordinance has been passed which makes him pay) $10 a day extra if the admission price is 25 cents or over.

J. Shimkowitz is another Mobile exhibitor who is issuing coupons. He runs the Queen Theatre, a 260 seater with admission price of 15 cents. He uses Fox, Bluebird and Pathe. Mr. Frankel runs the Crescent Theatre, seating 300. This is a 5 cent house. Miss Luck owns the Empire, a house seating 500, with admission price of 10 and 15 cents.

**Montgomery's Four Theatres.**

Montgomery, Ala., has four theatres in the movie line. The Empire, seating 952, has an admission price of 15 cents. This house has an eight-piece orchestra and uses Select, Goldwyn and Fox-Standard.

The three other houses are the Plaza, Colonial and Strand. All of the theatres are owned by the Strand Amusement Corporation, under the supervision of Mr. Wilby, general manager.

**Covering the Crescent City.**

New Orleans has a number of suburban houses pretty much scattered throughout the city. The Hippodrome (run by J. Brennon), a house seating 1,000, uses mostly Fox. Nat Ehrlich's Isis Theatre seats 632 on an admission price of 5 and 10 cents. It uses Paramount, Select and Universal.

Mr. Jacobs runs the Prytanna which seats 750, with an admission price 5 and 10 cents. The Poplar seats 500; admission 5 and 10 cents; uses Paramount, Select, Goldwyn and First National. Jake Miller owns the Empire, a 500 seat combination house, musical comedy and pictures; admission 10 and 15 cents; uses everything.

Mr. Febacher, of Wonderland, seating 234, has a nickel house giving a one hour show. He intends to increase his seating capacity shortly. Maurice Bair's Napoleon Theatre seats 1,500 with an admission price of 5 and 10 cents.

**Good Business Is the Rule.**

Ben J. Piazza, manager of the Palace Theatre, seating 2,300 with an admission of 10 to 25 cents, runs Keith vaudeville and pictures. This house uses Fox first run; World Pictures and Mutual. It has an eight piece orchestra.

We interviewed with Mr. Pearce, of the Pearce Amusement Company, who own and operate five theatres—the Newcomb seating 400, admission 5 cents; the Bijou Dream, seating 440, admission 5 cents; the Rialto, seating 350, admission 10 cents; the Trianon, seating 500, admission 10 cents; the Tudor, seating 700 admission from 10 to 25 cents. Mr. Pearce reports remarkably good business for all theatres.

**Large Capacities and Good Shows.**

At Loew's Crescent Theatre, seating 1,600, Manager Kattman says business is great. This house is open all summer. Sobel, Richards & Shear control three theatres—the Washington, seating 900 admission 5 and 10 cents; Fine Arts, seating 750, admission 5 and 10 cents and the Carrollton, seating 700,

**Mae Murray's Beseeching the Parrot Not to Fly Away. You See, She's "The Delicious Little Devil."**
And, of course, you can't blame the parrot in this, his first appearance with Universal.

admission, 5 and 10 cents. This concern uses Universal, Pathe, Paramount, Goldwyn and Select. Mr. Shear reports good business for all theatres.

The Strand Theatre is in a class by itself. It has a sixteen piece orchestra, seats 1,500 on an admission price 10 and 39 cents. It is the most up-to-date house and is controlled by the Saenger Circuit. Foster Olroyd, the manager, holds lenten services in the theatre on Sundays. This theatre gets a select patronage, and judging by the music the shows and the atmosphere of the house in general it deserves it.

**Among N. O. Exchanges.**

At the Pathe office J. B. Dumdestre, Jr. is manager, a position he has held about five years. He reports good business. W. W. Hodkinson has a representative here, Max Heine, who says "Fighting Through" is holding its own. American Film Company also has a representative in this office—Louis S. Collier.

At the Select office H. G. Till, manager, has been in charge about one year. He says the South is in great shape and expects a big year. The Saenger Circuit booked Marion Davies in "The Belle of New York" and Mitchell Lewis in "The Code of the Yukon" for the entire circuit. At the Vitagraph office Frank P. Bryon is manager, and says the serial "The Man of Might" is going great. One of the boys setting the pace at this office is A. P. Dessonnes.

**Two Women Exchange Managers.**

At the World office Miss Sessions is manager. She has been here four years and reports "The Better 'Ole" going big in her territory. The Fox office just moved into a building at No. 723 Poydras and was just installing a new vault at the time of my visit. W. E. Condell, formerly manager of the George Kleine office is one of the Fox salesmen now. Another man in the sales force doing good business is C. S. McMillan, a former insurance man. "Everything going along as usual in the Fox office," says Mr. Allan S. Moritz, the manager.

The Metro and the First National are in one office on Poydras Street. C. J. Bryant is the manager and says "Virtuous Wives" is going strong; also "Eye for Eye." While in this office I met A. Levey, representative of the Stewart estate in Cleveland. He runs a theatre in Pensacola, Fla., seating 1,000. He was then on his way to Mobile with a view to finding a location for a 2,000 house. The General Film Company has F. E. Dillard as manager. He came here from Atlanta last December. At the Goldwyn office Miss Bak is manager. She has been with Goldwyn for some time and reports excellent business for this office.

**Boasts Two Supply Houses.**

At the Southern Triangle office J. W. Pope is manager and everybody looks busy. At the Paramount office H. F. Wilkes is manager. He says A. W. Plues, formerly manager of Vitagraph, now in harness for Paramount, will cover Louisianna and Eastern Arkansas.

The H. K. Barnett Theatre Supply Co. opened for business about five weeks ago. They are situated right in the film centre. Another supply house is run by George Vivirito. His place has been established about six years and handles Simplexes and Powers for Louisiana, Mississippi and a part of Florida. Amongst the recent installations are two new Simplex, Type S., at the Strand; also two Simplex at the Raceland Theatre, Raceland, La.

**Philipp Organizes Producing Company.**

Adolf Philipp, the playwright, has organized The Adolf Philipp Film Corporation for the purpose of producing pictures.

Mr. Philipp will appear himself in several of his stories. Negotiations for a New York studio are now on. The first picture is expected to be started on May 15.

## Geraghty Writing Western Series for Clifford Bruce

TOM J. GERAGHTY, who recently reached New York with a sheaf of scenarios for some of the leading stars, is returning West with commissions to write several others, among the number being one for Clifford Bruce, whose work in leading and stellar roles for Metro, Fox and other companies has long been popular with the motion picture public.

One of the purposes of Mr. Geraghty's visit to New York was to secure the services of a star for a series of productions which will be constructed around a character of the husky-heroic, romantic type such as Mr. Bruce best portrays.

That time cannot wither nor custom stale the possibilities of the West as a theme for the photoplayer is Mr. Geraghty's opinion, provided the vehicle possesses sufficient originality. He points to the success of W. S. Hart and William Farnum as the best demonstration of this theory.

"The success of these two stars is the best evidence that the 'Western' type of drama is still in its prime, provided, of course, it is adequately produced. There is also a dearth of actors capable of bringing to leading parts the so-called 'husky-heroic' and romantic qualities in which the screen public delights. This is perhaps the reason why the 'Western' for a time seemed to be falling off in popularity.

"Concerning the proposed series, I can only say now that while each picture will be entirely Western in its ensemble, many novelties and thrills will be introduced which will be distinctly new."

**"Red Lantern" Due in New York.**

Saturday morning, April 26, a print of Nazimova's "The Red Lantern" will reach New York and the local office staff will give the new Metro feature their first look at it before passing the reels along to the laboratory.

# CLEVELAND TRADE ISSUES NEW RULES

## Regulations Drawn Up by Board of Managers of Chamber of Commerce Go Into Effect May 4

THE Board of Motion Picture Managers of the Cleveland Chamber of Commerce has adopted a set of rules to govern dealings with exhibitors. They become effective May 4, 1919. Among them are the following:

The exhibitor pays transportation charges. No more film shipped C. O. D. to any one. No verbal agreements held as binding. Booking changes must be in writing 14 days prior to play date. No film may be held after play date. Fourteen days after contract is signed, exchanges can set play dates for films if same are not specified by exhibitor.

The board is formed to solve the common problems of exchanges and exhibitors and to adjust complaints made by or against the various exchanges and exhibitors. The board is organized to protect both the exhibitor and the exchange. It wishes all exhibitors to file complaints whenever they feel that they have been unjustly treated by exchanges.

A committee has been appointed to handle complaints, upon which Emery Downs, of the Knickerbocker Theatre and Moe Horwitz, of the Fountain Theatre, have consented to serve. Exhibitors have the right to appear in person before this committee or they may submit any correspondence they desire.

**Members of the Board.**

The board is composed of Select, Universal, Vitagraph, Inc., Goldwyn, Standard, Famous Players-Lasky, Triangle, First National Exhibitors, Masterpiece, World, Metro, Pathe, W. W. Hodkinson, Film Clearing House, Star Film Service, United Picture Theatres, Mutual Exhibitors, Argus and Sterling.

**Talk About Neutrality! Creighton Hale's the Acme of It.**
What else could he be between Zena Keefe and June Caprice? These three stars appear in Albert Capellani's Pathe "Oh, Boy!"

# WATCH WEST CHESTER'S WRINKLES

## Anciently Settled Town with Much Local Color and One Skyscraper Has Three Showmen Who Will Stage Battle to Win Out in Farmer Community Patronage

SOME day when your eye is just aching to be filled with a bunch of handsome scenery, take a trip to the Quaker town of West Chester, Pennsylvania, climb to the top of its one and only six-story skyscraper and from there watch the town flash and sparkle in its setting among the checkered fields and the green, rolling hills of Chester County.

**Beware the Elevator Man.**

The greybearded elevator man who operates the one and only elevator in the one and only skyscraper will immediately recognize you as a stranger and before you reach the sixth floor he will have told you how the weather has behaved since the days of the Civil War, and will give you, besides, "Today in history" as it was five, ten, fifteen, twenty, and twenty-five years ago. If you give him a cue on the Big Blizzard, he'll ride you up and down the elevator until his chest is freed of the experiences he himself went through during those days when sleighs had to be driven along the tops of the worm fences and it took a week to dig a path from the house to the barn.

Or, if you aren't satisfied with scenery as it strikes you from a distance, once you have reached the roof of the One and Only, take a little jaunt out through Marshallton way to the country of the Brandywine where Washington and Howe made meadow and woods resound to the roar of cannon in 1777. If Chester County's combination of rolling hill, cloud, verdant field and winding stream does not satisfy your poetic eye, it's time your favorite specialist earned another thousand by giving your optics the onceover twice.

**Town Is Inclined to Conservatism.**

Since you are a moving picture man, the fact that West Chester, a town of some 15,000 persons, has three theatres operating and in full bloom, will appeal to your spirit of showmanship. Your jaunt through the country will have convinced you that the town has a rich farmer patronage from which to draw, and besides a number of little hamlets that nestle along the highways that before the days of railroads were the traffic arteries of the country.

You will find on inquiry that West Chester has a school patronage coming from a High School of 800 students, a large percentage of which comes from the rural districts; a State Normal School of 1,500 students, and Darlington Seminary for Girls, with several hundred resident pupils.

You will discover also that the whole community is inclined to conservatism as it is an old, well-settled, residential town, with no large industrial element to stir it from its apathy. The three theatres, the Opera House, Idlehour, and Rialto, therefore, have a difficult task in their advertising and stunting

**Opry House Known of Old.**

The Opera House, the oldest and largest of the three houses, is managed by F. J. Meyer for a company of local stockholders. It has for years been used as the scene of the presentation of legitimate attractions. It is here the bloodhounds pursued 'Liza and here the villain received his rich quota of hisses in the 10-20-30. The house was remodeled last winter and the seating capacity raised from 800 to 1,000.

Mr. Meyer still brings the big road shows to West Chester, and runs his prices up as high as $2. The farmers in the surrounding district swarm into town for these plays. They never reserve seats in advance, as they stay at home when the weather is bad. But let the weather be good, and every hitching post on Gay and High streets will be occupied by the old grey mare or the 1919 Packard.

The Opera House will be remodeled in front this year, and an incline will replace the steps and long corridor leading to the house proper.

**Idlehour Pleasantly Named.**

The Idlehour, a block and a half from the Opera House, is owned by William H. Leslie and leased by James B. Bowker, the efficient young manager who talked to the World man as he made change for his afternoon patrons. The Idlehour uses the Paramount program and Select pictures almost exclusively. It seats 600, and like the other two houses, charges ten and fifteen cents admission.

"The conservative nature of this town makes advertising a difficult problem," said Mr. Bowker. "The Local News is a fine paper and it reaches every home in Chester County, but it will not give the theatres any aid in the way of publicity for pictures. You can't 'stunt' any picture or the conservatism of the town will be offended. Co-operation with the stores in town is a dead letter."

Mr. Leslie, the owner of the Idlehour property, has a little house in Lenni of 225 capacity, which he is holding as a training camp for his boy, now in France.

**Rialto Brings Real Competition.**

The Rialto, owned and managed by William A. and Thomas J. Brown, is but two doors removed from the Idlehour, and is the theatre which has put fight into the competition in West Chester. The Rialto, which seats 700, opened on February 22 after a lapse of five months due to the death of James A. Brown who built the theatre in 1916. The Brown brothers, determined to do things on a big scale, installed a $10,000 Wurlitzer organ, have been doing excellent business since their opening and have the town talking.

The Rialto is the only one of the three theatres which can boast of an organ, upholstered seats and ultra-modern construction. It runs five acts of vaudeville on Tuesday and Saturday, together with a feature picture.

Some of the West Chester folk say there is not room for three theatres, while others are of contrary opinion. The fact is that West Chester, which has nothing at all to do with Chester, is the heart of a thickly settled farming district, with a host of small communities from which to draw and there is plenty of room for three exhibitors if they use the right kind of advertising methods.

**Gladys Leslie Parts the Curtains Between the Two Scenes from "A Stitch in Time" to Say "Good Morning."**
She Is in Evening Dress, You Say? Well, Vitagraph Doesn't Prevent Her from Saying "Good Morning" in the Evening.

One of the three theatres is bound to grasp the situation in a short while because the limited patronage of the town does not now permit three full houses a night. One theatre is poorly patronized every evening. One showman is bound to swear that he will make his house supreme, and will use brain matter and printer's ink to make it so.

Which one of the three will it be? Which one will make his theatre the magnet, drawing patrons consistently from Marshallton, Embreeville, Mortonville, Malvern, Paoli, Guthrieville, Chadd's Ford, Milltown, Brandywine Summit, and even Kennet Square, Toughkennamon and Oxford? The fight promises to be a lesson in showmanship. Who will win? Watch Meyer, Bowker, and the Brown brothers of West Chester, and you'll get some pointers on advertising.

REILLY.

# BIG GOLDWYN LOAN FILM AGAIN FREE

## "The Story of the Biggest Game Every Played" Brought Up to Date Is Offered to Exhibitors Without Charge

ONCE more Goldwyn takes a part in the drive for a successful Government loan. Goldwyn's contributions in the previous Liberty Loan campaigns will be remembered by all. It was the Goldwyn Pictures Corporation which, among other contributions, launched that startling bond-selling photo-drama, "The Story of the Biggest Game Ever Played," in which every Goldwyn star took part. It was Goldwyn that produced Geraldine Farrar in "The Bonds That Tie," an additional photographic contribution to the Sales force of Uncle Sam.

And now Goldwyn comes to the front with a program that will go a long way toward "putting over" the present Victory Loan. Out in Culver City, Madge Kennedy, Pauline Frederick, Geraldine Farrar, Tom Moore, Mabel Normand and numerous other Goldwyn stars, are bending their individual efforts to sell Government bonds. All sorts of devices on the part of these screen stars are being resorted to for the purpose of winning the public to this most important post-bellum money drive. Goldwyn directors and idea-men are coaching their crew on the necessary tactics to pursue and the necessary vantage points from which bonds may be disposed of through the aid of magic names and magic personalities.

But the Goldwyn distributing offices are making the main Victory Loan drive on the part of the photoplay magnates. Once more "The Story of the Biggest Game Ever Played," is being distributed free to exhibitors who are kind enough to offer their co-operation. New captions and lines and other variations have been introduced to make the picture entirely a story of the immediate hour.

## Express Tied Up by Strike; Send Films by Aeroplane

EXCHANGE managers have been inconvenienced by a general strike of Canadian express company employes in practically all the centres of the Dominion. Those who went out included drivers, station clerks and messengers, and they want better pay, shorter hours and improved working conditions. Various methods of transplanting film shipments quickly have been used and the company is making the best of the situation in an effort to help the film interests.

For a stunt, one Toronto exchange, the Specialty Film Import, Limited, Pathe distributors, delivered a box of films to Manager Swanwick, of the Princess Theatre, Hamilton, Ontario, forty miles from Toronto by aeroplane. The films were delivered in forty minutes by a Toronto aviator, A. E. Parsons, thirty-two minutes of the time being consumed in the actual flight between the cities.

This was the first time on record in Canada that moving picture films had been shipped by aerial express.

**"The Effect of the Canine on Modern Social Problems"**
As Shown by the Above Scene from Pathe's "Ring Up the Curtain," with Harold Lloyd and Bebe Daniels.

## World-Picture Press Book Ready for Novelty Film

FOR the exploitation of "The Ghost of Slumber Mountain," Lee Kugel director of World-Pictures publicity, has prepared a special press book In compiling the work, Mr. Krugel has kept in mind the resources of the exhibitor whose theatre is located in a community or city where it is impossible for him to secure such advertising material as may be readily obtained in the larger centers of population.

The Herbert M. Dawley novelty is approached from many angles and in both press notices and prepared advertisements the best exploitation points are enlarged upon. There are no impossible "stunts" suggested, but advertising ideas are offered that will admit of the fullest exploitation for the feature. Short paragraphs and longer stories for newspapers and programs are ready prepared, and advertisements of many designs and sizes are listed.

"These are not press agents' ravings" is the caption preceding the publicity text—and then follows what is claimed to be truthful statements concerning the strange creatures represented in "The Ghost of Slumber Mountain." These pictures lately concluded an engagement at the New York Rivoli and are now being generally booked through World-Picture exchanges.

**Palisade Laboratories Get Big Contract.**

A contract has been entered into between Bech, Van Siclen & Company, Inc., and the Palisade Film Laboratories, Inc., according to an announcement by L. C. Wheeler, manager of the export department of films for the former concern, which will aggregate many hundreds of thousands of dollars in the course of the year.

"We are buying foreign rights for superior productions," said Mr. Wheeler, "and our chain of distribution circles the globe. It is our desire to issue the very best prints that can possibly be made, and we believe that we have accomplished this end by contracting with the Palisade laboratory to do our work.

"We made a thorough inspection of the plant and were agreeably surprised at the splendid equipment and the excellence of the working forces."

**Protest Poster Charge by Exchanges.**

The Canadian Motion Picture Association of Montreal has protested against the charge of seven and one-half per cent. imposed by exchanges for posters, heralds, slides and other accessories. The exhibitors are called upon to pay this item whether they use the paper or not. The exchanges are considering the matter, it is stated, but they point out that they are required to pay for the extras and they are entitled to collect from the exhibitors. An adjustment may be arranged.

**Night Service at Montreal Exchanges.**

Montreal exchanges have decided to provide all-night service for local and district exhibitors as a result of an agitation on the part of the theatre men for such an arrangement. The exchanges are arranging to have a clerk on duty at each office for the receipt of films from theatres after regular performances.

# MOTION PICTURE ENGINEERS MEET

## Society Has Three-Day Session in Philadelphia—Technical Men's Papers Read—Prizma's New Process Described—Further Opinions on Slow-Burning Film

THE semi-annual meeting of the Society of Motion Picture Engineers was held in Philadelphia on April 14, 15 and 16. The three-day session was a full one, and the meeting was the most enthusiastic yet. Owing to an attack of the "flu," which laid the chairman of the papers committee low for several weeks, the papers were less numerous than usual. The sessions were enlivened by most excellent, interesting and instructive addresses by Dana Pierce, Chairman Electrical Committee National Fire Prevention Association; Washington Devereaux, Chief Electrical Inspector Philadelphia Board of Fire Underwriters; Frank J. Rembusch, Secretary Motion Picture Exhibitors' League of America, and Dr. Dudley, of the Wisconsin State University Board of Visual Education, now engaged in assisting in preparing Government films.

**Interesting Papers Read.**

Papers were read as follows: "White Light for Motion Picture Photography," by Wm. Roy Mott, National Carbon Company laboratories.

This paper was profusely illustrated with stereopticon slides, and contained much matter of more than ordinary interest and value to the industry. Mr. Mott is past master of his subject and his subject is the carbon arc.

"Attachments for Cinematographic Cameras" was the subject of a paper by Carl Gregory. This paper held very great interest, even for us who, not being well posted on the photographic end of things, could not appreciate all its points.

"Some Phases of the Optical System of the Projector," by F. H. Richardson, was extensively discussed by Dr. Herman Kellner, of the Bausch & Lomb Optical Company, who made blackboard drawings to illustrate his points and gave a demonstration with a small apparatus in which he mounted a corrected and un-corrected condenser. Dr. Kellner agreed with the reader of the paper in the points made therein, but suggested a different remedy for the light losses pointed out. Dr. Henry Phelps Gage, of the Corning Glass Works, also discussed certain phases of the matter brought out in Mr. Richardson's paper, illustrating same with stereopticon slides. What might be termed the combined paper of Richardson, Kellner and Gage were extensively discussed by Messrs. Allison, Jenkins, Burrows, Will C. Smith and Mr. Glover.

**New Prizma Process Discussed.**

"Adding Color to Motion," by William V. D. Kelly, Prizma Inc., proved to be a headliner in the programme because, aside from the interest centering in Prizma just now, Mr. Kelly described, for the first time, the new "Additive Process," which is Prizma's latest contribution to the art of color photography. The paper was illustrated by Prizma films showing details of the new process.

These various papers will be printed in the proceedings of the Society and will thus be made available to all.

Reports were had from several committees and for the first time there was evidence of real committee activity. Heretofore only the electrical devices committee had really done anything worth while, but now both the committee on optics, and the projection machine committee have come to life. President Campe has worked faithfully, Secretary Gillette has done his work well, and Treasurer Smith seems to be accumulating wealth on behalf of the society. The membership committee has accomplished much, and the society is in first class shape in every way. It has become a power for good and its dictum now is generally respected by the industry.

**Society in Healthy Condition.**

Dead indeed must be that one who can attend one of its meetings without reaping genuine benefit. Those who are eligible to membership would do exceedingly well to get into the fold. The society is now financially and numerically a going concern. A. C. Roebuck, chairman of the membership committee, said: "We are no longer in need of either members or finance. It would therefore be well that we be a bit selective and admit only those men or firms who can be of benefit to the society as an engineering body."

The matter of special narrow-width, slow-burning standard was again discussed, but no action was taken.

The society adopted a resolution addressed to the Government requesting that, in the interest of safety, as well as for the moral effect, all films in future put out by it be printed on slow burning stock, commonly known as non-flam. In course of discussion the point was brought out that non-flam stock is about 80 per cent. that of common stock. It was also made plain that the slow-burning stock would probably always cost more to manufacture than ordinary stock. Dana Pierce, of the Underwriters Laboratories, made it clear that the underwriters had no intention of receding in any degree from the safeguards set up for portable projectors.

**Two Factions in Slow-Burning Matter.**

There are two distinct factions in the slow-burning film matter. One is of the opinion the special narrow width stand-

**Which Is It—Better or Worse? Elliott Dexter, in Cecil B. DeMille's "For Better, for Worse," Seems Undecided.**
Gloria Swanson Looks at the Feather in His Lapel as If It Might Be Rather Worse.

ard for portable projectors, already adopted by the society, ought to stand. The other is the opinion that the society should work for the adoption of slow burning film for all purposes, finally ending by the total elimination of ordinary inflammable film.

Against this latter is the fact, made quite clear at the meeting, that sufficient slow-burning film stock to supply the entire industry could not at present be had, nor could it be had for a considerable period of time, to which must be added its comparative low efficiency (80 per cent.) and higher cost.

Tuesday evening there was a banquet which was one of the most thoroughly enjoyable affairs ever.

Altogether the meeting was a decided success from any and every point of view. The next meeting will be held in Pittsburgh in the fall.

**Those in Attendance.**

Among those in attendance were George Perkins, Perkins Electric Company; George A. Blair, Eastman Kodak Company; Dr. Henry Phelps Gage, Corning Glass Works; Frank Rembusch, secretary Motion Picture Exhibitors' League; Dr. Herman Kellner, Bausch & Lomb Optical Company; H. H. Cudmore, Argus Lamp and Appliance Company, Cleveland; William C. Hubbard, Cooper-Hewitt Electric Company, New York City; W. R. Mott, Research Laboratories, National Carbon Company, Cleveland; A. C. Roebuck, Enterprise Optical Company, Chicago; A. F. Victor, Victor Anamatograph Company, Davenport, Iowa; F. H. Richardson Moving Picture World, J. C. Moulton, Fort Wayne Electric Company, New York office; Bernard DeVry, DeVry Corporation, Chicago; R. P. Burrows, National Lamp Works, Cleveland; C. Francis Jenkins, Washington, D. C.; Will C. Smith, Nicholas Power Company, New York City; E. K. Gillette, Motion Picture News; Harry M. R. Glover, Gundlach Manhattan Optical Company; W. B. Cook, Pathescope Company, New York City; Max Mayer, Max Wohl Company, New York City, and J. H. Hertner, Hertner Electric Company, Cleveland.

# "MIDNIGHT ROMANCE" PRESS BOOK PULLS

## Manager H. M. Thomas, of Omaha's Big Rialto, Uses Every Ad. in Sheet on Anita Stewart Picture

H. M. THOMAS, manager of the big Rialto Theatre, Omaha, recently opened a press book sent him, advertising a picture he was to play. Mr. Thomas ripped off the wrapping, gave the sheet a glance, and whizzed it through the air, swearing softly as it phlopped against the wall.

"There's a press sheet!" he exclaimed, pointing to the dilapidated ruin lying on the floor. "It is supposed to tell me how to advertise my picture. If I use the ideas in that press sheet it will cure bunions, it will cure a cold, it will clean the streets, it will give my ticket girls prostration, it will wear the floor off my lobby, it will break down my seats with the crowds—yes-s-s-s-s-s it will!"

"Why do they waste their money?" inquired Thomas. "And even if they have got plenty of money why do they waste my time? I read press sheets. I have to read press sheets. That is why my eyes are turning glassy; my hair turning gray; my ears are drooping and my teeth falling out. I have to read press sheets. I am going to the sanitarium—just because I have to read press sheets."

Thereupon Showman Thomas started out on a long rigmarole concerning press sheets. Some, he said, were good—fairly good; others were impossible.

**Thomas an Able Judge.**

Now, Thomas is an original advertiser. His ideas have won him fame. He doesn't have to depend upon press sheets; he can write press sheets for himself, if he has to. Certainly he can write advertisements for himself. He generally does, and they draw the crowds. But he grows sad as he thinks of the effort that might have been saved if only press sheets were what they should be.

Suddenly the interviewer spied something. "Here's an ad of yours which, I'll bet thirteen cents was taken from a press sheet," he said. "Look. Now come clean." There it was. An ad, a big, glaring, well written, convincing ad, taken from a press sheet.

Thomas looked. A gleam of joy came into his eye. He grinned. Life was interesting, once more.

"Yeh, boy. I said some press sheets were good. That one is. Remember when we knocked 'em dead with 'Virtuous Wives?' Well, some of those ads were from the press sheet.

"'The Midnight Romance' is another. I guess I used just about every ad in that press sheet. Say, I wish every one was like that. You know what I mean—nifty, attractive, striking, got the punch."

He pointed to this ad; then to that one, in another evening paper. He drew a press sheet from his desk and pointed to the copy from which his ads of the afternoon had been taken. He talked earnestly, enthusiastically, interestingly. He was all wrapped up in his subject. He pointed to the pictures in the press book and to the notation, "Talk to the women in your ads."

**Takes Press Book's Advice.**

"Did I talk to the women in my ads?" he said. "Did I! Boy, every woman in town came to see that picture, or was prevented for some reason that she could not avoid. Think of it—a woman wrote the story, a woman directed it, a woman star, and I suppose a woman turned the crank of the camera.

"Think of the pretty gowns! And Anita Stewart is a woman's actress anyway. This is her second picture in my house, and they've got to stop selling tickets downstairs in a few minutes. I booked the picture for five days, and I had to hold it over for two more days or be mobbed."

Again he turned to the press sheet, and he raved some more. Some day, he hoped, every press sheet would be as good for their pictures as this one was for the picture he was advertising.

**Press Books Arouse Comment.**

Down at the A. H. Blank Enterprises headquarters, First National Circuit franchise holders for Iowa and Nebraska, Manager C. E. Holan said, "Press sheets? Oh, yes, our press sheets arouse frequent comment. But so do our pictures." Mr. Holan recalled days when he was exchange manager for other film companies. No, he said, he did not recall enthusiastic appreciation of the press sheets issued by those companies. He coyly admitted his press sheets are the best on the market, but he wouldn't talk about them enough—he insisted on referring to a big indefinite looking book, and saying it told the story of how Anita Stewart's latest picture is booking like wildfire throughout the Middle West.

## Seadeek Goes to Siberia with Films for Soldiers

JESSE SEADEEK, of Rochester, N. Y., and well known in moving picture circles there, sailed from Vancouver, Canada, on April 19 for Vladivostok, Siberia, as a representative of the Community Moving Picture Bureau. Accompanying him were six operators and fifty projection machines, together with various other equipment, and miles of film which will be exhibited to the Allied armies now in Siberia, under the auspices of the International Committee of the Y. M. C. A.

Arriving in Vladivostok, the party will first organize the exhibition of pictures for the men there. Following this the picture service will be extended along that thin ribbon of civilization which crosses lake Baikal and runs overland along the line of the Trans-Siberian Railroad. It is understood that the party will be the first to exhibit films in this part of Asia.

Leslie Martin, director of the service for Asia, sailed with the party.

## Foreign Rights to Zane Grey Films Secured by Brockliss

SIDNEY BARRETT, president of the J. Frank Brockliss Company, has purchased the entire foreign right of "Desert Gold," the special production now being made of Zane Grey's novel by the author's own company, together with the rights of all other books by this writer which are to be picturized in this manner, according to an announcement made this week by C. A. Weeks, secretary and treasurer of the Zane Grey Pictures, Inc.

The acquisition of the foreign right of this series, which are to be distributed in America by the W. W. Hodkinson Company, is in line with the recently announced policy of the Brockliss company to eliminate star and program pictures from their offerings, and handle only productions of special merit and magnitude.

**Steve M. Farrar Married.**

Steve M. Farrar, of the Casino, El Dorado and the Orpheum, Harrisburg, Ill., has found time in spite of his double duty, to get married, and on April 1 was united to Miss Minnie Talbot at Cairo, Ill. If Steve is as good a husband as he is advertising hustler, we reserve the usual custom and congratulate the bride, for Steve is one of our best little crowd getters.

**Part of the Los Angeles Crowd Which Saw "The Unpardonable Sin."**
The Kinema took in $15,842 on the Garson feature during Holy Week.

# RIALTO CELEBRATES THIRD ANNIVERSARY

## Managing Director Riesenfeld Gives Special Program During Theatre's Birthday Week

A MOST appropriate and pleasing program is presented at the Rialto, New York, this week, in honor of that theatre's third anniversary. Managing Director Hugo Riesenfeld has so harmonized his entertainment as to make the anniversary program one that stands out even in the Rialto's record. So much already has been said about the Rialto's superfluity.

The show opens with Franz Liszt's "Second Hungarian Rhapsody," rendered in all its wierd symphony by the Rialto orchestra, conducted by Mr. Riesenfeld and Nat W. Finston. The overture is replete with the spirit of the nomad, and all the lure of a gypsy's life is brought out in the music. This is heightened by a Czimbalom solo played by Bela Nyary.

**Short Subjects First.**

First on the screen is seen the Rialto Magazine and "Silk Hat Harry" cartoon. This reel is followed by a contralto solo, "Mighty Lak' a Rose," sung by Julia Henry. The fourth number is an excellent Robert C. Bruce-Educational scenic, titled "The Wolf of the Tetons," which brings the viewer to the western rim of the Jackson Hole in Wyoming.

The quartette from "Rigoletto" is sung by Ann Rosner, Mme. Pascova, Martin Brefer and Edoardo Albano.

The feature photoplay is William S. Hart's "The Money Corral," an Artcraft production which was written and directed by William S. Hart. The Hart picture is followed by a Charlie Chaplan revival, "The Adventurer."

The program closes with the "Hallelujah Chorus," played on the organ by Arthur Depew.

**Goldwyn to Return May 1.**

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, will return to the executive offices in New York about May 1 from an extended stay at the Goldwyn studios at Culver City, Cal.

News from the Goldwyn chief executive indicates that no effort will be spared to acquire the finest literary material available suitable for picture production for the coming season. After a long period of observation of the Goldwyn studios in operation and a study of the ever changing development of the art of the motion picture, Mr. Goldwyn brings with him a definite idea of the scope and direction of the company's plans for the coming season.

## Mrs. O'Grady Fails to Meet Advertisers

FIFTH Deputy Police Commissioner Ellen O'Grady failed to appear at the weekly meeting of the Associated Motion Picture Advertisers, Inc., Thursday, April 24, in response to the association's invitation to be present and amplify the statements embodied in her recently published tirade about the alleged immorality of motion pictures. On motion, the association unanimously voiced its appreciation of the work of Harry Reichenbach and N. T. Granlund, who constituted the special committee appointed to handle the matter. Bert Adler and Joseph L. Kelley were added to the committee, which was continued in office, and empowered to take care of the publicity which may be necessitated by the situation.

Mr. Kinney, of the staff of Editor and Publisher, was present and addressed the members on the attitude of newspaper publishers in the matter of publicity for motion pictures. Mr. Kinney contented himself with explaining this attitude as he found it, and his remarks provoked a spirited discussion which brought out many valuable suggestions.

The following were elected to membership: C. C. Pettijohn, of Exhibitors Mutual; H. P. Diggs, Independent Sales Corporation; Joseph L. Kelley, Rothapfel Pictures Corporation, and Kenneth MacGowan, Goldwyn.

# SIGNAL CORPS OVERSEAS FILMS ON SALE

## War Department Exhibits Official Pictures for Benefit of the Press and News Weeklies

AN exhibition of official war pictures made in Europe by the Signal Corps of the army was given in the projection room of the International Film Service, 729 Seventh avenue, New York, on Tuesday, April 22. The showing was held for the purpose of disposing of 6,715 feet of film to the news weekly men, a number of whom were present along with members of the press.

The film shown is only a small portion of the vast amount stored away in the archives of the War Department, and covers the activities of about ten different American divisions, including pictures of France, Belgium, Germany and Russia. Panoramic views of "No Man's Land" and other devastated areas contain undeniable proof of the great struggle. Pictures of positions captured and many incidents in connection with American participation in the war from port to occupation of enemy territory are to be seen.

A group of interesting scenes were taken with the 332d Infantry in Italy in the area including Ipplis, Brazzano and the village of Cormons. The entry of the French into Brussels, a visit of King George V to Paris in November, 1918, and the evacuated German lines showing huts, postoffice headquarters, machine gun nests and other evidences of Hun occupation are scenes which will hold interest. Pictures of many famous personages of the war also are included.

The American soldiers at Archangel holds considerable footage in this group of films.

It is announced that official pictures will be shown periodically in New York, probably at the Army Building, Thirty-fourth street and Eighth avenue, for the convenience of film producers and distributors who may desire to make purchases.

## Walthall to Appear in Six Pictures Made by Pioneer

ARRANGEMENTS have been completed between Smiling Billy Parsons, president of the National Film Corporation, and M. H. Hoffman, general manager of the Pioneer Film Corporation, by which Harry B. Walthall will appear in a series of six productions to be made by the latter company.

This deal marks the entry of the Pioneer company into the production field, and is in accordance with its announced policy of supplying exhibitors with high class features.

The stories of the pictures in which Mr. Walthall will appear will be especially chosen for him, and great care is being taken to select only those which will be best suited to him and show his talents to the best advantage. A number of manuscripts have already been read, and announcement will soon be made as to the name and nature of the first production to be made under this arrangement, which was consummated on Mr. Parsons' recent trip to the East.

It is announced that supporting casts will be carefully selected, types and ability being given more consideration than names, and that a director who has many successes to his credit will handle the details of production.

# LAEMMLE SEES A BRIGHT PATH AHEAD

## President of Big U. Finds Exhibitors Sorry Houses Are Not Bigger—Some Coming Features

RETURNING to New York after crossing the continent twice, conferring with exhibitors and exchangemen in several cities and studying conditions in various sections, Carl Laemmle, president of the Universal Film Company, is satisfied that 1919 will be a banner year for exhibitors and producers alike. Also Mr. Laemmle is convinced that 1919 will see even greater Universal success than 1918, which was acknowledged a banner year for the Big U.

"Everywhere I went I found business booming," said Mr. Laemmle. "Exhibitors who told me last summer that if things did not improve rapidly they would have to go out of business, told me on my present trip that their only fear at present was that their theatres weren't large enough.

"In Los Angeles, San Francisco, Chicago, Seattle, Omaha, Salt Lake and other cities exhibitors are enjoying a record business," said Mr. Laemmle.

Mr. Laemmle stated that no effort or expense is being spared to make every film coming from Universal City the best on the market. He also stated in announcing its recent sales and distribution policy, Universal made the exhibitors a promise that each Universal picture would be produced and exploited without limitations. He says Universal will make good.

**Some Coming Universal Plays.**

Allen Holubar is now producing another super-drama bearing the working title, "The Right to Happiness," which, being timely and cleverly constructed, Mr. Laemmle expects to become another "The Kaiser, the Beast of Berlin," and a worthy successor to "The Heart of Humanity." In this picture Dorothy Phillips will play a dual role. William Stowell, Robert C. Anderson, Stanhope Wheatcroft, Thurston Hall, Winter Hall, Margaret Mann and Maxine Elliott Hicks are among the principal players of the drama.

Mr. Laemmle is loud in his praise of "Prairie Gold," Mary MacLaren's latest completed production, from Sinclair Lewis' story of the same title. Not only does the Universal executive believe that this is Miss MacLaren's best screen work, but also one of the best stories and one of the most cleverly directed film plays ever produced at Universal City. Monroe Salisbury's next Universal picture, "The Open Road," directed by Rupert Julian, has also been highly praised by Mr. Laemmle. The Universal executive states also that Eric von Stroheim's production, now being completed under the working title of "The Pinnacle," will prove a distinct surprise to exhibitors.

**Select Officials Honor Arthur Kane.**

A pleasant interruption to the routine of business occurred during the afternoon session of Select's conference of branch managers at the Astor Hotel, April 23, when Arthur S. Kane was the recipient of a testimonial presented to him by members of the Select organization. It took shape in the form of an unusually handsome watch of platinum, incrusted with diamonds and inscribed with Mr. Kane's initials. The gift was presented by the incoming general manager, Sam E. Morris.

Mr. Morris spoke of the very high regard and warm affection in which Mr. Kane is held by all members of the Select organization. Mr. Kane was much touched by this great evidence of the esteem in which he is held by his associates of the past two years. Mr. Selznick then made a few appropriate remarks.

## Southeastern Exhibitors in Clash with Exchanges

THE exchanges of Atlanta and exhibitors in that territory are in a clash over the matter of prepayment of rentals. The exchanges demand cash in advance without any exceptions and the showmen are in many instances objecting. Matters came to an issue Sunday, April 13, when W. C. Patterson, manager of the Criterion Theatre, Atlanta, called into session exhibitors for six states and organized the Southeastern Theatre Managers' Association, of which Mr. Patterson was made president.

The exchange managers of Atlanta are all members of the Trade Board, with the exception of First National, United Pictures and Exhibitors Mutual. The demands of the Trade Board became effective March 31 and despite numerous conferences the exhibitors believed that the only means of combatting the distributing agencies was to form their own association.

**Showmen's Committee In New York.**

Last Monday, April 21, Mr. Patterson, George Warner, of Columbus, Ga.; Percy Wells, of Wilmington, N. C., and E. A. Schiller, of Atlanta, came to New York as an executive committee, with power to act, the purpose of their trip being to arrange with the home offices of the various distributing concerns for a definite understanding and abrogation, if possible, of some objectionable rules of the Atlanta Trade Board.

The outcome is undecided as we go to press, and, meanwhile, showmen served by Atlanta exchanges are in most cases abiding by the Trade Board's demands. It is asserted on behalf of all participants that there are two sides to a question that may now be definitely threshed out by the chief executives and the showmen's committee.

**Woody To Take Vacation.**

J. S. Woody, who has resigned as general sales manager for Select, will indulge in a much-needed vacation before announcing his future plans.

# WILL SHOW CHURCHES VALUE OF FILM

## Brady Choosing Picture Program for Methodist Convention To Be at Columbus June 20-July 13

IT is desired to demonstrate to church people everywhere the vast ethical and educational values of the motion pictures. The managers of the coming celebration of the founding of missionary work of the Methodist Episcopal Church to be held in Columbus, June 20 to July 13, have asked and have been promised the co-operation of producers. A screen program has been planned for the occasion.

"The National Association of the Motion Picture Industry," said its president, William A. Brady, "has received an invitation through Dr. Christian F. Reisner, executive secretary of the Methodist Minute Men, for a representation of the film industry at their mission's anniversary. The association has instructed me to accept the invitation and set about plans at once.

"I understand from Dr. Reisner that 200,000 people are expected in Columbus, and over a million dollars will be spent in building a program and arranging a mission exhibition. Hundreds of natives are to be brought from India, China and Japan and a pageant of 7,000 participants is in preparation.

"They are to have a stereopticon throwing a picture 100 feet square, and seats for 75,000. It is in connection with this phase of the affair that our aid was asked.

"Personally, I am more than glad of the chance to demonstrate what has long been apparent not only to the laity, but to broad guage churchmen as well, namely, that in the screen lies a most potent agency for the furtherance of religious teachings. But there are many who cannot see this. By a curious prejudice against motion pictures in any form, clergymen have heretofore failed to avail themselves of one of the greatest educational forces of our time. There are an infinite number of subjects which lend themselves to treatment holding an essentially ethical significance. It is this point which I hope we may bring out beyond controversy at the Methodist convocation."

The committee appointed by the National Association to map out a program is as follows: William A. Brady, ex officio; Adolph Zukor, P. A. Powers, Albert E. Smith, Richard Gradwell and Walter W. Irwin.

## "Movies in Home" Means New Theatre for Norwich

MOVIES in the home" are coming in reality to Norwich, N. Y., but the transformation of the home into a motion picture theatre will, in this instance, cost $40,000. Dr. W. E. Hartigan's residence on East Main street is being razed, and it is understood that C. H. Latham will build a modern photoplay house on the site.

Mr. Latham, on being questioned as to his plans, said he was not ready to give out any news, but that he would make a public statement later. The rumor has been going for some time that there would be another moving picture theatre in Norwich. The new house will have conveniences for vaudeville.

# STRAND HAS FIFTH ANNIVERSARY WEEK

## Manager Joseph L. Plunkett of Broadway Picture House Has Arranged Novel Program for the Event

FIVE years ago this month the first of the splendid theatres devoted to the showing of the finest examples of the motion picture art, combined with a musical setting supplied by a full symphony orchestra and other features of a high-class musical nature, was opened at the corner of Broadway and Forty-seventh street, New York. The fifth anniversary week program at the Strand Theater, arranged by Director Joseph L. Plunkett, aside from the customary numbers, has a novelty that served to remind the patrons of the house what a fine record has been made with its list of stars since the opening.

"A Trip Through the Strand," the number is called. It shows the inside workings of the theatre in all its departments. The spectator is taken into the office of Moe Mark, president and general manager of the Strand Company, which built and owns the theater, and introduced to him. Then follows introductions to Director Plunkett, Conductor Carl Edouarde, House Manager Jones, Director of Publicity J. Victor Wilson and others of the house staff. A comprehensive outline is included of how a program is worked out and run off by the entire working force of the theatre.

**Mary Pickford Feature Is Headliner.**

Mary Pickford in "Captain Kidd, Jr.," is the headline feature, and ten other numbers are given. The overture, "The Spirit of the Elements," has a scenic setting that is elaborate and beautiful. It shows a volcanic eruption with an accompanying storm. This is followed by a change in the elements and calm sunset as a shepherd leads his flock home to the sound of the Angelus. "The Lost Chord," artistically sung by the Strand Ladies' Octette, also has an unusually impressive scenic background. "The Girl in the Bubble" is another interesting novelty. One of Max Fleisher's delightfully humorous "Out of the Inkwell" cartoons, a remarkable Outing-Chester wild animal scene called "Cameraing Through Africa," and a new Briggs comedy, "Skinny's School and Scandal," are other numbers.

## $35,000 Fire in Pathe's Salt Lake City Exchange

THE Pathe Exchange, 64 Exchange place, Salt Lake City, was completely gutted by fire Thursday morning, April 17, with an attendant loss of not less than $35,000, according to the estimate of Branch Manager W. A. Calkins. The fire started in the film vault. Two persons were slightly injured—Miss Helen Tinges and David Orlander. About 1,300 reels of film were destroyed and the office equipment was burned to a cinder.

But for the prompt and efficient work of the fire department, the Vitagraph exchange also would have been destroyed. In appreciation of the department's work, F. A. Wagner, local manager for Vitagraph, on behalf of the company, presented a check of $50 to Fire Chief W. H. Bywater for the firemen's relief fund.

**Girls Get Slight Burns.**

Several of the nine girls employed in the Pathe office narrowly escaped being trapped by the flames. The flames caught Miss Tinges, burning her slightly about the neck and shoulders. Several others received slight burns, but only Miss Tinges and David Orlander were treated at the city emergency hospital. Their injuries are not serious. Had Manager Calkins been at his desk when the explosion occurred he would probably have been killed, since the falling wall completely demolished the desk. As luck would have it he was in front of the office and was uninjured. Every reel of film in the place was completely destroyed. It was fortunate that about 500 reels of the latest films were out at the time and were thus saved. It is not believed that any appreciable amount of insurance was carried. It appears not improbable that a tightly wound reel may have ignited from spontaneous combustion.

The Pathe exchange was immediately tendered the temporary use of films by other exchanges pending the receipt of new ones from Denver. Mr. Calkins has moved his office temporarily to the office of the Super Film Attractions, 52 Exchange place. A new supply of films was received from Denver Friday, and the exchange is now enabled to handle its business as usual.

**William Farnum Is Given a Unique Grubstake**
In His Fox Feature, "The Jungle Trail," When He Finds a Semi-Civilized People in the Heart of the Wild.

## Originator of "Better 'Ole" Discussed by Newspaperman

AT a luncheon to Washington, D. C., newspaper men, given by Manager R. B. Smeltzer, of World Film, and Bert Adler, exploiting "The Better 'Ole," when that picture opened a two-week run at the Leader Theatre in the Capital, there came up a question that broke up the program for the film men, uttered by one of the movie editors present. "Did Bairnsfather go to London some months before the war in an endeavor to succeed as a caricaturist?" was the query.

The query was brand new. The published stories had it that the young Australian had not the faintest idea that he was destined to become the great portrayer of the funny side of the war. Success had come to him "quite by accident."

Bairnsfather, according to the version accepted, drew a few pictures of trench life to while away time at the front. He had always "made pictures" for pastime, but never by way of professional effort. These pictures from the trenches fell into the hands of the London Bystander, which insisted upon publishing them.

Newspapers have given publicity to this story, but according to the interrogators at the luncheon the account is—just interesting. It is not distinguished by its accuracy. At least, the Washington movie writers, who claimed they had the "inside dope," said that months before the war started Bairnsfather journeyed to London for no other purpose than to earn a livelihood as cartoonist. The story of the "lucky hit" in the trenches was flouted utterly.

**New House Organ by Simplex Distributor.**

The Yale Theatre Supply Company of Kansas City, Mo., Simplex distributors for Kansas, Oklahoma and part of Missouri, have just issued their first house organ, called the Yale Quarterly Bulletin. The copy at hand shows an unusually high quality type set up on a very high grade paper.

C. D. Struble, editor of the Yale Quarterly Bulletin, is to be congratulated upon his progressiveness in getting up such a business-like looking piece of publicity.

# ROTHAPFEL'S UNIT IDEA PROGRESSING

## Distinctiveness in Every Detail His Goal—Announces Some Features of First Program

SAMUEL L. ROTHAPFEL'S first objective, following quality of production and detailed artistry in his Unit Program, is distinctiveness in product and personnel of characters. The very foundation upon which his Unit Program rests, the idea—and the realization of this idea—both are distinctive. But distinction in the idea alone, is far from satisfying Mr. Rothapfel's aim. Distinction in every detail is his goal. The Rothapfel idea of art in motion pictures has been impressed upon the millions, particular in his manner of exhibiting, and standing head and shoulders above everything, the Rothapfel idea of musical accompaniment has sounded a note new to the art of giving soulful expression to the silent drama.

These attributes are not air-castles. They have been realized. They stand on their merits. They have been expected. They have been approved. In entering the producing field, Mr. Rothapfel is incorporating all these ideas, the fruition of years of experimentation and success, into his Unit Program. The public has yet to pass on its merits. He only asks that he be given consideration; that the public wait and judge for itself.

Massenet's "Elegie" is used as a basis for a very interesting number. With the music as a background, a short allegory on life and happiness is presented. It is entitled "The Final Hour." This, in a way, symbolizes the theme of the main feature, "False Gods," which follows.

### Comedy Written by Hobart.

The comedy was written by George V. Hobart, one of America's best known playwrights. Mr. Hobart wrote the script from a suggestion offered by Mr. Rothapfel. In the cast are Helen Weir, Yvonne Sheldon, Templar Saxe, Walter McEwan, A. J. Herbert and Eugene Acker. The feature number on the program is a screen version of a play by a well known author. Mr. Rothapfel personally supervised these productions. The players are decidedly popular and have by their many appearances in the silent drama proved that they are entitled to the name of star.

The magazine number on the first program has been assembled and contains subjects including scenes taken by Sergt. Owens, U. S. Marine Corps, exclusively for Mr. Rothapfel. These scenes show the veterans of the battle of Chateau Thierry and the famous trench scene with Sergt. Dan Daly in person, said to be the most decorated hero of the war. One of the magazine numbers gives a description by the editor of "Everybody's Magazine" of the Marines at Belleau Wood. This magazine number is entirely away from the conventional news reel and is novel in every respect.

### "Japanese Nightingale" Answer Filed.

The sale of the motion pictue rights to the play entitled "A Japanese Nightingale" to Darcey & Wolford, Inc., was made with the kowledge and consent of the Protective Amusement Company, according to an answer filed in the United States District Court by Patrick J. Casey.

The Protective Amusement Company, which was organized by Klaw & Erlanger to buy and sell the film rights to theatrical productions, is seeking to enjoin Pathe Exchange, Inc., Darcey & Wolford, Inc., and Mr. Casey, who is vice-president of the Protective Amusement Company, from exhibiting the photoplay on the ground that the defendant Casey was not duly authorized to dispose of the film rights.

Pathe Exchange, Inc., filed an answer to the complaint recently setting up the purchase of the motion picture rights to the play from Darcey & Wolford, Inc.

### E. M. Porter Plans Western Trip.

E. M. Porter, general manager of the Precision Machine Company, builders of Simplex Projectors, is planning an extensive trip this week which will carry him far westward, and in swinging around the circle will bring him in contact with many of the Simplex distributors who are awaiting the newest Simplex improvement.

**Samuel L. Rothapfel.**
Not in a Fighting Attitude, But in a Directorial Pose as He Supervises Work on the feature of His Unit Program.

## "Women Who Win" Gets Another Royal Player

"WOMEN WHO WIN," the great six-reel photoplay in which Her Majesty Queen Mary, Her Royal Highness The Crown Princess of Sweden and Princess Patricia of Connaught took a definite part, has a further interest. Her Majesty Queen Alexandra consented to take a part in this drama and the scene was photographed in the conservatory of Marlborough House, April 4. The artistes who appeared before Her Majesty Queen Alexandra were Phyllis Villiers and Mary Dibley.

Also included in this scene was Her Royal Highness Princess Victoria, who took a great interest in it.

Also included in this picture with Her Majesty was Miss K. Belt, the organizer from Women's Service, who has done so much to make this picture a success.

This picture will soon be shown to the trade.

The story was written by Almaz Stout, the chairman of the Society of Lady Journalists. The producers are Percy Nash, and Fred Durrant. The selling rights for the world are owned by T. H. Davidson, 171 Wardour street, London, W. I.

## Ernest Shipman to Manage Shipman Curwood Pictures

ERNEST SHIPMAN has signed a two years' contract with Canadian Photoplays, Limited, of Calgary, as business manager of the film productions of James Oliver Curwood. Nell Shipman will be the star of the company.

James Oliver Curwood has given the Canadian company a two years' option on all his published and unpublished stories.

The first production founded upon Curwood's "Wapi, the Walrus," which ran serially in a popular monthly magazine, is now nearing completion at the Brunton studios. The snow scenes were "shot" on Lesser Slave Lake, eighty miles north of the fifty-fifth parallel, and at thirty degrees below zero.

David Hartford is the director, and in a long cast of notables are Ronald Byron, Wheeler Oakman, Wellington Playter, Charles Arling. Dal Clawson and Joseph Walker stand sponsors for the photography. Mr. Curwood spent a month "on location" supervising the correctness of the scenes.

A whaler frozen in the ice, a great fighting dane, the North West Royal Mounted, and over a third of the picture shown in the long Arctic night are some of the features.

The project demands such concentration of management that Ernest Shipman has disposed of all other picture interests and will devote his exclusive time to Canadian Photoplays, Limited. The offices established at 17 West Forty-fourth street, New York, will be retained for the use of the Canadian company.

### Changes in Universal Press Staff.

John W. Krafft, formerly connected with the Indianapolis Star, is the latest addition to the publicity forces in the New York home offices. Mr. Krafft, a feature writer in Indianapolis, will take charge of the Universal Bulletin, a weekly publicity service, and the exhibitors press book service. M. Lowell Cash, also a former Indianapolis newspaperman, and for the past eight weeks publicity representative of the New York Universal Exchange, has been selected to succeed J. L. Johnston, in the home office publicity department. Mr. Johnston recently resigned to take over publicity and advertising work for the Finkelstein & Rubin theatrical circuit of St. Paul and Minneapolis. Fred E. Baer has been selected to succeed Mr. Cash at the New York Universal exchange.

### Carey Film at the Broadway.

Following a week of big business with Mae Murray's recent Universal Special Attraction, "The Delicious Little Devil," the Broadway Theatre, New York, began a week's showing of Harry Carey's latest Universal release "Bare Fists" on Sunday, April 20.

# "DEATH VALLEY" THEATRES PROSPER

## Oregon Territory Familiarly Known by This Sobriquet Feels Business Impetus—Hill Expanding

DEATH Valley to the front! This may be doubted by a lot of road men who have made this district of Oregon in the good old days, but the fact nevertheless remains. Travelers invading the Willamette Valley are getting the business as they never have before. True, the prices the Oregon exhibitors are paying for service are right down to rock bottom, but they are booking service and that's a big consolation and a lot more than they did in wartimes.

A recent trip south from Portland finds the theatres in the district in question open on an average of five nights a week. There is a prospect of additional show days now that the boys are coming home and the "flu" scares are over.

**Rental Prices Practically Nothing.**

"Death Valley" theatres are paying no prices for service, the road men say, and New York home offices not having a thorough knowledge of the true situation, should not expect too much of their representatives on the price question in this district. The low film rental is due to the lack of competition in most of the Williamette Valley towns. They are "one man towns." South from Portland such are Hillsboro, Forest Grove, Newberg, Silverton, Mt. Angel, Woodburn, Lebanon, Albany, Corvallis, McMinnville, Dallas, Sheridan, Independence, Eugene, Cottage Grove, Harrisburg, which is at the lower end of the Valley.

C. F. Hill, former manager of the Goldwyn Company and now head of the Globe Theatres Company, controls the situation in Albany, has the biggest house in Roseburg and the new Rialto in Medford. Rumors are that Mr. Hill's company plans a new theatre in Grants Pass which will give him a complete string of houses down the valley and incidentally the key to the film buying question. That Mr. Hill is going after the business strong in his towns is indicated by the installation of a new organ in Albany and improvements in his other theatre. L. J. Percy, of the Medford firm of Moran and Percy, managers the Antlers in Roseburg for Mr. Hill and A. J. Moran manages the Rialto in Medford.

Nelson and Henkle, who control the situation in Independence, are planning to expand.

## Scenarist Gains Salary Verdict in Appeals Court

A VERDICT for $1,600 against the World Film Corporation and in favor of Virginia Tyler Hudson, scenario writer, was handed down in the Appellate Division of the Supreme Court on April 17. In January, 1918, at the time of the reorganization of the World Film Corporation and when William A. Brady retired as Director-General, Miss Hudson, who had been in charge of all of the scenario work for the corporation, was released with nineteen weeks of a year's contract still to run.

She sued for $1,900 salary and won a verdict with costs in the City Court. On appeal by the World Film Corporation, this verdict was affirmed in the Supreme Court. The World Film Corporation again appealed to the Appellate Division.

The Appellate Division reduced the verdict by $300 because of three weeks spent by Miss Hudson in a local hospital at the time of the reorganization of the company. The validity of the contract was sustained. Miss Hudson is the wife of Grant L. Brightman, a New York newspaper man.

**It Was Night in the Jungle. No Sound Save the Soft Pad, Pad of the Lion's—**
But We're Giving Away Inside Stuff. All We Can Say Is That the Above Is a Scene from a Forthcoming Universal Comedy.

**Dorothy Dalton and Her Dad**
Leave Los Angeles for New York, where Dorothy Will Make a Big Production for Paramount. Dorothy's in the Big Town Now.

## Dorothy Dalton Comes East to Make Big Production

DOROTHY DALTON, Thomas H. Ince's Paramount star, slipped into New York recently quite unheralded except for the announcement, made some weeks ago from California, that her trip to the East was contemplated. Miss Dalton was accompanied on her journey by her parents and maid and is stopping at the Hotel Algonquin.

Mr. Ince has sent Miss Dalton to New York to do what, it is said, will be the most sensational picture of her career before the camera.

The picture is to be a veritable de luxe production, it is said, and will have as locales New York and Paris—hence the advisability of doing it in an Eastern setting. It is to be highly dramatic, dealing with the Apaches of the French capital and with people in the higher strata of both cities.

**Seabury Out of Organization.**

W. M. Seabury announces that he is no longer connected with the Film Clearing House, the Independent Sales Corporation, the Rothapfel Picture Corporation or any other enterprise with which these companies are now affiliated.

Mr. Seabury says it is a pleasure for him to express publicly his best wishes for the continued success of his friends and associates in the companies named. He is devoting his time to his professional duties.

**Rowley to Build in Ranger.**

Announcement has been made by E. H. Rowley, one of the owners of the R. and R. picture shows of West Texas, that he has closed a contract for the location of a moving picture theatre at Ranger, the town made famous by the discovery of oil, and will soon have it in operation. This gives the R. and R. interests movie houses at Abilene, San Angelo, Sweetwater, Hillsboro, Ranger and a number of other Texan towns.

# SIMPLEX NOTES EDUCATIONAL INTEREST

## Installations Outside of Theatres Include Schools, Universities, Clubs and Factories

A GLANCE through the records of Simplex installations made in fields other than theatrical, again calls attention to the fact that many of the leading colleges, industrial plants and institutions are now using moving pictures in connection with their several activities. And a report from a Simplex official informs us that elaborate plans are being outlined which will embrace the educational field, which is now open and in a receptive condition for an absolutely fireproof machine.

The list of Simplex installations includes the following: Alabama Polytechnic Institute, Auburn, Ala.; Stanford University, Pala Alto, Cal.; University of Illinois, Urbana, Ill.; Purdue University, Indiana University, Lafayette , Ind.; Drake University, Des Moines, Ia.; Cornell College, Ithaca, N. Y.; Harvard Medical School, Cambridge, Mass.; Harvard University, Class 1917-1918-1919; Stevens' Institute of Technology, Hoboken, N. J.; Bushwick High School, Brooklyn, N. Y.; Washington Irving High School, New York City; Colgate University, Hamilton, N. Y.; State University, Albany, N. Y.; St. John's College, Brooklyn, N. Y.; Ohio Northern University, Hardin, O.; Ohio State University, Columbus, O.; United States Indian School, Carlisle, Pa.; Norwich University, Northfield, Vt.; University of Wisconsin, Madison, Wis.; Eastman Kodak Company, Rochester, N. Y.; Curtis Publishing Company, Philadelphia, Pa.; Du Pont de Nemours Powder Company, Wilmington, Pa.; John Wanamaker, New York City and Philadelphia, Pa.; Biltmore Hotel, New York City; Philadelphia & Reading Railway Company, Reading, Pa.; John Stetson Hat Company, Philadelphia; Automobile Club of America, New York City; Museum of Natural History, New York City; Art Museum, Detroit, Mich.; Polyclinic Hospital, New York City; Ohio State Penitentiary, Columbus, O.; State Prison, Sing Sing, N. Y.

### Educational Films in Liverpool.

We are indebted to the Bioscope for the information that the Birkenhead Institute (Liverpool, England) is doing pioneer work in definite form of making the film educationally useful. In conjunction with the Education Committee, the institute has secured the permission of the Licensing Justices for a special afternoon session for school children in a large theatre from which adults will be excluded. The films to be shown are "Serbia at the Outbreak of the War," "A Tour Through Japan," "Aviation," "With Our American Allies," "The Preparation of Hemp," and "Nature Studies," beginning with "The Life of a Crab." It is significantly asked "Why does not London follow suit?"

On this side of the Atlantic we hope that not only London or New York will follow suit, but also all the United States. This method of using a nearby theatre is one that has been advocated by the educational department of the Moving Picture World for several years. There is little doubt that when the school and picture authorities thus begin to work together many antipathies will be eradicated and many forward moves will be made.

### "Sunshine and Shadows."

The Post-Van Scoy scenic picture, "Sunshine and Shadows," exhibited at the Rivoli theatre the week of April 6, consists of a collection of beautiful scenes gathered from everywhere. It includes views of waterfalls which suggest Yosemite, and winter scenes wherein the frivolity of the waters is stayed by the hand of Jack Frost. Great banks of ice and snow as found in mountainous regions, and other scenes of beauty are included. What might be considered the feature of the picture is a scene in which the spray blown from a waterfall resembles slender lines of smoke. The picture presents a laboratorial fault which should be corrected. This consists of a lack of judgment and delicacy in tinting. For instance the scene following a subtitle which poetically suggests brown waters and golden bubbles, should not be tinted a vivid blue. The eye naturally looks for sepia tints.

**"Yes, Yes! Your Story Interests Me," Says Larry Semon.**
The Vitagraph Comedian Registers Intelligence as He Discusses "The Music of the South Pole" with Rubini the Violinist.

### "A Palestine Pilgrimage."

The latest release of the Rothacker Outdoor Series appearing on the Exhibitors Mutual program is "A Palestine Pilgrimage," an educational subject of value to Bible students and others. The picture is of special interest at the present time, according to the subtitlist, who suggests that while the Peace Conference is talking about presenting Palestine to the Jews and the Jews are wondering what they will do with it when they get it, we take advantage of the opportunity to run over and give it the "once over." The first stop is at the Church of the Nativity at Bethlehem on the spot where Jesus was born, and from here we go to the shores of the Sea of Gallilee, unchanged since the days when He wandered there with His disciples. The ancient City of Tiberius comes next, viewed from above and later from its streets, showing the poverty and general misery of the Moslem rule, with interesting types of its inhabitants. The closing scenes of the picture center about the wonderful old ruins of Baalbek, whose history is a sealed book.

### "How the Telephone Talks."

In release No. 6113 of the Paramount-Bray Pictograph, Lyle Goldman, of the Bray studios, has presented a graphic description of the manner in which sound is transmitted over a wire by means of the telephone. This he has done by with the aid of animated drawings which show how the sound wave produced by the human voice enters the mouth piece of the transmitter and vibrates a diaphram which in turn compresses and releases a mass of loose carbon granules. Through these carbon granules the electric current is constantly passing and the current fluctuates exactly with the vibration of the diaphram. The receiver is equipped with an electro-magnet and a diaphram, and the electro-magnet is seen to attract and release the diaphram in exact harmony with the electric current fluctuations, the diaphram thus reproducing the tone. An excellent educational picture.

### "Camping in the Great Northwest."

With a million or more acres of forest, mountain and lake land to roam about in, it is small wonder that Oregon is the chosen place for the lover of the great out-doors.

To this wild country Wm. L. Finley, of the Oregon Fish and Game Commission, leads us in release 6113 of Paramount-Bray Pictograph, and here he shows us the wonders that benevolent Dame Nature has lavished on this garden spot.

In the grey of the morning mists the party sets out from the city and soon are winding through forest trails to a rushing river. Here trout are waiting

the fisherman's fly and in no time at all enough for the whole party are caught.

A few miles farther on we come to a water-fall that for sheer beauty cannot be surpassed.

And so from forest to stream and from stream to lake and mountain the great State of Oregon unfolds her loveliness by means of the camera.

---

**"The Eagle and the Fawn."**

A one-reel release of the Educational Films Corporation of America, "The Eagle and the Fawn," is a drama enacted by Crow Indians. The slender story tells of the romance of a youthful Indian pair, and links together illustrations of various customs of the Crow Indians. The story shows a young brave named Eagle suing for the hand of a beautiful Indian maiden called Fawn. Fawn's father, chief of the tribe, refuses the hand of his daughter until Eagle has proved himself an able huntsman. To win the longed for reward Eagle takes to the plains and before long returns with splendid trophies of the hunt and is pronounced deserving of the "feather in his cap," which characterizes the head dress of the Indian brave. The chief value of the picture is its splendid revelation of the tribal customs of the Crow Indians.

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## Brockliss Buys Rights to All Augustus Thomas Films

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., film exporters, closed a contract for world's rights except the United States and Canada, for the entire series of six Augustus Thomas feature photoplays, the first of which "As A Man Thinks," is soon to be released by Harry Raver, of Four Star Pictures, under the new Raver plan of production, involving co-operative equality between producer, author, star and director.

This important series of productions will be distributed throughout America by the W. W. Hodkinson Corporation through the Pathe system of offices. "As A Man Thinks" will be the first production to go out under the new Hodkinson sales policy of unrestricted open booking.

In discussing this contract Mr. Garrett declared his conviction that the public has come to regard the value of a photoplay with a great author's name attached to is, as infinitely superior to that which carries the name of a star only.

"I have seen Mr. Thomas' first play of the new series, 'As a Man Thinks,'" said Mr. Garrett. "I may say that there is not a single defect in the production. It is a splendid drama splendidly visualized.

---

**Pearl White Wins Popularity Contest.**

Pearl White, Pathe's serial star, is the most popular picture player among the fans of Winnipeg, Man.

The Winnipeg Tribune recently inaugurated a popularity contest in which a hundred or more screen celebrities were entered.

The result showed a victory for Miss White. She scored more than 200 votes over her nearest competitor, Anita Stewart.

# SEE PICTURES AS THE ONLY AMUSEMENT

## Vaudeville Stars Touring Texas Declare Poor Railroad Service Threaten Death Blow to "Legitimate"

WITHIN the next year or so moving pictures will be the only form of amusement in the theatrical field, according to the opinion of several prominent vaudeville stars in Dallas during the past few weeks.

The popularity of the "legitimate" stage has been on the decline ever since the advent of the silent drama, and now, so stage people declare, poor railroad service and lack of co-operation on the part of business interests threaten to deal the death blow to their profession.

"Theatrical people are imposed on by every one—merchants, hotel keepers and the railroads," says Mme. Albertina Rasch, internationally known as an opera ballerina and now appearing on the Interstate Amusement Circuit.

"The railroads perhaps have done more to discourage threatrical activity than anything else," she continues. "Transportation was bad enough under private ownership, but under the present Government control, where the responsibility may be shifted from one man to another indefinitely, conditions are abominable.

**May Have to Go Abroad.**

"We are forced to depend on the prompt arrival of our scenery in order to carry on our business, but no consideration is made of that. Under present ruling baggage does not have to go on the same train that the passenger rides on, and consequently I have lost hundreds of dollars because of the non-arrival of costumes and scenery.

"If the thing keeps up I shall have to go abroad where the cities are closer together and engagements longer, or open a school of dancing in New York."

Valerie Bergere, well known for her vaudeville playlets, also fears that road tours will soon have to be abandoned.

"In order to come here from the North to play my four weeks on this circuit," said Miss Bergere, "I had to pay $350 excess baggage charges on scenery that was terribly handled en route.

"Government ownership has simply eaten all profits so that things are at a crisis in regard to the future of traveling theatrical companies. Delays of several hours are frequent and, as is well known, scenery is perishable. Each loading and unloading puts it just that much nearer discard.

**No Co-operation from Hotels.**

"Hotels have refused to make reservations or accommodations in advance," continues Miss Bergere, "and often when we get into cities we are unable to find places to stay. Hotel keepers know we are transients and have no effective means of retaliation and therefore we are overcharged. Immediate action must be taken or the theatrical business will soon be a thing of the past."

Dozens of stars have declared that the issue is near the crisis and that developments are expected soon. Members of the theatrical profession are planning to leave the stage in droves at the end of the present season.

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**Mildred Considine with Mary Pickford.**

Mildred Considine, scenario writer, arrived in Los Angeles from Chicago recently to become Mary Pickford's scenarioist. Having assisted in the titling of "Daddy Long Legs," she is now working on a story, the idea for which was supplied by Miss Pickford.

Miss Considine has furnished most of the well known stars with stories. Last year she wrote the adaptation of "Ghosts of Yesterday" for Norma Talmadge, "Common Clay" for Fannie Ward, "Romance of the Underworld" for Catherine Calvert, "Framing Framers" for Triangle, in which Charles Gunn was starred, and "All Wrong" for Bryant Washburn. Previously she wrote the adaption of thirty-two reels of the "Jimmie Dale Series."

**The Late Sidney Drew as He Is Seen in Paramount's "An Amateur Liar."**

# Advertising for Exhibitors

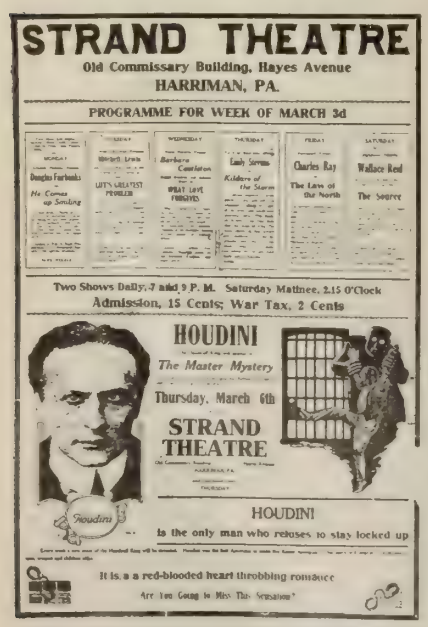
**Conducted by EPES WINTHROP SARGENT**

**Overlap.**

OVERLAP your program. If your bill runs from Suñday to the following Saturday, inclusive, and your program is issued on a Saturday, give that day as well as the following Saturday. Then get the programs around early and you may get some matinee business and assuredly will make something on the night. Remind them of the current attraction and you should make more than enough to pay the printer, but say "Tonight, Saturday," and the date and have the "tonight" big, for that is what you have to sell. Most managers seem to think that if they announce each feature once, they are doing all they can, but if you come out with a double slam for Saturday, you are bound to make some extra business. In many houses the program will be lost before Saturday comes and there is no data on the attraction for that night, where often the family might be drawn out if again reminded of some special feature.

**"Some Ad."**

The Strand, Harriman, Pa., sends in a full sixes with the comment, "Some ad. eh?" and we echo the "some," for it is doing something to take nearly a full page when your own town is too small to have a newspaper and you have to advertise in a nearby town, but this is what the Strand did. The upper part

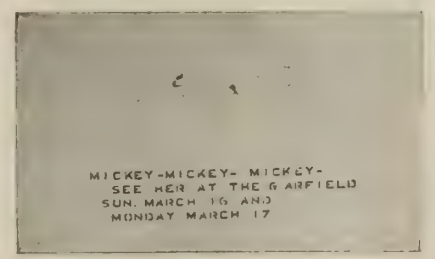

STRAND THEATRE
Old Commissary Building, Hayes Avenue
HARRIMAN, PA.
PROGRAMME FOR WEEK OF MARCH 3d
Two Shows Daily, 7 and 9 P. M. Saturday Matinee, 2.15 O'Clock
Admission, 15 Cents; War Tax, 2 Cents
HOUDINI
The Master Mystery
Thursday, March 6th
STRAND THEATRE
HOUDINI
is the only man who refuses to stay locked up
It is a red-blooded heart throbbing romance
Are You Going to Miss The Sensation?

**A Six Fulls from a Town too Small to Boast a Newspaper.**

is an adaptation of the Bleich idea, with the larger half given to the launching of the serial. The usual daily space runs from five to seven inches or more, single column. We wish the management would explain what one of these daily advertisement means when it says "First show 6:30 sharp. Second show 8:30. Admission by prize fight tickets only." That's a new one. The house also gets out a four or six page program for local use. The six pager carries two pages of local trade advertising, but this apparently is not always used, though we would imagine that merchants would welcome a chance to reach the local folks direct.

**Back Stenciled.**

Here is something that seems to be new. Charles H. Ryan, of the Garfield, Chicago, uses a stencil instead of a rubber stamp to imprint his envelope backs with a special announcement. We do not know how he does it, but presume that he has a tray of stencils made up and uses the single trayful over and over. The imprint looks better than a rubber




**Stenciling the Back of a Program Envelope with a Special Announcement.**

stamp would, for as a rule it is not easy to rubber stamp envelopes quickly and get a good impression without blurring. The stencil works much better. It would be best to keep this off the face of the envelope to prevent its being confounded with the address, but on the back it will gain immediate attention.

**Mr. Chenoweth Again.**

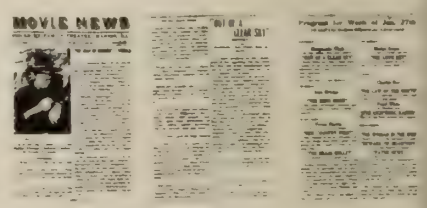
H. A. Chenoweth has been away from this department so long that perhaps you've forgotten him, but he is still managing the Strand, Westfield, Mass., for the Goldstein Brothers, and getting out a 9 by 12 three day program in default of a handy daily paper. We show two

**A Pair of Throwaway Programs.**

of these, one with a rather involved schedule. He is showing "Fit to Fight," a propaganda picture which seems to be cleaning up in the New England states. This is shown in the afternoon and after the regular night show, to men only, no admission being charged. In between he has a Girls' Club Benefit, rather an odd mix. His regular show shows both, "Arizona" and "The Bells," a double program of some weight, but these features are not played up in the Tuesday showing, though "Arizona" is made the feature on the Monday bill. It is a good substitute for newspaper work if you have no newspaper, but it does not equal the daily where there is one.

**A House Organ.**

Verner Hicks, of the Family, Marion, Ill., sends in some issues of his house organ which was started with the new year. He explains that it is all machine work, and that for the first three issues he had to use news stock. It would not matter if he used news stock right along, if he gives them something to read. Make the program readable and you do not have to worry about the stock, and Mr. Hicks splits about 50-50 with the




**The Front and Two Inside Pages of the Program of the Family Theatre, Marion, Ill.**

patron in the matter of text and scatters the stuff so that you have to read it all to get the "pure reading." This is a good idea, and we think that the fans keep and read the sheet. The cut shows the inside pages and the front, giving a general idea. The sheet is the usual 5 by 8. Mr Hicks writes:

> I am enclosing copies of a little sheet we are putting out for this theatre. As you will note, this is dated Sunday, and we distribute 2,000 of these every Sunday morning, as I believe this day is one of the best days to get advertising matter read. This is not a Sunday show town however. I am short a copy of the first issue, and am sorry that I had to use ordinary news stock for the first three issues. The use of white paper improves the appearance considerably. You will note I am carrying no advertising, that is from outsiders. Press work is not always perfect. The entire job is machine set, and the program for the week would probably look better if hand set, using a different style type.
>
> Note your comments on Herrin, Ill., Hippodrome advertising, issue of March 1, regarding getting a quarter for an attraction in Southern Illinois towns. Will say that this is not done very often, and when we raise over regular admission price of 10 and 15 cents, we hear an awful noise. However, we ran "The Great Love" two days in this town at 35 cents, including tax, and I have never heard of a kick. Others were afraid to ask it in these small towns, I believe: I

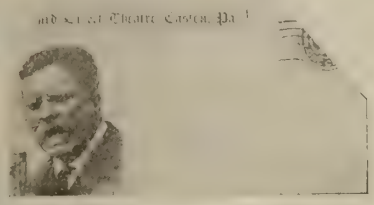
used an orchestra on this special and did a big business.

Also will say that we are now arranging to build a large modern theatre, which will be known as the Hippodrome, and which will be owned and controlled by the owner of this theatre and the owner of the Hippodrome at Herrin. Another large house will be built at Murphysboro to seat about 1,500, this will give us three large modern houses in good towns and close together.

Distributing the program on Sunday morning is a capital idea. It is worth a lot more than the extra trouble it costs, for as Mr. Hicks says, the people then have time for reading. But we think that he would do well to increase the size of the sheet, take trade advertising and make a profit on the direct printing, with the money it draws all velvet. It can be done with a well edited sheet—and this is well done.

**An Envelope Novelty.**

The Third Street Theatre, Easton, Pa., took the Roosevelt film for an entire week; which is going some for a town that size, but it had it exclusive and pulled the lid off the publicity. The cut



**A Specially Printed Program Envelope for the Third Street Theatre, Easton, Pa.**

shows a specially printed envelope, brown ink being used. It made a striking display and was better than had it been printed up with a display advertisement, for the people will open the envelope to see why the picture should be outside. The Third Street is coming into form again.

**Dayton Doings.**

The Dayton Theatre, Dayton, Ohio, seems to have reformed on the matter of hand lettering, and though it still musses up the titles and stars with eccentric lettering, there is type to carry the real talk. The display at the left is a two sixteens while the other is a three fourteens. The longer display is the regular length plus the underline, which is added to the drawn design and then hooked up with rule. The rule can be dropped and the design run by itself as in the display at the right, when thought necessary. Here is the way Mark Gates handles the reissue question in another display:

**Special Announcement.**

Great paintings, exquisite music and good books do not lose their charm, and though the art of motion photography is young there are available many gems of photo-plays that comparatively few have seen. The management of the Dayton has decided to run, from time to time, a brand new print of one of these old masters as an extra added attraction. This will in no way interfere with the showing of the best obtainable first runs of the highest class motion pictures. The first of these revivals is now being shown, Charles Spencer Chaplin in "A Night In a Show," and its success fully justifies the new policy.

MARK M. GATES,
Managing Director.

This is a double eleven the day following the pictorial advertisement shown above. This announcement is paneled in a 4½ inch box, and is set in twelve point italic only eighteen ems wide in a 23 em space, giving plenty of white margin. The rest of the space is given to the signature and to the announcement of the full bill. Instead of following the announcement of Chaplin, it is given a

**A Two Sixteens and a Triple Fourteen from the Dayton, Which Drops the Excess of Hand Lettering.**

special division to emphasize the subject and has much greater weight than had the argument been made a part of the regular display. It is in such little points that Mr. Gates wins over the average advertiser. He knows the niceties because he has studied them.

**Roosevelt De Luxe.**

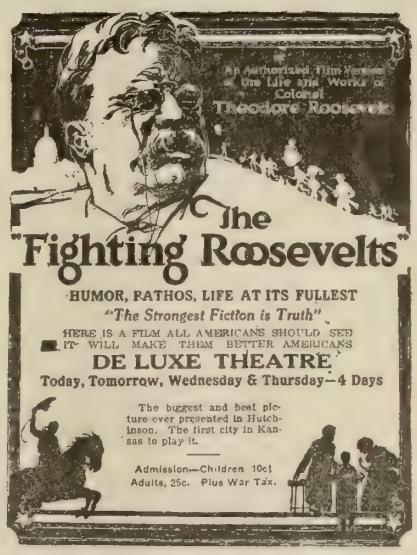
The De Luxe, of Hutchinson, Kansas, has been using half pages lately to get attractions over. And they are good half pages, too. Here, for instance, is one

DeLuxe Theatre Presents
"THE FIGHTING ROOSEVELTS"
A Personally Authorized Motion Picture Version of the Life and Works of
THEODORE ROOSEVELT
From the Cradle to the White House—Featuring American drama of adventure and achievement
"The Strongest Fiction Is Truth."
Four Days Only, Commencing Monday, February 10th
Admission, Children 10c Adults 25c Plus War Tax

**A Half Page Display for the Roosevelt Film.**

for the Roosevelt picture with a poor half tone, but a good layout. The strips top and bottom carry vignettes which may be battle scenes or most anything. They are by no means distinct, but they look interesting, and that is all that was intended. A set of three finely executed sketches would have detracted from the main advertisement. As it is, you look at them and they seem to be all right, though you do not know what the deuce they are, so you go read the advertising display instead, and that is what it was intended you should do. We like the tone of the announcement. It does not promise too much, and it will not disappoint.

Here is another display from the De Luxe Theatre, Hutchinson, Kansas. It is only a two sixes, apparently a publicity cut, but it stands well on the page, and the lower silhouettes, first used by the


An Authorized Film Version of the Life and Works of Colonel Theodore Roosevelt
The "Fighting Roosevelts"
HUMOR, RATHOS, LIFE AT ITS FULLEST
"The Strongest Fiction is Truth"
HERE IS A FILM ALL AMERICANS SHOULD SEE IT- WILL MAKE THEM BETTER AMERICANS
DE LUXE THEATRE
Today, Tomorrow, Wednesday & Thursday—4 Days
The biggest and best picture ever presented in Hutchinson. The first city in Kansas to play it.
Admission—Children 10c
Adults, 25c. Plus War Tax.

**A Two Sixes from Hutchinson, Kans.**

First National for "My Four Years in Germany," show nicely, much better than the reverse stuff at the top. Reverse cuts seem to be the besetting sin of the First National, in spite of the fact that they seldom show up well in newspaper work.

**Ruff Stuff.**

Here is the way Ralph Ruffner put over "Virtuous Wives." It is a classy half page, and now that Ruff knows all about New York from oysters to the shimmy dance, he can talk passionately about the evils of the big town. He could

TOMORROW
MONDAY and TUESDAY
A Most Astounding Drama of Pagan New York
STAGGERS TO ALL THE MAGNIFICENCE OF AN ARABIAN NIGHT'S TALE
TRIUMPHANT RETURN TO THE SCREEN OF BEAUTIFUL
Anita Stewart
YOUR JADED SENSES WILL GET A NEW THRILL WHEN YOU SEE
"The Cave Man's Ball"
IN WHICH SEVERAL HUNDRED MEN AND WOMEN TAKE PART
Sensational Beyond Words
Anita Stewart in "Virtuous Wives"
RIALTO

**A Ruffner Half Page.**

tell a lot more than he does in this display, but probably he is afraid of getting in bad with Mrs. Ruff, who did not accompany him on the trip and who has been trying ever since to find out just what he did. This is not like the average Ruffner advertisement, but it is a good one, though only the size saves the lettering of the star and title in the frame. It may be artistic, but smaller than a half page it would be poor work.

**Language.**

Nixon's Victoria, Baltimore, sings a Te-Deum over "Hoop-la," starting off with "In blessed relief from Battle, Murder and Sudden Death, Hoop-la." Then a little lower down in a single fifteen:

> In blessed relief, we repeat, from the battle, murder and sudden death with which film patrons for a year or more have been lugubriously, morbidity, sadly, sobbingly entertained—Shades of Webster's Unabridged, Roget's Thesaurius and Trench on Words, "entertained!"—**Nixon's Victoria** presents this week, **for the first time in Baltimore,** a jovial, joyous, rollicking romance of the sawdust ring, with its ever-young

charm of the clowns, the piebald horse, tissue hoops, the flying trapeze, the spangled vaulters, the tulleskirted riding-lady—so like an animated feather-duster—the gorgeous ring master, the Rajah's favorite odalisque in the elephant's howdah, the tang of tan-bark, peanuts, pink lemonade—

"HOOP-LA!"

And then some soul-relieving and heart-uplifting "Yips" for

MISS BILLIE RHODES

who appears in "Hoop-la" not as Vampire-Lady (sine qua non of the battle, murder and sudden death stuff), nor as Deceived-Lady, nor Woman-with-a-Past-Lady, but only as that most entrancing bit of feminine—a circus girl! For the man who never lost his boyhood heart to one of them has missed half the joy of living.

**PERSONAL NOTE—The Manager of the Victoria offers "Hoop-La" not only as a relief to the public, but also as a relief to himself. He believes that the public, no less than the film-theatre, has had a surfeit of horrors and atrocities, as well as of bawdy sensuality and salacity. Or, if not a surfeit, at least as much as is good for them. In the case of the former, the French Tiger Clemenceau may be trusted to settle with the swinish Huns who perpetrated them, even if some squashy, mushy or opportunistic element at the Peace Conference fails in their obligation to humanity.**

As for the pestiferous crews from the slums of the theatrical world who smut the screen with loudly-exploited rabelaiseries, the natural, wholsome reaction of the public taste will deal with them in due season. And the reaction will be hastened by just such honest, amiable jollities as

"HOOP-LA!"

The "personal note" is set in bold face to get a little color into the deep drop, but most of it is eight point Roman. It's a lot of language, but it will appeal to many who are tired of war dramas, and if the house does not have to follow too closely with the stuff it complains of, it is a good advertisement, but it is a bit dangerous to put into words the thoughts of a majority of the patrons until the makers of film get through unloading their war stuff. There is not enough real drama in the market to give one house a triple change a week, every week, and some of the tour stuff must be run. This jubilation will clean up for the circus story, but it will possibly react with the next war play. But we hope that some of the powers that be read this advertisement. It tells how a lot of people feel about certain types of stories they are forced to use.

**Keep Fresh.**

Don't let your "novelties" grow stale. Paste a poster in the bottom of a barrel and everyone will see it. Not one in ten will look a second time, so get something else for a repeat. Keep changing and you'll keep the crowd with you.

**Hook-ups.**

Don't use a hook-up only when the press book tells you to. Be on the lookout for opportunities to work in with others. If you hear that the First Baptist Church wants a new organ, or that the Presbyterian Ladies Aid Society is out for funds, let them sell tickets on percentage for you, even if they sell tickets to the people who would come anyway. The fact that you are working in with those institutions will make you more solid with your regular patrons and at the same time you are bound to make some new friends. If you can horn in on some trade display, work for it. If, for example, a certain well known borax company is working your town on an advertising stunt, book in a desert Western and get the stills into the windows along with the borax as being taken "where the borax comes from." Then get them to advertise your picture or at least to distribute your literature along with their own. Work every opening. Don't wait until something is suggested to you.

**McCormick's.**

S. Barret McCormick had all the chances in the world with Nazimova, and he cleaned up with the striking pictures supplied. Perhaps the best of his colored advertisement is seen in a three nineteens. He took a three fulls, but used the bottom space for a white display for a musical attraction. The half tone does not, of course, give any suggestion of the beauty of this display. The colors

**A Colored Three Eighteens Used by Mr. McCormick in His Sunday Advertising.**

used were green, purple and orange. The dominant color is purple and the window panes are orange, shading into green save where the shadow of the dancer falls. A wash of color covers the lettering shown in the text below the cut, and the light thrown through the window. The walls are purple with a caravan of camels in the arch above the window done in purple against an orange background. The bust wrap is green tint with all three colors blending in the loin cloth. Evidently Mr. McCormick shares Mr. Rowland's belief that Nazimova is the star worth while, for he has taken extra space and extra care. The second cut shows a three fifteens and a three thirteens. Here the reverse cut serves to throw the figure into display. For this

**A Three Thirteens and Three Fifteens.**

display Mr. McCormick seems to have written two sets of copy, but he makes his chief appeal with the "Which?" shown in better detail in the third illustration, a three sevens. This is the vital moment

She paused in her maddening dance, the saber poised to strike a death blow to her lover!
—The next moment she lay sobbing in his arms!
Which?
Woman's Love or
Woman's Vengeance?
NAZIMOVA
"Eye for Eye"
THE FAMOUS BROWN SAXOPHONE SIX
All This Week
The Circle
SHRINE OF THE SILENT ART

**A Three Sevens Used Later in the Run.**

of the play and reads the best for advertising purposes. The campaign was unusually well handled, and the best use was made of the good cut material. But Mr. McCormick uses the cuts merely as attractors. He lets them convey their suggestion and then builds up with plenty of talk about the play in general and the problem it presents.

**Watch Your Show.**

We heard a manager brag the other day that he did not see one show in ten that he ran on his screen. "I'm out getting schemes for new campaigns," he announced. "I have no time for the show." And yet if he knew his show, he would find it easier to sell tickets. He is out of touch with his house and with his patrons. He must know what he is showing and how it is accepted by the audiences. See your bill through at least once.


# Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

# Projection Department

**Conducted by F. H. RICHARDSON**

### Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### The Diverging Light Ray.

Well, gentlemen, here we are at last, with the goods. For years some of you have openly sneered at "Richardson's divergent light ray," others have been just plainly skeptical, still others too indifferent to bother with it at all, and it has been only the loyal, progressive few who have had faith sufficient to actually follow our lead in the matter. This department has for several years been telling, mostly to deaf ears, of the huge importance of the matter. It has almost begged unbelievers to give the matter attention. It has failed even to interest the machine manufacturers, who should have been at least enterprising enough to investigate. And now we are here with proof positive, which is going to make you sit up and take notice, whether you want to or not. Forgive us this little crow. We have suffered much from the unbelievers and feel justified in rubbing it in mildly.

For years we have been preaching to you the divergence of the light ray beyond the aperture of the motion picture projector, where the arc light is used as a light source. As to Mazda lamp light source we do not as yet care to make any positive statement. We are inclined to believe that this divergence does not occur with that light source, although the Westinghouse folks set a prismatic condenser 6.5 ins. from the aperture and got the following results: At 3 ins. beyond aperture beam was 40x50 millimeters and the foot candles 38.5 in center and 22.4 at edge. At 5 ins. the ray measured 65x57 mms., wiith 21.7 c. p. in center and 12 at outer edge. So we dunno after all. But anyhow we are not dealing with the Mazda in this article.

As to the arc lamp, our argument is based on accepted practice in practical projection, which places the point of greatest concentration of the condenser beam a bit on the condenser side of the film. It is not our purpose to argue this phase of the matter at this time, except to say that the chief reasons for locating the aperture at this point are found in the resultant loss of light and ghosts on the screen if the point of greatest concentration be advanced appreciably beyond the aperture. Beyond making this statement we will let this phase of the matter rest, in so far as concerns this article, because, regardless of whys and wherefores every projectionist knows that it is true.

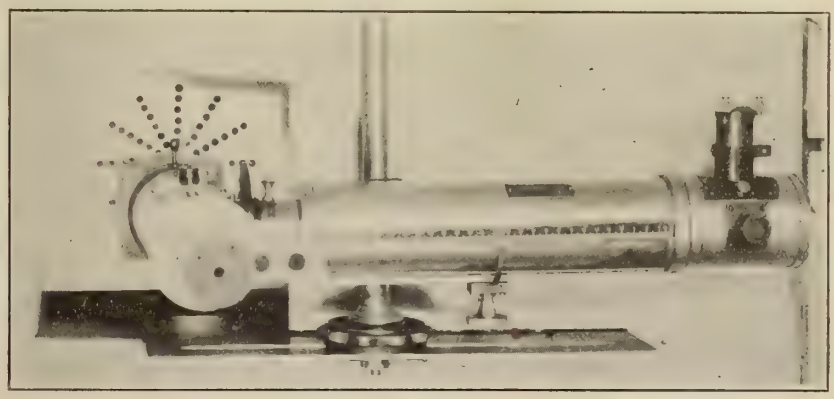


**Figure B.**

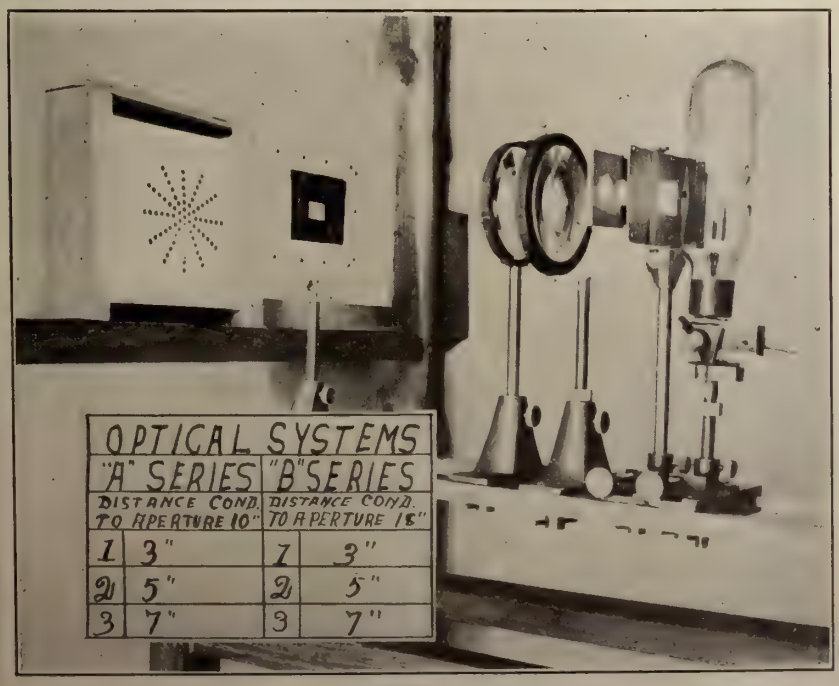



**Figure A.**

And now let us get down to business. The light measurements we shall herewith present were made at the request of this department by both the National Lamp Works laboratories, Cleveland, Ohio, and by the Westinghouse Lamp Works laboratories, Bloomfield, New Jersey. The results were, to all intents and purposes, identical, which serves to prove that no error has been made. We are using the National data because it was the more complete in the matter of fine subdivisions of measurements; also the National measurements were very carefully analyzed for us by R. P. Burrows, of the National Lamp Works Engineering Department. My request was for measurements across the light beam on the projection lens side of the aperture, at 3, 5 and 7 inches, respectively from the aperture, with the condenser at 10 and 18 inches from the aperture.

It would manifestly be impractical to use an arc crater as a source of light, because of the impossibility of maintaining uniform brilliancy for a considerable space of time. The light source decided upon was; an opal glass illuminated by a Mazda projection lamp. Over this glass was placed a metal plate in which was an opening .5 of an inch in diameter. This formed a light source which, for the purpose, perfectly simulated the electric

arc crater. The only difference was that the light was very much weaker. Its

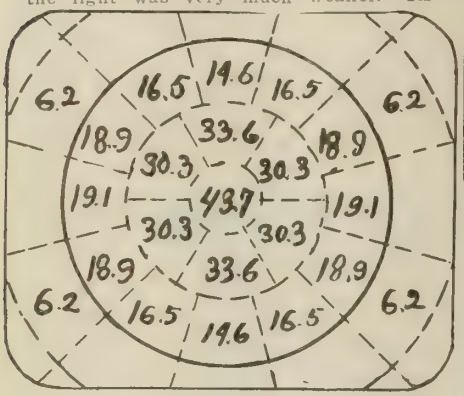



**Figure No. 1.**
**Exact Dimension and Shape of Light Ray Three Inches from Aperture, on Projection Lens Side, When Condenser Is 10 Inches from the Aperture.**

action was, however, precisely the same, insofar as has to do with the lens system of a projector, as the action of an electric arc crater. This light source was placed in the same position with relation to the condenser that the crater would normally occupy. The whole lineup is shown in Figure A.

In Figure B we see the other side of the screen, with the photometer in place. The radial holes in the screen are the holes through which measurements were taken. They correspond to the divisions in the charts here-with submitted. You can thus see how thoroughly the job was done.

| Zone | Area | Avg. F.C. | Lumens | % Total |
|---|---|---|---|---|
| 1 | .0077 | 43.7 | .34 | 5.8 |
| 2 | .062 | 31.4 | 1.95 | 33.6 |
| 3 | .123 | 17.4 | 2.14 | 36.6 |
| 4 | .113 | 6.2 | 1.40 | 24.0 |
| remaining zones | | | | |
| | | Total | 5.83 | 100.00 |

In considering the charts it must be remembered that the total lumens would be many times greater with an arc lamp light source, though the percentages would not be in the slightest degree altered. In other words the difference in relative strength of illumination as between the different zones would be exactly the same. If in a given instance the light flux in Zone 1 (center zone) were ten times stronger, the flux in all other zones would also be ten times stronger. In considering the charts, it must be remembered that they are actual, full size, just exactly as they were made. For instance, in figure 3 the ray is the shape of the aperture opening and is 4⅝ ins. wide by 4 1/16 ins. high. Well, that was precisely the size of the ray at a point seven inches from the aperture, on the projection lens side, with the condenser 10 ins. from the aperture, when the measurements were taken. Do you get the idea? All right, then, we will proceed to consider Figure 1. You will observe that the ray is, under this condition, 2 9/16 ins. wide by 2⅛ ins. high. Note well the condition—condenser 10 inches from aperture, measurements taken 3 ins. from aperture, on projection lens side. In the center you will see a circle just ⅜ of an inch in diameter. This is "Zone No. 1."

| Zone | Area | Avg. F.C. | Lumens | % Total |
|---|---|---|---|---|
| 1 | .0077 | 26.0 | .200 | 3.4 |
| 2 | .062 | 22.0 | 1.40 | 24.0 |
| 3 | .123 | 14.2 | 1.75 | 30.0 |
| 4 | .183 | 6.83 | 1.25 | 21.5 |
| Remaining zones | | | 1.26 | 21.0 |
| | | Total | 5.83 | |
| | | | | |

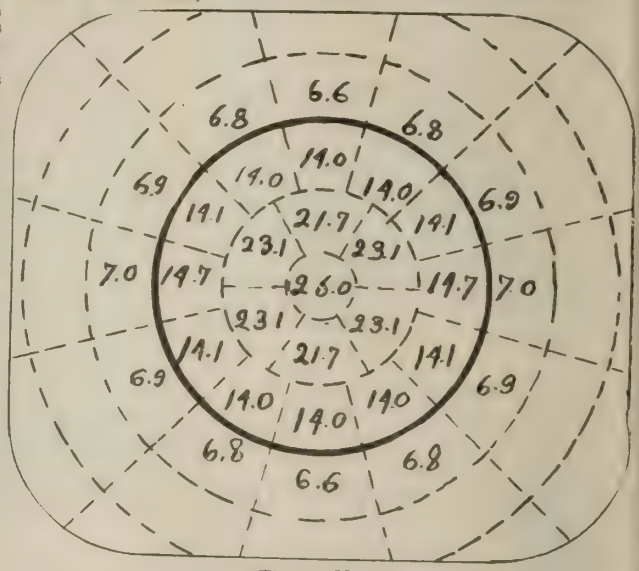



**Figure No. 2**
**Exact Shape and Size of Ray Five Inches from Aperture, on Projection Lens Side, with Condenser 10 Inches from Aperture.**

Then comes another circle ⅜ of an inch across, which is Zone No. 2, and then a third circle ⅜ of an inch across, Zone No. 3, and so on up to seven zones in figure 3. All zones in all charts are of equal width—⅜ of an inch. Outside Zone No. 3, all charts, you will observe a solid circle. This circle represents approximately that part of the various charts a projection lens 2 ins. in diameter would cover. You will observe that such a lens would cover the first three zones, and NO MORE. Keep that fact firmly fixed in your minds. It is of huge importance.

Beside each chart you will observe a tabulation of results. Study them. They are very enlightening. Examine Figure 1. You will see that the light flux in Zone

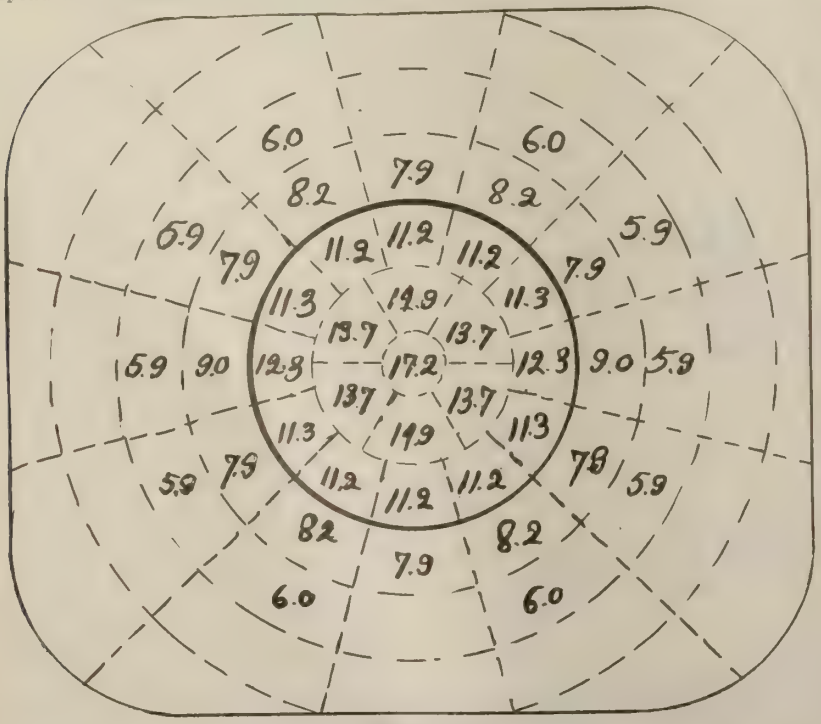



**Figure No. 3.**
**Exact Shape and Size of Ray Seven Inches from Aperture with Condenser 10 Inches from Aperture.**

| Zone | Area | Avg. F.C. | Lumens | % Total |
|---|---|---|---|---|
| 1 | .0077 | 17.2 | .13 | 2.3 |
| 2 | .062 | 14.1 | .88 | 15.1 |
| 3 | .123 | 11.4 | 1.40 | 24.0 |
| 4 | .183 | 8.4 | 1.54 | 26.4 |
| 5 | .295 | 5.9 | 1.47 | 25.2 |
| remaining zones | | | .41 | 7.0 |
| | | Total | 5.83 | |

1 is 43.7 foot candles, and in Zone 2 it averages 31.4 You will also observe that in Zone 4 (outside the field of a 2 inch diameter lens), it only averages 6.2 foot candles. "Huh," we think we hear some of you say, "we can afford to lose that. The light is all in the center!" Not so! Stop a moment and cast your gaze on the percentages of total illumination in the various zones. First zone, for all its

high c. p., has only .34 of a lumen, or 5.8% of the total light in the four zones. Zone 2 has 1.95 lumens, or 33.6% of the

**Figure No. 4.**

**Exact Size and Shape of Ray Three Inches from Aperture When Condenser Is 18 Inches from Aperture.**

total. Zone 3 has 2.14 lumens, or 36% of the total and ZONE 4 HAS 1.40 LUMENS, OR 24% OF THE TOTAL LIGHT CONTAINED IN ALL FOUR ZONES.

Beginning to wake up now, aren't you? Twenty-four per cent. of your light gone to waste (24% of your input wattage, in other words) if a 2 inch diameter lens be used under this condition. Begins to look as though there was something in Richardson's diverging light ray dope, after all, doesn't it? Well, let's hold hands and wander on a bit further. Skipping Figure 2 we will examine Figure 3. Examining its tabulated results we discover the fact that with a two-inch-diameter projection lens we would gather 41.4% of the total light, and LOSE 58.6%. Of course the condition shown in figure 3 is abnormal, in that a condenser is never actually brought quite so close to the aperture. but in many instances you chaps who have persistently refused to bother your heads over such "bunk," **are actually wasting mighty nearly 50% of your wattage in the way here shown**, and by, in addition, refusal to use the lens charts are actually WASTING MORE THAN HALF YOUR LIGHT, OR HALF YOUR WATTAGE.

In the various charts you will note another thing. Take Figure 3 for instance, the total light flux is the same for all the charts where the condenser distance is ten inches, viz.: 5.83, but you will notice that whereas in Figure 1 this flux in Zone 1 is 43.7 foot candles, in Figure 3 it is only 17.2, proving that as the ray spreads the light flux spreads also, and in all portions of the ray. And so we could go on drawing interesting deductions for pages, but inasmuch as we are going into the matter in much detail in a paper to be read before the Society of Motion Picture Engineers, which paper will later be published in this department and in their published proceedings, we will not go further, except to present Figures 4, 5 and 6 briefly.

You will observe that the pulling back of the condenser a distance of eight inches has operated to reduce the ray from 2 9/16 x 2 3/16 inches to a trifle less than 1¾ x 1 7/16, so that a 2-inch-diameter projection lens now all but entirely covers the ray. The light flux now is as follows: Zone 1 has 10.8%, Zone 2 has 49.2%, and Zone 3 has 40%. But one thing puzzles us, viz., the total lumens of light have dropped to 1.75. This must, we think, have been due to failure to adjust the light source with relation to the lens for the new condition. It would not effect the percentages of light in the various zones, or in any manner alter the integrity of the results arrived at, but it does raise a question as to just what the cause was.

And thus our case is absolutely proven, and you have again been shown the necessity for studying your lens system. The projectionist cannot, of course, entirely control light loss from the causes herein set forth. The condenser position (distance from aperture) is fixed automatically by the amperage, hence all that can be done at present is to try to use a lens

| Zone | Area | Avg. F.C. | Lumens | % Total |
|---|---|---|---|---|
| 1 | .0077 | 24.3 | .19 | 10.8 |
| 2 | .062 | 13.5 | .86 | 49.2 |
| 3 | | | .70 | 40.0 |
| | | Total | 1.75 | 100. |

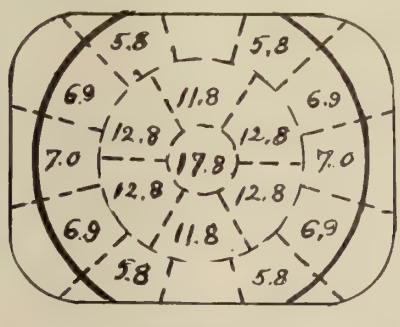



**Figure No. 5.**

which will cover the ray. This is, however, a makeshift. The real solution is to be found in re-designing of projection lenses so that lenses of all focal lengths (E. F.) will have a fixed back focus, which same must not exceed two or two and a half inches. There is nothing impossible in this. It has already been done by Mr. Sabo. It can be done by all lens manufacturers if they want to do it. If they don't want to do it, then they should be made to do it, because the industry has something to say about a matter of so serious moment.

The whole secret of this seemingly puzzling matter is found in the areas. Take Figure 3 for example. While the

| Zone | Area | Avg. F.C. | Lumens | % Total |
|---|---|---|---|---|
| 1 | .0077 | 13.0 | .10 | 5.7 |
| 2 | .062 | 10.1 | .63 | 36.0 |
| 3 | .123 | 5.8 | .71 | 40.6 |
| remaining Zones | | | .31 | 17.7 |
| | | Total | 1.75 | |

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light flux in Zone 1 is three times as strong as in Zone 5, the AREA of Zone 5 is .245 of a square foot, whereas that of Zone 1 is only .0077 of a square foot, so that there is many times more light in Zone 5 than there is in Zone 1. The problem then is, how to pick up the light in Zones 4 and 5. A 2.5-inch diameter lens would admit all the light in Zone 4, but none of that in Zone 5, and there are very serious objections to such large diameter

| Zone | Area | Avg F.C. | Lumens | % Total |
|---|---|---|---|---|
| 1 | .0077 | 17.8 | .14 | 8.6 |
| 2 | .062 | 12.5 | .78 | 44.6 |
| 3 | .112 | 6.9 | .77 | 44.0 |
| remaining zones | | | .06 | 3.4 |
| | | Total | 1.75 | |

lenses when using a very brilliant light source.

By studying the various charts presented the whole thing will be clear to

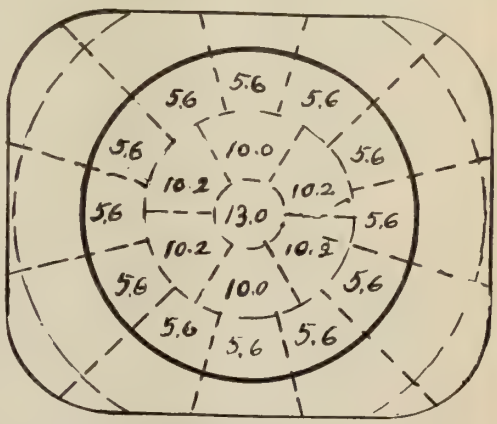


**Figure No. 6.**

**Seven Inches from Aperture, with Condenser 18 Inches from Aperture.**

you. If not, why one of the purposes of this department is to answer questions.

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**Boylan Reel to Have Tryout.**

In response to an inquiry as to what had become of the Boylan Even Tension Reel, which this department examined quite some time ago and thought well of, but which later dropped out of sight, we wrote George R. Collins at his last known address. He is now in Washington, and says he is having a few hundred of the reels made up. We shall be glad to see this reel have a real tryout. It is one of those things which look almost foolishly simple, but which really seems to work. Its vital parts consist of a wooden hub with a round hole about, as nearly as I can remember, two inches in diameter. In this hole is another wooden hub which attaches to the takeup spindle in the usual way. The outer hub, to which is attached the reel sides and which carries the film roll, rides on the inner hub. That is all there is to it. The friction between the two hubs provides the takeup pull, which becomes, of course, slightly heavier as the weight of the film winding on the reel increases. We shall have this reel thoroughly tested out as soon as possible. We already have some evidence that it really works, and works perfectly. If final tests bear this out then this reel, which should cost but little more than ordinary reels, will give a mild, steady takeup pull without any possibility of damage to film; also it will cheapen the projector by making the present takeup tension altogether unnecessary.

# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "What Am I Bid?"

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Underneath the Stars (Moderato). Vanderpool.
1—At Screening. 1:30. Mignonette (Allegretto), Friml.
2—T. Big Bill. 1:15. Rockin' the Boat (Moderato—Fox Trot), Frey.
3—T. The Brat. 3:30. Al Fresco (Allegro), Herbert.
4—D. Auction Block. 2:00. Frivolous Patrol (Marcia), Albi.
5—T. No one. 1:15. The Brook (Allegro), Grieg.
6—T. Some of natives. 1:15. Tete a Tete (Allegro Commodo), DeKoven.
7—T. And so it came to pass. 2:00. Capricious Annette (Allegretto Gracioso), Borch.
8—D. Father has fake fit. 1:30. Rondo Capricioso, Mendelssohn.
9—T. The town's one fault. 2:00. Bob (Allegro—One Step), Kaplan.
10—D. Brat appears on the run. 1:15. Rondo Capricioso, Mendelssohn.
11—D. Stranger pays for whiskey. 2:30. Theme.
12—T. She knows what's in it. 1:00. Intermezzo (Allegro), Arensky.
13—T. As the weeks went by. 1:30. Springtime (Valse Intermezzo), Dumm.
14—T. Back in the hills. 1:30. Mysterioso, Langey.
15—D. Brat and lamb. 1:15. Capricious Annette, Borch.
16—D. Big Bill at bar. 2:30. Chianti (Moderato—Fox Trot), Friml.
17—D. Stranger and brat in woods. 3:30. Theme.
18—D. Big Bill and Yranell at cabin. 2:00. Hurry No. 26, Minot.
19—D. Close-up of Big Bill. 2:45. Dramatic Tension, Borch.
20—D. Stranger at door. 1:30. Furioso No. 1 (Allegro), Langey.
21—D. Big Bill takes paper from coat. 1:15. Song Without Words (Andantino) (pp), Rebikow.
22—T. The father of the stranger. 1:30. Fantastique (Tempo di Valse), Ville.
23—T. Day and night. 2:00. Theme.
24—D—Brat leaves cabin to kill lamb. 1:30. Funeral March (burlesque), Lanciani.
25—D. Big Bill and confederates. Mysterioso No. 1 (Andante Misterioso), Langey.
26—D. Lucy and lamb were not sacrificed. 2:00. Capricious Annette (Allegretto Grazioso), Borch.
27—T. When the next boat came in. 2:15. Intermezzo (Allegro), Onivas.
28—D. Father opens door. 1:30. Canzonetta (Allegretto), Hollander.
29—D. Brat opens door. 2:00. Capricious Annette, Borch.
30—T. So kind of you. 1:15. Theme.
31—T. Why didn't you tell me. 1:30. Chanson Triste (Andante) (pp), Tschaikowski.
32—T. He no dead. 2:30. Hurry No. 2, Langey.
33—T. What am I bid. 2:00. Prelude (Andante), Damrosch.
34—T. What's the idea. 1:30. Agitato No. 2, Langey.
35—T. What about the girl. 1:45. Theme.

## "Whitewashed Walls."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—La Paloma (Spanish Serenade), Yradier.
1—At Screening. 2:15. Jovitta (Allegretto), Armand.
2—T. His excellency Governor Ramon. 2:30. Toreador Song, "Carmen" (Allegro Mod. Tempo di Marcia), Bizet.
3—T. Justice in Altamura. 1:15. Prelude, "Carmen" (1st Suite) (Dramatic Andante-Agitato), Bizet.
4—T. Senorita Rosa, a Lucretia Borgia. 1:00. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnel.
5—T. Sunrise at the Whitewashed Walls. :45. Dead March from "Saul," Handel.
6—T. While unconscious on the unseen. 2:15. Theme.
7—T. An awful oversight. 1:15. Yankee Doodle (start pp cresc. and accel. to ff).
8—T. The celebration making up for. 1:15. Hail! Hail! The Gang's All Here.
9—T. Here's to Uncle Sam. :30. Red, White and Blue (March).
10—T. What! Work on the Fourth of July! 1:30. Over There (f).
11—T. Dog of a Gringo! I'll— 3:45. Robespierre (Andante Agitato—Allegro con Fuoco), Litolff.
12—D. Mendez carried into room. 1:15. Dramatic Andante No. 39, Berge.
13—D. Rosa dashes water on Mendez. 1:15. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnel.
14—T. The cold, gray dawn of. 1:45. Dead March from "Saul" (starts with traps pp), Handel.
15—T. Hurry up and shoot. :30. Tacet.
16—T. The Gringoes have escaped! :15. (Tympany rolls).
17—T. Just a moment, please. 3:00. Dramatic Tension No. 9, Andino.
18—T. Between the devil and the deep. 1:15. Humoreske (accel. and retard to action), Dvorak.
19—T. While the wicked "vampire." 2:30. Recuerdo de Alzaga (Habanera—Tango), Bachmann-Arnel.
20—D. Larry Working on scaffold. 1:30. Theme.
21—D. Funeral procession. :30. Funeral March, Chopin.
22—T. She wasn't bellering like that. 1:00. Theme.
23—T. With all the comforts of home. 2:00. Humoreske (Allegretto Scherzo), Tschaikowski.
24—T. Both Senor Dinero and Senor Carcaro. 2:00. Intermezzo, "Carmen" (Andante quasi Allegretto), Bizet-Roberts.
25—Romero riding through village. :45. Toreador Song, Carmen" (Tempo di Marcia).
26—T. In a week's time you have done. 1:45. Pulcinello (Humoristic Intermezzo), Aletter.
27—T. Making hay while the sun shines. :45. Theme.
28—D. Romero beating guard. :45. Hurry No. 1, Langey.
29—D. Close-up of Romero, Larry and Concha. 1:30. Al Fresco (Intermezzo-Rubato), Etienne.
30—T. Watchful waiting rewarded at last. 3:30. Serenade Espagnole (Allegretto), Bizet.
31—T. But the best laid plans. 1:30. Aragonaise, "Le Cid" (Appassionato), Massenet.
32—T. Better send this Gringo. 2:00. Rustle of Spring (Dramatic Agitato), Sinding.
33—T. It is the sentence of this. 1:00. Prelude, "Carmen" (Andante Agitato), Bizet.
34—T. The darkest hour. 1:15. Misterioso No. 2 (Moderato), Minot.
35—T. The Whitewashed Wall again. 1:30. Traps only—Agitato No. 6, Kiefert.
36—T. I've brought ye what's left. 2:30. Dramatic Tension No. 44 (Moderato Agitato), Borch.
37—T. If you will consent. 1:15. Theme (to end).

## "A Yankee Princess."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme for Patsy O'Reilly—Kathleen (Valse Lento), Berg.
1— At screening. 1:45. Theme.
2—T. In them days in Ireland. 6:30. The Emerald Isle (Selection of Irish Airs), Langey.
3—T. Shamrock. 4:00. Danse Fantastique (Allegretto), Reynard.
4—T. Why, how-de-do, Lord. 3:15. Comedy Allegro, Berg.
5—T. Sure now, McCarty. 1:30. Theme.
6—T So in due time Patsy. 2:45. Canterbury Bells (from Boutonniere Suite) (Capricious Allegro), Tonning.
7—T. Princess, then where's? 3:15. Golden Youth (Valse Lento), Rosey.
8—T. The sacred secret session. 0:45. Misterioso Dramatico, No. 22, Borch.
9—T. I have come to join your. 1:15. Hurry No. 26, Minot.
10—T. Did I hurt you? 3:00. Gavotte Piquante, Pierson.
11—T. The O'Reillys learn of. 2:30. Scherzetto (from Symphonette Suite), Berg.
12—T. At the Allied Bazaar in. 2:30. A La Mode (Popular One-Step), Rosey.
13—T. When vacation time at last arrives. 3:30. (Goose quacking.) Romance D'Amour (Andante), Schonfield.
14—T. Let the Lord wait. 1:45. Mysterious Nights (Valse), Berg.
15—T. In the new ancestral halls. 2:45. Sparklets (Allegro Moderato), Miles.
16—T. Lord Percy feels strangely. 2:15. Theme.
17—T. The Windbourne heirlooms. 3:00. Moon Glow (Moderato Intermezzo), Barth.
18—T. What size taste will you have? 2:00. (Door-bell)—Capricious Annette, Borch.
19—T. Mr. Larry Burke. 2:10. Theme.
20—T. Are you the Lord Windbourne. 3:30. (Telephone bell)—Birds and Butterflies), Vely.
21—T. Every afternoon now. 3:15. Theme.
22—D, When auto approaches. 3:30. (Auto effects)—Camelia (from Boutonniere Suite) (Allegro Cantabile), Tonning.
23—T. Some days we just can't. 1:30. Theme.
24—T. If you break your engagement. 3:30. Dramatic Suspense, Kinkler.
25—D. When Lady Windbourne leaves. Theme (to end).

## "The Island of Intrigue."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Maida—Capricious Annette (Moderato Caprice), Borch.
1—At screening. 3:15. Theme.
2—T. So on Friday (auto effects). 2:45. Scherzetto (From Symphonette Suite), Berge.
3—T. Pier No. 9. 1:15. Vivo Finale (From Symphonette Suite), Berge.
4—T. This is my son, Alaric. 2:00. Theme.
5—T. When the real Mrs. Julia Smith (telephone bell). 3:30. Hurry No. 26, Minot.
6—T. By noon the following day (water effects). 3:15. Butterflies (Characteristic Caprice), Johnson.
7—T. Do you wish anything else. 3:00. Summer Showers (Intermezzo Moderato), Logan.
8—T. He's right, we can't let. 2:15. Starlight (Melodious Serenade), Johnson.
9—D. When Maida smells cooking. 3:30. Theme.
10—D. When Maida leaves Gilbert. :15. Babillage (Intermezzo Allegretto), Castillo.
11—D. Clock face, 11:28. :45. Heavy Foreboding Mysterioso (No. 16, A. B. C. Dramatic Series).
12—D. When sailor enters (shot). 1:30. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
13—T. I told you not to fool. 2:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
14—T. The succeeding days were filled. 4:45. Theme.
15—T. Friday, I have a strong. 4:15. Dramatic Tension No. 36, Andino.
16—T. So now dearie write your. 2:15. Agitato No. 49, Shepherd.
17—T. I'm going to frighten Waring (wireless effects). 2:45. Light Dramatic Agitato (No. 14, Photo-Play edition).

18—T. In the stillness of the night. 2:45. Misterioso Agitato No. 66, Smith.
19—D. When dog joins Maida. 2:45. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
20—D. When Maids and Gilbert reach boat (motor-boat effects). 4:00. Half-Reel Hurry, Levy.
21—D. When crooks are seized. 3:00. Theme (to end).

### "The Quickening Flame."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme for John Steele—Dramatic Reproach (Andantino Expressivo), Berge.
1— At screening. 2:00. Theme.
2—T. John Steele, an American. 2:15. Canterbury Bells (from Boutenniere Suite) (Capricious Allegretto) Tonning.
3—D. When Yoshida enters dressing room. :45. Furioso No. 11, Kiefert.
4—T. You boys take him. 3:00. Babillage (Intermezzo Allegretto), Castillo.
5—T. A week later. 1:30. Theme.
6—T. I've hired him. 1:45. Graciousness (Characteristic Intermezzo), Smith.
7—T. In a London suburb. 1:30. Heavy Descriptive Agitato (No. 4, Luz Photo-Play edition).
8—T. I just heard the postman. 1:15. Theme.
9—T. The following night an unexpected. 1:00. Hunkatin (Half-Tone One-Step) (piano only), Levy.
10—D. When John enters. :45. Allegro Agitato No. 8, Andino.
11—T. In the gray hours of the morning. 1:45. Dramatic Tension, Levy.
12—T. Six months later Steele (auto effects). 3:00. Bleeding Hearts Andante Expressivo), Levy.
13—T. That night. 4:00. Theme.
14—T. Next morning. 1:45. Andante Pathetique No. 23, Borch.
15—T. Hester, do you know. :15. Theme.
16—T. So they were married. 3:00. Dramatic Theme, Pement.
17—T. And so on a busy summer day (auto effects). 3:45. Dramatic Tension No. 36, Andino.
18—T. We prefer living off. Heavy Romantic or Pathetic Descriptive (No. 14, A. B. C. Dramatic Series).
19—T. Next morning. 4:15. Pleading Romantic or Pathetic (No. 14, A. B. C. Dramatic Series).
20—D. When John enters. 2:15. Dramatic Tension No. 9, Andino.
21—D. When Jap watches Harlon. 1:30. Gruesome Misterioso No. 31, Borch.
22—D. When scene fades to Hester. 1:30. Andante Pathetique No. 10, Berge.
23—T. Maizie torn between her. 3:30. Theme.
24—D. When Maizie returns home. 1:45. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
25—T. You will find him at Crowley. 2:00. Dramatic Agitato No. 38, Minot.
26—D. When John answers phone. 3:00. Dramatic Tension No. 67, Shepherd.
27—T. Now, I'm going to bring that (door bell). 2:00. Agitato Hurry (No. 13, A. B. C. Dramatic Series).
28—T. Listen, just a moment. 1:30. Plaintive (No. 13, A. B. C. Dramatic Series).
29—T. He was always a crook (shot). 2:30. Agitato Allegro (No. 13 A. B. C. Dramatic Series).
30—D. When Harlon meets death. 1:30. Theme (to end).

### "Two Women."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme for John Leighton and Enid Arden—Mountain Song (Andantino) Borch.
1— At screening. 2:00. Sunrise on the Mountain (from Mountain Music Suite), Borch.
2—T. Enid Arden, child (dog barking). 1:30. Mountaineer's Dance (from Mountain Music Suite), Borch.
3—T. Not time nor circumstance (telephone bell). 3:00. Starlight (Melodious Serenade), Johnson.
4—T. Kindred spirits, but where? :15 (flash only). Popular Fox Trot.
5—D. As scene fades. 2:00. Theme.
6—T. Extra-Dry Willie, quickly (telephone bell). 4:00. Wild Roses (Valse Brilliante), Johnson.
7—T. It is into another world. 2:30. Pastoral (Characteristic Idyl), Kiefert.
8—T. To John Leighton in the presence. 2:30. Butterflies (Characteristic Caprice), Johnson.
9—T. Oh, I guess you're the young. 3:15. Theme.
10—T. The reading hour on the following. 2:45. Pizzicato (Petite Ballet), Berg.
11—T. But the young granite expert. 1:15. Summer Showers (Allegretto Moderato), Logan.
12—T. Joe Binnett is a man (shot). 2:00. Dramatic Narrative, Pement.
13—T. So you will make me. 2:00. Dramatic Tension, Levy.
14—T. That morning marked the. 2:00. Theme.
15—T. While Emily Leighton (auto effects). 1:15. Sinfulness (Appassionato), Borch.
16—T. A familiar honk. 1:45. Andante Appassionato, Castillo.
17—T. Why, hello, Leighton (china crash). 1:15. Agitato Appassionato, Borch.
18—T. Extra-Dry Willie. 1:45. Romance D'Amour (Andante), Schonfeld.
19—T. And blooms the lusty spring. 1:45. Pizzicato, Berg.
20—T. While three thousand miles. 1:00. Flirtation (Allegretto), Cross.
21—T. When Love his arrow. 2:45. Theme.
22—T. Across the Sea. 1:30. Silent Sorrows (Andante Pathetique), Borch.
23—D. When Mrs. Leighton follows Griggs (shot). 1:30. Turbulence (Agitato), Borch.
24—With no one to take care. :30. Constance (Moderato), Golden.
25—T. Happiness resigns again. 2:00. Theme.
26—T. The mistakes of youth. 2:30. At Twilight (Moderato), Golden.
27—T. In the Arden cabin Enid. 1:30. Dramatic Recitative, Levy.
28—D. When Enid enters. 2:00. Tragic Theme, Vely.
29—T. Emily goes to the train. 1:00. Perpetual Motion (Allegro Agitato), Borch.
30—T. But as Emily Leighton (train effects). 1:00. Furioso No. 11, Kiefert.
31—T. When the sombre news. 1:30. Theme (to end)

### "The Stronger Vow."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Expressivo), Berge.
1— At screening. 1:15. Manzano (Spanish Intermezzo), Brooks.
2—T. Fairy Princess, your taken. 5:05. Moraima (Spanish Caprice), Espinosa.
3—T. Adois, fairest one. 4:10. Alborada (Caprice Espagnola), Andino.
4—T. Senora de Cordova. :30. (Continue pp.)
5—T. The call of the public square. 2:30. La Perle de Madrid (Spanish Valse), Lamotte.
6—T. See Chiquita, a clear white. 1:30. Gruesome Misterioso No. 31, Borch.
7—T. I bring sad news. 3:10. La Feria (Spanish Suite), Lacome.
8—T. The last cabalero. 2:30. Dramatic Tension, Levy.
9—T. Six months later. :40. Theme.
10—T. The strange dual existence 2:45. Mysterious Nights (Valse Dramatique), Berg.
11—T. His other self. 2:20. Sinister Theme, Vely.
12—T. You must marry me. 2:20. Dramatic Suspense, Winkler
13—T. May I tell you what? 2:30. Theme.
14—T. His betrothal gift. :25. (Continue pp.)
15—T. Once more, Pedro. :35. (Continue lively.)
16—T. Two happy hearts. 2:45. Clematis (from Boutonniere Suite) (Moderato Poco Agitato), Tonning.
17—T. Toasting the future. :55. Organ improvising to action (Wedding ceremony).
18—T. Some other time, Pedro. 1:30. Valse Moderne (Lento), Rosey.
19—T. Why did you leave us? 4:05. Theme.
20—T. Higher up under. 1:45. Prelude (Dramatic), Rachmaninoff.
21—T. Her sanctuary. 2:15. Tragic Theme, Vely.
22—T. Let him come in. 3:10. Myterioso No. 29, Andino.
23—T. The bait. 1:15. Perpetual Motion (Allegro Agitato), Borch.
24—T. The blood is stronger. 3:10. Erl King (Heavy Dramatic), Schubert.
25—S. The police arrive. :50. Theme.
26—T. Again the Easter Carnival. 1:30. Half-Reel Furioso, Levy (watch shot).
27— Manzano (Spanish Intermezzo), Brooks. 1:10. (Until end.)

### "As a Man Thinks."

Released by W. W. Hodkinson Corporation.

Arranged by George W. Beynon.

Theme—Dialogue (Andante)—Meyer-Helmund.
1— At screening. 3:30. Aubade Printaniers (Allegretto), Lacombe.
2—T. Clayton's Paris apartment. 1:00. Theme.
3—T. A vision of the past. 1:30. Tendresse (Andante), Pente.
4—T. Burrel. 4:00. La Boheme (Overture), Puccini.
5—T. The night of Four Arts ball. 1:30. Theme.
6—T. Here gay Bohemia. 1:00. (Continue "La Boheme.")
7—T. The Satyr and the Shepherdess. :30. Apache Dance, Offenbach.
8—T. Europa and the Bull. 1:30. La Colombe (Allegretto), Gounod.
9—T. Morning begins. 1:30. Remembrance (Andante), Berkedal-Barford.
10—T. Following the return. 3:15. Serenade (Andantino), Backer-Grondahl.
11—T. His birthday. 2:30. Love in Arcady (Allegretto), Wood.
12—T. Why I met this woman. 2:00. Reverie (Lento), Drumm.
13—T. Exiled . 1:30. Love Song (Andante), Langgard.
14—T. Elinor hurt by. 2:30. Aida (Andante movement), Verdi.
15—T. Judge Hoover. 2:15. Au Matin (Andantino), Godard.
16—D. De Lota and Mrs. Clayton enter. 2:00. Dramatic Tension, Borch.
17—T. Your hatred is rather. 2:15. Agitato No. 1, Langey.
18—T. The boy is not well. 1:45. Reverie (Dramatic), Rissland.
19—T In Selig's home. 4:00. Nocture (Andante), Karganoff.
20—T. Now that you are not. 1:00. A Little Song (Moderato), Erdody.
21—T. A patient for you. 2:00. Where Have You Been Hiding All These Years, Jerome.
22—T. Can't you see, father? 1:30. April Moods (Allegretto), Engene.
23—T. The poisonous belief. 1:30. Kol Nedrei (Jewish Songs), Bruch.
24—T. I want my daddy. 2:00. How's You Like to Be My Daddy? Snyder.
25—T. I was talking to my daddy. 2:15. Dramatic Finale, Smith.
26—D. Husband on sidewalk. 1:45. Theme (to end).

# Live News from Everywhere

## BALTIMORE HOUSES WILL CONSOLIDATE

### The Bridge and Edmonson Theatres Are To Be Rebuilt at an Expenditure of $25,000

PLANS are now being prepared by architects for the consolidation of the Bridge and Edmondson theatres, located at Edmondson avenue and Pulaski streets, which are operated by the Edmondson Amusement Company, of which Louis Schlichter is the president. Mr. Schlichter is also president of the Exhibitors' League, of Maryland. According to the plans, the two theatres will be entirely rebuilt, and will have a seating capacity of 1,400. The approximate cost, according to Mr. Schlichter, will be about $25,000. An orchestra and an organ will be installed. The projection arrangements will be the best that can be installed, as F. H. Richardson, Projection Editor of the Moving Picture World, was consulted.

**Picture Garden Gives Another Benefit.**

A third benefit for soldiers and sailors was held at the Picture Garden Theatre, 31 West Lexington street, through the courtesy of Joseph and Harry Blechman, proprietors, on Sunday night, April 13. The affair was held under the auspices of Perseverance Lodge, No. 26, Independent Order of Odd Fellows. Music and pictures were furnished for the occasion by the management. A collecting amounting to $57 was taken up.

**Maas Is Vitagraph's Assistant Manager.**

Louis O. Maas, who for the past several weeks has represented the Vitagraph Company in Baltimore, has been appointed assistant branch manager of the Washington office.

**Out-of-Town Building Operations.**

Plans have been drawn up by J. B. Collins, for Rose and Seigal, of Alexandria, Va., for a one-story moving picture theatre which will cost approximately $15,000. The structure will measure 40 by 120 feet.

The Masonic Opera House, at Hinton, W. Va., which was recently damaged by fire, is to be rebuilt. U. S. Ellis is the manager.

**Hartlove Puts Over Advertising Stunt.**

A unique method of advertising his show was used by J. J. Hartlove, manager of the Crescent Theatre, 1110 South Charles street, on Thursday, April 17. He tied up a red glove in a package and dropped it in the vicinity of his theatre, and then advertised in the Baltimore News and American photoplay sections and the Sun "Lost and Found column" that he would give the finder a reward if presented at the box office.

**Katherine Kavanaugh Returns Home.**

Katherine Kavanaugh, who for some time past has been on the writing staff of the Metro Pictures Corporation in New York, has now returned to her home in Baltimore and will devote her time to free-lance writing. She has opened a studio at 519 North Charles street.

**F. C. Schanberger Loses His Brother.**

John Gary Schanberger, brother of Frederick C. Schanberger, manager of the Maryland Theatre, died at his home in Baltimore on Tuesday, April 8, from pneumonia.

**Tyler Is Now a Projectionist.**

William Tyler, manager of Lubin's Theatre, 404-6 East Baltimore street, has graduated from the Exhibitors Operators' School and has been granted his license by the State Board of Moving Picture Machine Operators' Examiners of Maryland.

**The Fairyland in New Hands.**

The Fairyland Theatre, 624 North Chester street, has now been taken over by W. D. Lusby, a newcomer among the film men of Baltimore, and the playhouse has been renovated. Julius Goodman, manager of the Ideal Theatre, in Hampden, is booking the pictures for the Fairyland for Mr. Lusby.

**Augusta Opera House Reopens.**

The Augusta Opera House reopened on Monday, April 21, under the management of William B. Williamson. The opening production will be "Tarzan of the Apes."

**Personal Items.**

Jacques Tyrol, representative of the Tyrad Pictures, Inc., handling the play, "And the Children Pay," visited Baltimore recently.

Alfred Hamburg, personal representative of D. W. Griffith, was in Baltimore recently.

## Maine News Notes

**Rockland Theatres Incorporate.**

THE Rutland Theatres, Inc., of Rockland, has filed articles of incorporation with the secretary of state at Augusta, with $200,000 capital stock, all common, and nothing paid in. The par value is $50, and three shares have been subscribed. Officers are as follows: Carrie L. Fields, Rockland, president and treasurer; E. B. McAllister, clerk, Rockland; directors, Carrie L. Fields, E. B. McAllister and Albert C. Parkard, all of Rockland, and Goldie M. Young, of Thomaston. The company will carry on a general amusement business.

**Bangor Opera House Association.**

The Bangor Opera House Association has been incorporated for the purpose of building a new opera house on Main street, the site of the old opera house, which was destroyed by fire in January, 1914. The project was given an impetus by the action of the late J. P. Bass, who sold the site to the new corporation in return for 200 shares of stock. A. S. Black, who controls a string of moving picture theatres in Maine will, it is understood, take a lease of the new house. Shares are now being offered to the people of Bangor and eastern Maine.

Verily the "V" stands for Victory—and bills must be paid.

**"Help! Help! Police" Is the Wrong Title Altogether. George Walsh Doesn't Need Any Help at All.**

The above scenes happen in rapid sequence in the Fox picture. We'll draw the curtain before George Walsh hurts that poor chap.

**The Borish, Bookish One**

Isn't at all magnetic in "Marrying Molly," a Christie farce with Bobby Vernon and Dorothy DeVore.

## Philadelphia News Letter

**Dunlap Takes Over Criterion.**

JOHN F. DUNLAP, JR., has taken over the Criterion Theatre, at 1032 North Fourth street, which has been used as a storehouse during the past three years. The theatre has been completely overhauled and repainted and entire new equipment and chairs have been installed. The house will open in a few days, ready for business, as "The Dunlap," and John J. Hanly will be the assistant manager.

**Buss Manages Easton Strand.**

C. D. Buss, who has just been mustered out of the service, has returned to Easton, and will take over the management of the Strand Theatre, starting May 1. Mr. Buss opened up with the Third Street Theatre six years ago and has also been with the Arrow Film Company, New York. While in Philadelphia recently he contracted for the Triangle Olive Thomas and Taylor Holmes Specials.

**O'Keefe Improves Atlantic City House.**

Edward J. O'Keefe, the progressive manager of several theatres in Atlantic City, has taken over the Criterion, one of the most popular houses on the Boardwalk. The entire house has been remodeled and redecorated and a handsome new front has been built. A unit orchestral organ has been installed, also 1,700 new upholstered seats. The policy of the house will be year-round program similar to the Cort and City Square theatres.

**Court Decides Against Censors.**

Granting the petition of the Goldwyn Film Corporation, the Supreme Court has ordered argument on the appeal which the Board of Censors took from the decision of the Court of Common Pleas, allowing public presentation of the film, "The Brand." The Board of Censors condemned the film, which shows a drama of Alaska life by Rex Beach. The Court below decided that the Board acted arbitrarily and abused the power vested in them by condemning the film because of the theme of the story.

**Powell and Glenn Entertain Invalids.**

C. J. Powell and P. Glenn secured several films from the Triangle and others in order to give a motion picture show at the Sunnyrest Sanitorium, Ancora, N. J., on Sunday, April 6. Hundreds of patients suffering from the last stages of tuberculosis were made happy through the kindness of the above men who gave their personal time and attention to the details of the showing.

**Green Represents Triangle.**

Joseph J. Green, for many years an exhibitor, showman, state rights buyer and actor is now representing the Triangle Distributing Corporation on the road.

# MOE GLANZ STEPS UP ONE MORE RUNG

## Former Salesman of Select's Pittsburg Office Is Now Assistant Manager Under L. F. Levison

MOE GLANZ, salesman for the Select Pictures Corporation working out of the Pittsburgh office, has been promoted to the position of assistant to Manager Levison.

Mr. Glanz has earned his promotion through untiring efforts in co-operating with the various exhibitors in this territory, and likewise in securing excellent results for the office he is associated with. He has been associated with the present manager, L. F. Levison, for some time past, having been in his employ with the Pathe Exchanges, Inc., until such time as Mr. Levison took charge of the local office of the Select Pictures Corporation, where Mr. Glanz joined the sales force some two or three weeks later.

**A Splendid Theatre for Coraopolis.**

William R. Wheat, Jr., exhibitor of Sewickley, has purchased a site in Fifth avenue, Coraopolis, on which he will erect a photoplay house with a seating capacity of 1,000, to cost in the neighborhood of $75,000. Architects are now preparing the plans, and work on the structure will be commenced shortly. The decorations, lighting effects and ventilation system will be of the very latest types.

**Work Commences on New Film Building.**

Work commenced Tuesday, April 15, on the remodeling of the new film building at 1018 Forbes street, Pittsburgh. It is believed that the work cannot be completed in time for occupancy by the time originally designated—May 1. In case the work is not completed by that time the future occupants of the building will defer the moving date, permission having been granted to do so by the city officials.

Paramount has leased the building, and will sub-let to the Metro, Universal and Pathe exchanges.

**Westminster College Installs Powers'.**

Westminster College, the United Presbyterian seat of learning at New Wilmington, Pa., has made important improvements in its moving picture equipment, which is a fixed feature of its curriculum. The old Edison machine, which has served for many years, has been replaced by a Powers' 6-B Cameragraph.

**Sliter Gives Loyalty Dinner.**

Manager Sliter, of the Pittsburgh Exhibitors' Mutual office, tendered a loyalty dinner to the employes of his organization on the Roof Garden of the Chatham Hotel on Tuesday evening, April 15.

Mr. Sliter made a few remarks, talked on loyalty, efficiency and a few of his experiences as roadman, manager, and his travels through Mexico.

**Wurlitzer Leases New Quarters.**

The Wurlitzer Company, heretofore located in the Century Building, Seventh avenue, has leased the four-story building at 615 Liberty avenue, Pittsburgh, and is now completely remodeling the same. Freight and passenger elevators are being installed, and other improvements are being made. The company will handle a full line of the Wurlitzer instruments.

**Two Additions to Exhibitors Mutual.**

Manager Sliter, of the Pittsburgh Exhibitors' Mutual, announces the engagement of Ralph T. Meyers and Theodore Bronstetter for the sales organization. Both Mr. Bronstetter and Mr. Meyers were formerly sales representatives for the Goldwyn Distributing Corporation working out of the Pittsburgh branch.

**Two Removes for Bonistall.**

F. C. Bonistall, manager of the Pittsburgh Famous Players office, has purchased a fine home in the Knoxville section. He will have two "movings" on his hands about the first of May—the office and his residence.

**Holzman Buys Handel.**

Harry Handel, of the Handel Theatre, North Side, Pittsburgh, has disposed of that house on April 10 to Samuel Holtzman, a newcomer in the business.

Handel is now on the lookout for a larger house.

**Sam Sivitz Returns from Coast.**

Sam Sivitz, former publicity manager for the Rowland & Clark theatres, returned from California recently. Sammy was doing publicity work for the Metro on the Coast.

**Business Notes and Personal Items.**

J. B. Clark, director in the First National Exhibitors' Circuit, and Joseph S. Skirboll, manager of the Pittsburgh branch of the organization, were in New York attending the annual meeting of the circuit April 21 and 22.

"The Grain of Dust," controlled by the Craft Exchange, Pittsburgh, was the Easter Week attraction at the Minerva Theatre, Fifth avenue. The East Liberty Cameraphone also played it three days the same week.

William F. Eckbert, Jr., heretofore manager of the Temple Theatre, Lewistown, Pa., has purchased the interest of his partner, Ike Berney, in the house, and is now sole owner and manager of the place.

H. W. Hilewick, of the Duchess Theatre, Delmont, Pa., has been doing some remodeling lately. While he was making improvements he installed new Powers' 6-B machines.

E. M. Steuve, city salesman for the Pittsburgh Paramount office, was called to Cleveland Monday, April 14, by the death of his mother.

Matthew Teplitz, of the Penn Film Service, Pittsburgh, has returned to Pittsburgh from New York, where he spent several days buying new films.

Isaac Guckenheimer, of the Downtown Cameraphone Theatre, Pittsburgh, has returned to the city after a two weeks' business trip in New York.

C. M. Johnson, of the Opera House, Bolliver, Pa., reports that he has broken all records with the Houdini serial.

H. Oxley, of the Grand Theatre, Bradford, Pa., has returned home from a trip to New York.

Sam Wheeler is now working the Pittsburgh trade for the Craft Exchange.

**Newspaper Page for "Topics of the Day."**

Following the announcement that beginning May 4 Pathe Exchange, Inc., will release weekly "Topics of the Day," selected from the press of the world by the Literary Digest, and produced by Timely Film Production Company, the Funk & Wagnalls Company come forward with another imposing detail in their national campaign of publicity. A daily newspaper is being planned which will appear in the most important of the 4,000 newspapers to be utilized to carry the heading, "Two Million Twinkling Eyes." It will exploit the periodical and at the same time set forward the screen series as a most important feature.

# WHOZIT ENJOYS PERSONAL APPEARANCES

## The Canine Star of Robert C. Bruce's Scenic Makes His Bow Wow to San Francisco Audiences

THE personal appearance of film stars at San Francisco theatres has become quite the thing of late, but it has remained for Jack Partington, manager of the Imperial, to pull a most unique stunt along this line. He recently booked "Wanderer and Whozit," a late Robert C. Bruce scenic, and arranged for the appearance of Whozit on the stage. Wanderer is the Great Dane that has appeared in many Robert C. Bruce scenics, but Whozit is a dark horse among film stars in the shape of a champion wire hair fox terrier from the kennels of Irving C. Ackerman, of San Francisco, and the property of Marion H. Kohn, head of the Consolidated Film Corporation. The stage set arranged by Manager Partington followed in detail the last scene in the picture, the screen view fading into the stage set showing the beloved Whozit in flesh, blood and whiskers.

**Spring Drive On.**

E. O. Child, generalissimo of the Pathe staff stationed at San Francisco, has launched a spring drive, leading his forces into the fray in his armored Maxwell sedan. He has made careful plans for a three weeks' campaign in this territory and expects to take all objectives within this time. A large supply of laughing gas has been taken along, and it is expected that the chief work of the lieutenants who follow him will be to point out the dotted lines and garner the signatures. This will be his first extensive trip through the territory since becoming connected with Pathe.

**Sign Man Slipped a Cog.**

That Dr. Carlos de Mandil, director of the Tivoli Theatre orchestra, is a lion among San Francisco music lovers is not doubted, and he himself suggests that his policy of boycotting the barbers may give him the aspect of the king of beasts, but just where the management of the house gets the idea that Uda Waldrop, the organist, resembles a mouse, is not perfectly clear. However, there must be a reason, since the great electric sign in front of the theatre blazoned forth the information for a full week in the following words:

Dr. Carlos De Mandil
Uda Waldrop
"The Lion and the Mouse"

**Meyer J. Cohen Makes New Affiliation.**

Meyer J. Cohen, formerly San Francisco manager for George Kleine, but more recently with Sol L. Lesser as special ambassador on the "Mickey" campaign, has been made general publicity manager of the Kinema Theatre Circuit, which has houses at Oakland, Fresno and Los Angeles. He will make his headquarters at the Franklin Theatre, Oakland, which has been taken over by this circuit and which was reopened with a return engagement of "Mickey." Mr. Cohen planned to join a new packing corporation at Sacramento, but at the last moment decided to keep in the film game rather than invade the meat-selling field.

**War Heroes Returning.**

Sergeant Jack Kraker, formerly of the San Francisco selling staff of Vitagraph, Inc., has landed in this country after months of service in France, and expects to soon secure his release at Camp Kearney. He hopes to engage in his former work at an early date.

Sgt.-Maj. Phil Weinstein, former booker for Metro, is also back in California, and is expected to arrive in San Francisco soon. The Metro management has a place ready for him.

**Orchestra Directors Have Inning.**

The largest gathering of musicians ever assembled at San Francisco for one orchestral concert played recently in the Exposition Auditorium, two hundred and fifty men taking part. Seven works were presented, each with a different director. Moving picture theatres were well represented with Herman Heller, of the California Theatre Orchestra; Gino Severi, of the Imperial Theatre orchestra, and Dr. Carlos de Mandil, of the Tivoli Opera House, taking part. The innovation was appreciated by a record audience.

**Harry L. Knappen Leaves for New York.**

Harry L. Knappen, manager of the San Francisco Select branch, has left for New York, to attend a conference of branch managers. The local organization was strengthened just prior to his departure by the addition of Nick Turner to the selling staff. Mr. Turner has had considerable road experience, but of late has been house manager for the Turner & Dahnken Circuit, at Berkeley.

**Newton Levi Ends Long Trip.**

Newton Levi, Pacific Coast supervisor for Mutual, with headquarters at San Francisco, has returned from a seven weeks' trip that has included visits to all the branches in this territory and one to the headquarters in New York. Upon reaching home he found that Manager W. A. Crank had been meeting with great success in booking "The Turn in the Road."

**A New Theatre for Merced.**

Plans are being prepared for a theatre building at Merced, Cal., to cost in the neighborhood of $40,000. The house will have a seating capacity of 1,200 and will be equipped for both moving pictures and dramatic productions. It will be built by Charles H. Douglass, manager of the Elite Theatre, and Francis Egan, of Dubuque, Iowa.

**Cory Returns from Trip.**

M. E. Cory, of the Select staff, returned recently from a trip through the northern part of the state, where he found conditions very promising, with many houses being reopened as a result of renewed industrial activities.

**Reel News Without Frills.**

The James Tunstead Estate has announced its intention of erecting a theatre at Fourth and A streets, San Rafael, Cal., at an estimated cost of $35,000.

Architect A. W. Cornelius, of San Francisco, has prepared plans for a moving picture house to cost $65,000 to be erected by Enea Bros. at Pittsburg, Cal.

C. D. McComish, of the Peoples Theatre, Colusa, Cal., was a recent visitor in San Francisco, and secured the services of J. Tobias as manager of that house.

The Endert Theatre, of Crescent City, Cal., has purchased considerable new equipment in anticipation of a busy season.

C. Wood, of Rodeo, Cal., is making improvements in his house, and has purchased a Preddey outfit and a new projection machine.

Walter Evans, a pioneer exhibitor of Dinuba, Cal., was a recent visitor in San Francisco, and purchased two Simplex machines and new chairs for the Mission Theatre.

Jos. J. Mahony has transferred the Grand Theatre on Mission street, San Francisco, to Francis I. Mahony.

The Liberty Theatre on Broadway, San Francisco, has been renovated and reopened as the Allies' Theatre. A new organ has been purchased.

Thomas C. Penny has disposed of his interests in the Empire Theatre, Napa, Cal., to L. Kaliski and John P. Knox.

Manager Tucker, of the Liberty Theatre, Healdsburg, Cal., plans to erect a new house there.

Alexander Pezzutti, of the Orpheum Theatre, Crockett, Cal., plans to erect a new theatre on the site of the present house.

George E. Price and Robert Warwick have opened offices at Bakersfield, Cal., in connection with a studio project.

The Youroveta Home & Foreign Trade Co., Inc., of San Francisco, has purchased a moving picture camera and a large quantity of film for use by its Oriental connections.

Charles Ray and Mary Thurman, film stars, and Jimmie Quick, editor of the Photoplay Magazine, were recent visitors in San Francisco.

J. W. Flood plans to transform the Rex ing and erect a new moving picture house.

**Everybody Is Invited to the Dinner, and Evening Clothes Are Worn.**
The Outing-Chester hunter has just bagged a monster elephant and sent out engraved dinner invitations.

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**Wounded Soldiers Enjoy Artcraft Films.**

One of the many military hospitals in this country which have been supplied with Paramount and Artcraft pictures for the entertainment of the wounded soldiers in the U. S. A. is the General Hospital No. 13 at Danville, N. Y. Here many an hour of misery was forgotten by the soldier patients by the showings of Paramount and Artcraft pictures, and their minds were taken away from their physical sufferings by discussion of the points raised in their minds by the pictures, according to a letter written to Branch Manager R. C. Fox, of Buffalo, by Waldo A. Amos, field director of the American Red Cross.

## Many Repeat Bookings on Anita Stewart Productions

A RATHER unusual evidence of popularity comes to Vitagraph's Anita Stewart productions through the rapidity with which return dates are being booked by exhibitors who have played Vitagraph's first Anita Stewart production, "From Headquarters," and who have booked, but not yet played, the second production, "Two Women."

"From Headquarters" was released on March 10 and it will be remembered that conspicuous among its bookings were the big Metropolitan circuits including Fox, Moss and Poli here in the East and the big chains in the Middle West and the Far West.

"Two Women" is scheduled for release on April 28, yet a great many exhibitors with "Two Women" on their books for showing have already booked a return date on "From Headquarters."

Both "From Headquarters" and "Two Women" were directed by Ralph Ince and were edited by George Randolph Chester. "From Headquarters" is a tense police drama and "Two Women" is a James Oliver Curwood story of an altogether different type from the first Anita Stewart release.

## Pathe News Shows Thrilling Air Views for Victory Loan

THE Liberty Loan aerial photography done by the Pathe News has earned high commendation from both Government officials and exhibitors, some of whom declare that the flying views shown in issue No. 30 "have all of the thrill quality of the real serial stuff." The pictures were exclusive.

In the Victory Loan pictures, Secretary Glass is shown sending appeals to the people for the success of the loan via air messenger. A Pathe cameraman in a plane close by was on the job to get every detail of the demonstration. And when the messenger took to the air the Pathe News man was right after him, and showed how thousands of leaflets were dropped on the cities below. The most remarkable feature was the close views of the plane and the movements of the daring operator as he left his seat and tinkered about the speeding plane.

### "Our Teddy" Popular in Japan.

The fame of "Our Teddy," the authorized Roosevelt picture, has spread to Japan. A letter was recently received at the McClure offices from Kikuo Kazemi, a leading Tokio exhibitor, stating that scores of requests had come from his patrons and friends for information as to when the screen version of Roosevelt's life was to be shown in the Orient. Kazemi declared that Roosevelt was probably the most popular American in Japan, due chiefly to his broad-minded attitude toward the Japanese immigration disputes when he was President. So great has been the interest aroused in Tokio over the news that a motion picture has been made of Roosevelt's greatest exploits that Kazemi is planning a special lobby display at the Denkikwau Theatre, the largest in Tokio, of "stills" from "Our Teddy" and photographs of the actors taking the chief roles in the picture.

### "The Usurper" Is Next Williams Release

Earle Williams' next release, "The Usurper," which Vitagraph has scheduled for release the end of April, was originally produced on the stage by the late Nat Goodwin. It was written by I. N. Morris and the screen version has been directed by James Young.

Mr. Williams' support includes Louise Lovely, Bessie Eyton, Bob Russell, Frank Leigh, Billie Elmer, Jay Morely, Audrey Chapman and Lillian Langdon.

**Here You See the Sessue Hayakawa "High Sign"—Grand Rapids Only.**
"A Heart in Pawn" Shared the Strand's Screen with "Whitewashed Walls" the Week of April 6, While at the Majestic "Exhibitors-Mutual Week" Was Observed Through "What Every Woman Wants" and Martin Johnson's "Cannibals."

## Strong Pictures on Robertson-Cole Schedule

AN imposing array of productions have been completed by various Robertson-Cole units for release through Exhibitors Mutual.

"The Courageous Coward," an eventful play relating the struggle of a man to overcome a supposed act of cowardice but which was really the bravest deed a man could commit for a friend, is the latest Sessue Hayakawa contribution to the Robertson-Cole list of Haworth offerings. Thomas J. Geraghty wrote the story and William Worthington directed.

The National Film Corporation proclaims "The Love Call" upon which Billie Rhodes recently added the finishing touches. Taken from a novel by Majorie Benton Cooke which appeared in serial form in many of the leading newspapers of the country, "The Love Call" is a light comedy drama. The star is seen in a sympathetic role, marked by her undying faith in her father, a retired sea captain who was loved by no one but his "Kid," as Miss Rhodes is known in this production.

Few actors are so hard to fit to stories as is Henry B. Walthall. This actor is of such a distinctive type that it is a rare occasion when a story is written that suits his capabilities. But in "Modern Husbands," which the National Film Corporation has just produced with Walthall, for release by Robertson-Cole through Exhibitors Mutual, he has a role which was made almost to order for him. The play is probably the strongest in popular appeal that Walthall has been supplied since joining National. The picture was written by Lee Royal, and directed by Francis H. Grandon.

Having recovered from a recent illness contracted after her short visit to New York, Alma Rubens is again back in the Brunton studios preparing her second picture for Robertson-Cole. The production is still unnamed, but it is a story of the Yukon. A select cast has been engaged by the Winsome Stars Corporation to support Miss Rubens.

"The Mints of Hell," the newest Desmond offering, was directed by Park Frame under the supervision of Jesse D. Hampton from a story by James B. Hendryx. Many of the scenes were filmed in the heart of the sierras at Truckee, Cal., and the big snow scenes were taken during a blizzard which left six feet of snow on the ground.

Bessie Barriscale is still devoting all her energies to making "Josselyn's Wife," taken from the novel by Kathleen Norris. Little news has come out of the Brunton studios regarding the production of this story. Miss Barriscale is being directed by Howard Hickman.

## Author of "Red Lantern" Praises Screening of Novel

EDITH WHERRY, who wrote the novel, "The Red Lantern," which is the basis for the new Nazimova superproduction, visited the Metro studios to see her story taking shape as a photoplay. She marveled at all she saw and declared it was a revelation to behold the characters—Mahlee, the Eurasian girl, played by Nazimova; Sam Wang, the sinister Boxer leader; the Dowager Empress of China and all the rest—standing before her in the flesh.

"I can see that some alterations have been made in my story in the course of adapting it to the camera," said Miss Wherry, "but the changes have in nowise affected the main incidents, nor the general trend of the narrative. The changes, if anything, have made the story more compact. A few characters have been grouped, which were not so closely related in the book. But the effect of this, I am sure, will be to heighten the interest of the spectator in a motion picture theatre.

"The Pekin street setting is quite the most marvelous thing of its kind that I have ever beheld.

"And the types selected to surround Nazimova bring back vividly my girlhood memories of China. Sam Wang is the Eurasian doctor to the life. To look at him in the flesh—even though his is an actor, in grease paint—and to see several of the low-caste Boxers, fairly made my flesh creep," said Miss Wherry.

# Next Norma Talmadge Picture Is "The New Moon"

NORMA TALMADGE'S coming Select picture, "The New Moon," is nearing completion, and with the cutting and titling, which is expected to be finished during the ensuing week, the production will be ready for distribution as a May attraction. "The New Moon" is a Russian story. It was written by H. H. Van Loan, and directed by Chester Withey, who also wrote the scenario.

The story concerns the Russian insurrection and the Nationalization of women. Miss Talmadge has the part of a Russian princess. The picture opens amid a scene of much festivity in the Princess' palace, which is suddenly transformed into a chaos of disorder. A bomb is thrown, killing and injuring many of the guests, including the Princess' mother. It is announced that the Bolshevists have surrounded the Palace, and that the women are ordered to register at the National bureau.

The Princess escapes, leaving her fiance, Prince Michail Koloyar, behind. This role is played by Pedro de Cordova, Miss Talmadge's leading man.

Miss Talmadge is surrounded by a capable cast, including, in addition to Pedro de Cordova, Charles Gerard, who has the role of Theo. Kameneff; Stewart Holmes, who plays Orel Kosloff; Marc McDermott, as Vasili Lazoff; Ethel Kaye, as Masha, and Marguerite Clayton and Harry Sothern in other important parts.

Every detail of the insurrection movement in Russia has been carefully attended. The continuity is even, and the story itself is one of more than average interest.

# De Mille's New Artcraft Is Praised at Private View

A PRIVATE view of Cecil B. DeMille's new Artcraft special, "For Better, For Worse," by Edgar Selwyn and Jeanie Macpherson, was given for a half dozen officials and others the other night at the Lasky studio, and the enthusiasm which greeted every compelling moment in the drama is cited as an evidence of the fact that the picture will live up to all promises made for it in advance.

The emotional appeal is big, according to those who witnessed it in a critical capacity and otherwise. The logic is sound, the presentation and acting faultless, and the direction rises clear out of the average class. The production is timely, the problem being one that will be appreciated by every one.

The acting of Gloria Swanson, Elliott Dexter, Tom Forman, Wanda Hawley, Theodore Roberts, Raymond Hatton and others is said to be indicative of even greater power than in previous pictures.

**A Dogged Expression.**
Oh, Far from It! Marion Davies, in Her Select "Getting Mary Married," Doesn't Believe in 'Em.

# "Gates of Brass" Regarded by Keenan as His Best

FRANK KEENAN entertained a party of 40 at the Robert Brunton studios, Los Angeles, the evening of April 10 at a pre-view showing of "The Gates of Brass," a five-act drama, in which the actor-producer has the role of "Jim" Blake, tin-horn gambler, afterward J. Hatfield Blake, promoter of shady enterprises, which bring him great wealth, followed by unhappiness and disaster.

The play gives Mr. Keenan ample opportunities to display his versatility as a character actor, and he makes the most of every situation.

Through the drama runs an appealing story of youthful love, in which Lois Wilson, as Margaret Blake, motherless daughter of the gambler, and George Fisher, as "Dick" Wilbur, son of one of Blake's dupes in a crooked mining deal, figure prominently. Others in the cast are Lillian Langdon, Edwin Tilton, Clyde Benson and Tom Bates.

Mr. Keenan regards "The Gates of Brass" his best screen production. The prologue is short and the story that follows is of absorbing interest. It has the convincing ring of truth. The numerous indoor and outdoor scenes are realistically photographed.

# Helene Chadwick Has Lead in "Caleb Piper's Girl"

HELENE CHADWICK interprets the title role of "Caleb Piper's Girl," a five-act comedy-drama produced by Astra, which will be released by Pathe on May 18.

Miss Chadwick's portrayal of the absent-minded old bookworm's daughter, upon whose shoulders descends the burden of household maintenance, is quite the best thing she has done for the screen.

The picture is a vivacious comedy-drama. There are some tugs at the heart-strings when we fear that after all her efforts to save the old home her daddy may be evicted by the grasping old villager who has bought up the mortgages, and we are given some touches of dramatic intensity when the rustic lover tries to enforce a marriage by means which are devious and underhanded; but in a general manner of speaking this is a comedy-drama which will provide a solid hour of good entertainment.

**Some British Bits in Holmes Travelogue.**

The April 20 release of the Paramount-Burton Holmes Travelogues embodies an interesting trip in England in war time with Mr. Holmes. First, one vists a school devoted to the teaching of cookery to the British Army cooks.

Next comes the tank garage, where one boards a real battle-scarred tank, if it has sufficiently recovered from its wounds, and takes a joy ride. Then one visits one of the big aviation fields, there to see British men and women, and some "Yanks," tuning up, testing and perfecting the huge bombers and the smaller scout and battle planes.

Then the School for War Dogs is visited, and we are shown how these animals were taught to pass through or over barbed wire entanglements, through smoke screens or against rifle-fire.

**Lois Wilson**
Who Supports J. Warren Kerrigan in Hodkinson's "The Best Man."

# How a Connecticut Manager Played "Courageous Coward"

WALTER GRIFFITH, manager of Poli's Bijou Theatre in New Haven, Conn., for the first time in three years played Sessue Hayakawa in his latest Robertson-Cole release through Exhibitors Mutual entitled "The Courageous Coward" and displayed excellent showmanship in exploitation, in display and in advertising. The Bijou lobby and interior was entirely decorated with Japanese lanterns and Oriental trimmings.

Mr. Griffith did not stop at his lobby in putting over the picture but had his girl ushers in Japanese costume, with Chrysanthemums placed at the side of their heads.

It was a splendid display, and one that created not only increased attendance at the theatre, but also aroused comment on the originality of the decorations. Mr. Griffith is a thorough showman, has been with the Poli Circuit for twelve years, and has gained his success through his original ideas in putting his shows before the public.

Reports from Mr. Griffith as to the merits of "Courageous Coward" are that standing room business prevailed during the three day run at his house.

**Natalie Talmadge in "By Right of Conquest" Cast**

Natalie Talmadge is now a member of the cast for the next Norma Talmadge production, "By Right of Conquest." Natalie will play "Janie," quite an important part in this story by Arthur Hornblow, editor of the Theatre Magazine. Natalie Talmadge has appeared with both her sisters Norma and Constance, in previous productions.

Edward Jose, the Belgian, has signed a contract with Mr. Schenck to direct the picture. Mr. Jose had a long and successful career on the speaking stage in France.

**First of Three Remaining Drew Comedies.**

The first of the three Paramount-Drew comedies made by the late Sidney Drew and Mrs. Drew and yet to be released by the Famous Players-Lasky Corporation is scheduled for April 20. This is "The Amateur Liar," by Albert Payson Terhune.

## Request Advance Dates on "The Veiled Adventure"

BRANCH managers in nearly every Select exchange in the country have received numerous requests for advance play dates on Constance Talmadge's current attraction, "The Veiled Adventure." Already first-run showings have been announced for Chicago, Boston and Louisville theatres, including a week at Sig Faller's Bijou Dream in Chicago.

"The Veiled Adventure" is said to be one of the most entertaining pictures Miss Talmadge has ever made, presenting her in a number of widely diversified and amusing roles. The story is a fast-moving comedy plus drama type. First, as a charming debutante, then as the proprietress of a manicure shop, Miss Talmadge finds plenty of opportunity for side-splitting situations.

Harrison Ford is Miss Talmadge's leading man. He is supposed to be a diamond in the rough from Texas, but Miss Talmadge soon massages him into a respectable gentleman of the first water. The other members of the cast are Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

"The Veiled Adventure" is an original story written especially for Miss Talmadge by Julia Crawford Ivers, who also wrote the scenario. It was directed by Walter Edwards, and the photography is by James C. Van Trees.

**Special Aids for "Magdalene" in Chicago.**

A special publicity service for the four-week engagement of "The Eternal Magdalene" at the Bandbox Theatre in Chicago's loop district has drawn the attention of the entire city of Chicago to the Goldwyn extra. Quarter and half page display advertisements in the Chicago morning and evening papers, combined with reader publicity in the columns of virtually all of the newspaper screen critics, and endorsements by leading citizens, have focused interest on the picture in an extraordinary fashion.

Among those who have added their words of praise and backing to the exhibition of the picture by Manager John Keans of the Bandbox are Harry B. Miller, prosecuting attorney of Cook County; Wells M. Cook, Harry Fisher, and Edmund K. J. Jarecki, associated judges of the municipal court, and Dr. Anna Dwyer, of the Chicago Morals Commission and Morals Court.

**"Eternal Magdalene" Gets Heavy Bookings**

Goldwyn announces that receipt of more than 300 contracts on "The Eternal Magdalene," the Goldwyn extra, within the last ten days. The success achieved by the virile drama of compassion at pre-release showings in Chicago, Milwaukee, Minneapolis and in several large cities of the East has stimulated bookings.

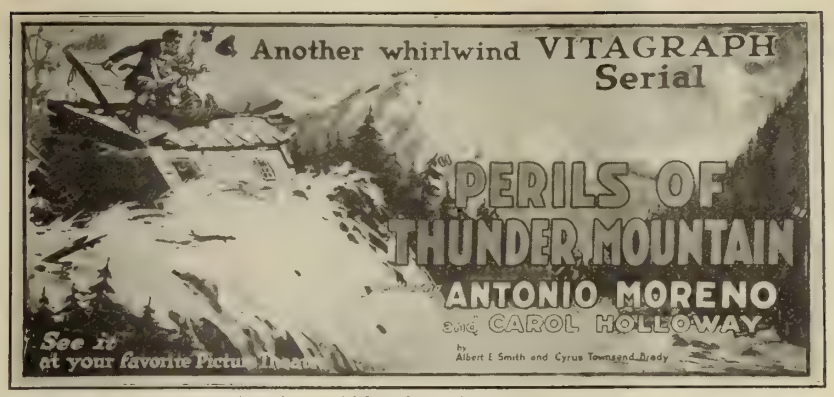
"'The Eternal Magdalene' opened to capacity business," was the report by wire from John Keane, manager of the Bandbox Theatre, Chicago, where the Goldwyn extra opened a four week's engagement yesterday.

A recent trade showing of the picture in the Minneapolis Goldwyn office resulted in bookings by a score of prominent exhibitors in the Northwest.

Trade showings at the Pittsburgh, Dallas and Atlanta Goldwyn exchanges were also productive of many immediate bookings.

**800 Chinese Take Part in "Red Lantern"**

The Metro studios in Hollywood, looked like an arsenal after an earthquake when Albert Capellani, Nazimova's director, finished directing the Pekin street battle scenes in "The Red Lantern," the Russian actress's coming superproduction. Eight hundred Chinese were the Boxer "army" and every man jack of them was armed with some sort of weapon.


Another whirlwind VITAGRAPH Serial
PERILS OF THUNDER MOUNTAIN
ANTONIO MORENO
and CAROL HOLLOWAY
by Albert E Smith and Cyrus Townsend Brady
See it at your favorite Picture Theatre

**Looks As If the Old Cabin Home Were on a Bust.**
Anyhow it's about due for one in this 24-sheet scene from the Vitagraph serial, even if it is on waterfall-wagon.

## Big Billboard Campaign on New Vitagraph Serial

VITAGRAPH has perfected its plans for one of the largest billboard campaigns in its history in connection with the release of the Antonio Moreno-Carol Holloway serial, "Perils of Thunder Mountain."

Eight 24-sheet sketches by as many different artists were submitted, and from these the selection for the stand was made. The 24-sheet pictures one of the big thrills in the serial, a novelty not only in the matter of billboarding but likewise a thrill that may well earn for itself the reputation of the most sensational spectacle that the screen has so far witnessed.

The hero and heroine are shown on the roof of a shack being swept away by a mountain torrent toward a waterfall that is sure to annihilate them. The poster is being printed in striking colors and within a few weeks will cover stands from one end of the country to the other.

Vitagraph's billboard campaigns on its serials heretofore have been potent aids in launching these chapter plays and the stand of "Perils of Thunder Mountain" is by far the most enticing of all of Vitagraph's series of 24-sheet smashes.

The serial was written by Albert E. Smith and Cyrus Townsend Brady. The serial is in fifteen episodes and is now well under production. Antonio Moreno and Carol Holloway are the stars and R. N. Bradbury and William Baumann are the directors.

"Perils of Thunder Mountain" is a real snow serial. The greater part of the action takes place in the midst of vast reaches of snow. The serial company worked for weeks in Truckee, Cal., and secured some wonderful snow scenes.

Vitagraph counts specially on the snow element in the serial as a summer attraction for it is felt that during the hot months, the production with its beautiful shots of great snow drifts will be a most welcome spectacle for screen followers.

## Exhibitors Praise Latest Marion Davies Select Film

MARION DAVIES' latest Select picture, "Getting Mary Married," released early in April, is declared by many exhibitors to be the best picture Miss Davies has ever made. The story was an original one by John Emerson and Anita Loos. It was directed by Allan Dwan.

In no other picture in which Miss Davies has starred has she appeared to such excellent advantage as in this production. Every detail of direction and photoplay has been carefully executed.

One of the many reasons for its success is said to be the naturalness and simplicity of the story, which concerns a likable, every-day girl whose mother dies and leaves her in the care of a wealthy step-father. As interpreted by Miss Davies, the character is perfection in itself. Early in the story she wins the sympathy of the audience, and she holds it until the last minute of a happy and entertaining end.

Exhibitors who have seen "Getting Mary Married" are loud in their praise of Miss Davies' work, and one has characterized it as the finest example of acting he has seen in any picture this year.

## First of Emmy Wehlen's New Comedies Listed

THE first of Emmy Wehlen's new series of romantic comedies to be produced under her new contract with Metro will be released May 5, according to an announcement just issued by that firm.

"The Amateur Adventuress" is the title of the play, Metro having retained the name of the original novelette by Thomas Edgelow as published in a popular magazine, from which this comedy of life in a big city was taken.

June Mathis, head of Metro's scenario department, and Luther A. Reed, one of their most capable technicians, collaborated on this screen adaptation of the story.

Surrounded by a notable cast, the former musical comedy star has on more than one occasion during the production of the picture displayed a marked dramatic power of expression which will serve both as a surprise and treat to her followers.

One of Metro's leading directors, Henry Otto, has brought out in Miss Wehlen, an artistic side of her personality which has heretofore lain dormant.

Part of the story is unfolded in the exclusive suburban Larchmont, outside of New York, and for these scenes some of the most beautiful sites in the outlying sections of Hollywood, Cal., have been photographed.

Among the principals in the cast supporting the star are Allan Sears (leading man), Gene Pallette, William V. Mong, Marion Skinner, Lucille Ward, Bonnie Hill and Victor Potel.

**Uses "Bolshevism on Trial" Stationery.**

Harry H. Hicks, branch manager of Select's Cincinnati exchange, is employing every trick to put over Select's "Bolshevism on Trial." In addition to the advertising matter with which Select branch managers have been supplied by the home office, Manager Hicks has gone one step further by making his letterheads work as well as his salesmen. Every letter that leaves the Cincinnati exchange carries the head and hooked hand of the Bolshevist which Select uses in its trade-paper advertising. This is printed across the full face of the sheet, with a light impression, forming a background of faint red.

# Robertson-Cole Buys Three Michelena Productions

THE entire series of three productions, upon which Beatriz Michelena and her own company have been working for more than a year, has been purchased by Robertson-Cole Company. This announcement follows the statement issued by this organization last week to the effect that "Just Squaw," first of the series, had been purchased for release through Exhibitors Mutual.

"Just Squaw" has been made ready for release, and in order there will follow "The Deadline" and "The Spitfire," each a drama of life in the west in the glorious days that unhappily are now but cherished memories.

George Middleton, who directed "Just Squaw" which will shortly be screened for the first time in New York, also handled the reins on "The Deadline" and "The Spitfire."

There will be many distinctive features to make the Michelena contributions to the silent drama noteworthy additions to the high standard for which Robertson-Cole products are noted.

Not the least of these will be the incorporation of a distinctive line of titling. When Director Middleton found he couldn't improve his play, he went ahead and improved the titling. He devised a title upon which the head of the character speaking the lines appears in the upper left hand corner.

"Just Squaw" is expected to give the Michelena series a good start. Combining all the elements of good melodrama with its barrier of blood—the most insurmountable barrier in the world—the picture contains a strong appeal to picture audiences.

The story was written by Earl Snell.

# Raises Admission Prices on "Eleventh Commandment"

THE ELEVENTH COMMANDMENT," the Ralph Ince special production released by Exhibitors Mutual, did a big business at 25 cent admission prices in the little city of New Castle, Ind., according to a letter from Guy D. Hammill, manager of the Royal Theatre, New Castle. The picture stars Lucille Lee Stewart.

The picture was built from an original story by Ralph Ince for the Advance Motion Picture corporation, Lee Shubert and Edward Davidow and Arthur Hammerstein, who selected Exhibitors Mutual for its distribution.

It deals with the unwritten eleventh commandment: "Thou shalt marry none but the man thou lovest," with Miss Stewart portraying the role of Dora Chester, a girl who broke the commandment.

**Picture of Ancient Custom.**
As Handed Down by Beatriz Michelena in Exhibitors-Mutual's "Just Squaw."

# Alice Brady's "Redhead" Now Released by Select

ALICE BRADY'S coming Select picture, "Redhead," is now completed and will be ready during the current week for distribution as an April attraction. "Redhead" was adapted for the screen by Charles Maigne from a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. Mr. Maigne also directed the production.

One of the outstanding points of Miss Brady's "Redhead" is the supporting cast which is headed by Conrad Nagel. Mr. Nagel is Miss Brady's leading man in her stage play, "Forever After," which is now in its thirty-second week on Broadway. The other members of the cast are Charles A. Stevenson, Robert Schable, Charles Eldridge and May Brettone.

"Redhead" brings Miss Brady to the screen in an entirely different role. The opening of the story finds her as the star entertainer in one of the fashionable cabarets. Miss Brady sings, dances and flirts, and her latter accomplishment wins for her the love of one of the wealthy patrons. One evening they are married to the tune of a jazz band and the shouts and laughter of their friends. Then comes the rift in the lute which makes one of the most entertaining stories Miss Bray has ever done. There is the inevitable happy ending, but it is arrived at by an entirely new and different road. Comedy and pathos are mingled with exceptional skill.

# Christie Makes Scenes Enroute to San Diego

LEAVING Los Angeles, Al E. Christie, together with Bobby Vernon, Ethel Lynne, Eddie Barry, George French, Harry Edwards, and others, took the day boat to San Diego with a schedule of thirty scenes for a coming Christie comedy to make en route. On leaving the studio it was Mr. Christie's intention to begin making pictures before the steamer left San Pedro and conclude only after docking in Los Angeles Harbor, two days later.

On returning to Los Angeles, after this interlude of work on a Christie comedy, Mr. Christie will devote his attention to completing "Rowdy Ann," which is the second of the two-reel Specials, featuring Fay Tincher, Patricia Palmer, Eddie Barry, Harry Depp and Katharine Lewis. The larger part of this special production has been completed and it will be the Special release for the later part of May.

**World Has Picturized Riley Poem.**

The announcement made by World Pictures that it has taken over the distribution of a picturization of James Whitcomb Riley's famous poem, "Little Orphant Annie," recalls the fact that Riley in writing this poem is credited with having written the greatest money-making poem and the best paid piece of literary work ever published, if one takes into consideration the number of words. With what was paid for the moving picture rights, together with the rights of publication, it brought in more than a thousand dollars a word.

**Lilia Hope.**
Who, Besides Brightening This Page, Is Featured in Malcolm Strauss Photoplays, Soon to Be Released.

# World to Distribute Two-Reel Comedies

WORLD PICTURES announces that they will distribute a number of two-reel comedies made by the Macdon Pictures Corporation. Two of these comedies, "Pardon Me," and "Neptune's Step-Daughter," have been finished, and work is now progressing on the third. The star is Gertrude Selby, who began her picture career as a featured player and later as a star in the L-Ko comedies. Miss Selby was afterwards starred by the Universal in five-reel dramas, following which she was featured by Mack Sennett, under whose direction she appeared in a number of his productions. She was then engaged by William Fox and originated the Sunshine Girl as the star of the Sunshine Comedies.

Supporting Miss Selby is Bobby Connelly, who recently made an outstanding hit in "The Unpardonable Sin." This child, it will be remembered, was starred in a series of pictures called "Sonny Boy." Patsy Do Forest also appears in these comedies. She has been connected with a number of the best known comedy organizations in this country. Lew Marks, who started his career as a comedian in Keystone comedies, appears to advantage in support of Miss Selby.

Frank P. Donovan will direct. Mr. Donovan has produced over a hundred and twenty-five comedies for General, Mutual, Universal and Paramount. Mr. Donovan began his picture career as motion picture editor of the New York Star, later joining the New York Journal and Photoplayers' Magazine.

The Thanhouser studio at New Rochelle has been secured under a long lease by the Macdon Picture Corporation.

**Spaniards Like Eddie Polo.**

Eddie Polo, Universal's Herculanean star, is rapidly becoming as popular in Spain as the toreadors of old. According to a Spanish film magazine of Barcelona, Polo's work in "The Bull's Eye" has made him a favorite in King Alphonso's country.

According to the magazine, the picture, in Spanish known as "El Blanco Tragico," is playing at a majority of theatres in Spain and " . . . the audiences follow with great interest and admiration the heroic adventures of the great Eddie Polo, who is one of the favorite actors."

## Novel Advertising Trailer for Capellani's "Oh, Boy"

AN advance advertising trailer of striking originality has been prepared by Albert Capellani as one of the many seat-selling accessories that will be available to exhibitors in connection with the release of "Oh Boy," the first of the June Caprice-Creighton Hale series for release through the Pathe Exchange, Inc.

While film trailers advertising forthcoming productions can no longer be classed as novelties, the one to be offered to exhibitors booking "Oh Boy," is a distinct novelty. It not only depicts a scene which should register one of the biggest laughs in the picture, but is introduced uniquely by a bill-posting outfit rambling down a street and stopping in front of a huge billboard stand.

The generalissimo of the paste and brush, clambers down from his seat, gazes meditatively at a poster proclaiming Elliot and Comstock's "Oh Boy," the "greatest musical comedy hit of the past decade." He returns to his wagon, and reappears, in a moment, heavily laden, and covers the board with a new twenty-four sheet poster.

## "When Doctors Disagree" Is Mabel Normand's Newest

MABEL NORMAND'S new Goldwyn picture, now nearing completion at the Culver City Studios, has the interesting title of "When Doctors Disagree." It is a small town farcical romance, a medium of expression in which her new director, Victor Schertzinger, excels. As a matter of fact, "When Doctors Disagree" gives Miss Normand just a bit wider scope than her previous vehicles have done. As Millie Martin, daughter of the village tightwad, with a thirst for beauty both of person and environment, Miss Normand is asked this time to do more than frolic and fall into scrapes. She must be wistful, appealing and entirely ignorant of the complications in which she finds herself when rushed to a sanatorium for an immediate operation.

The new Goldwyn picture enlists the services of experienced comedians. They include Walter Hiers, George Nichols, Fritzie Ridgeway, William Buckley James Gordon and Alec B. Francis.

### Special Stories for Exhibitors.

Supplementing the regular publicity campaign being carried on for "Our Teddy," McClure Productions, Inc., have arranged to supply exhibitors with newspaper stories especially adapted for use in their particular localities. For example, the First National exchange which is distributing the Roosevelt picture in North Dakota has been furnished with stories recalling Colonel Roosevelt's career as a ranch-owner in Medora, North Dakota and pointing out the numerous scenes in which Roosevelt as a Dakota ranchman is depicted on the screen in "Our Teddy." At the same time it is suggested that exhibitors in that state write personal letters to former associates of the Colonel especially ex-Rough Riders, asking their co-operation in exploiting the film. In this way a strong local interest will be stimulated.

### Wanda Hawley to Lead for Reid.

Although she has not yet finished "Secret Service," in which she plays the leading feminine role, supporting Captain Robert Warwick, Wanda Hawley has begun work as lead in Wallace Reid's new picture, "You're Fired," which is an adaptation of one of O. Henry's stories, "The Halberdier." James Cruze is directing, from the scenario by Clara G. Kennedy.

**Just a 24-Sheet, but It Does Justice to "Just Squaw."**
Which is Beatriz Michelena's initial release through Exhibitors Mutual.

## "Road Called Straight" Claimed Bennison's Best

GOLDWYN is promising exhibitors everywhere the aggregate of their success with Louis Bennison's first three-star series productions, made by Betzwood Film Company and released through Goldwyn, will be exceeded with "The Road Called Straight," the star's newest production, released May 11.

The producers of this picture set great store by what they call the fulfilment of the Bennison promise. In three previous features, "Oh, Johnny!", "Sandy Burke of the U-Bar-U" and "Speedy Meade," the young cowboy star has given visible evidence that a new screen luminary was in the making; in the fourth he is made. As Al Boyd, uncouth but lovable master of a great Western cattle ranch, who beats at their own game the scheming father and fiance of the girl he loves, Bennison stands revealed as a screen actor without a superior in similar roles. This, coupled with an unusual story, splendid photography, unerring direction, capable titling and many novelties of setting and situation, insures, in the opinion of the producers, a picture wholly worth while.

Big first runs now are being booked for "The Road Called Straight," and reports from Goldwyn's twenty exchanges throughout the country show that exhibitors have arrived at the realization that in Louis Bennison they have a "box office star"—one whose increasing popularity insures a bigger return with each successive appearance.

"The Road Called Straight," written by Wilson Bayley, author of Bennison's first motion picture, "Oh, Johnny!", and directed by Ira M. Lowry, tells an unhackneyed story of love and luck that rings true.

Supporting Bennison in "The Road Called Straight" is an unusually capable cast, headed by beautiful Ormi Hawley, who needs no introduction to picture lovers. The difficult role of Stevens is in the capable hands of Henry Mortimer, long a successful portrayer of stage and screen roles. Burton Churchill plays the father with his accustomed skill and Jane Adler plays the mother. A comedy role falls to John Daly Murphy in the part of the Swiftmore valet.

### Cameraphone Opens with Vitagraph.

Vitagraph's production, "The Third Degree," has been booked by the Rowland and Clark Enterprises to open the new Cameraphone Theatre on Fifth avenue, Pittsburgh. The Rowland and Clark Enterprises have taken over the Cameraphone Theatre and are redecorating it so that upon its reopening it will be one of the finest picture houses in the city.

The signing of the Pittsburgh house is a triumph parallel to the Ascher contract in Chicago.

The signing of "The Third Degree" as the opening attraction marks also the signing by Rowland and Clark Enterprises of complete Vitagraph service for the house. The Alice Joyce pictures, the Earle Williams pictures, the Harry T. Morey pictures, the Bessie Love pictures, the Corinne Griffith pictures and the Gladys Leslie pictures will be shown at the Cameraphone regularly, as will the Larry Semon Comedies, and Vitagraph's Big "V" Special Comedies.

## Fannie Ward at Best in Pathe's "Cry of the Weak"

THE Cry of the Weak," starring Fannie Ward, the eighth of Pathe's Extra Selected Star Photoplays, released May 8, has earned unanimous praise from reviewers who witnessed a special showing. The picture fully justifies Miss Ward's declaration, before she recently sailed for Europe, that in this story, by Ouïda Bergere, "I have done the best work of my entire career, both on the screen and the spoken stage." She considers it even better than "Common Clay," the success records of which are still steadily increasing. The production was made by Astra Film Corporation.

Ouida Bergere has emphasized in an entertaining manner, without "preaching" or "propaganda," the theory that a great number of the crimes which are committed today are based on vengeanace against the harshness of society, and that many criminals if given the proper opportunity may be reclaimed.

In Miss Ward's support are selected types that exactly fit the characters—Frank Elliott, as District Attorney Dexter; Walt Whitman, as Judge Creighton; Paul Willis, as Budd, and many other capable screen artists.

George Fitzmaurice has achieved one of America's directorial successes, it is said. "The Cry of the Weak" is one of the finest examples of his art. Much of the action takes place at night, and the night scenes are especially good, giving just that amount of weird and uncanny effect to convey the correct "atmosphere" indicated.

### Houdini Serial in West May 1.

World Pictures announce that May 1 is the release date for the distribution of the Houdini serial, "The Master Mystery" in the following states: California, Oregon, Washington, North and South Dakota, Nebraska, Kansas, Missouri, Idaho, Arizona, Montana, Nevada, Minnesota and part of Iowa. Thousands of sheets of paper will be posted exploiting this super feature and, in addition, an intensive newspaper campaign is being conducted. The fact that Houdini has appeared in each of these states both as a vaudeville headliner and as a star of his own company gives a local interest to the serial that ought to make it a successful box office attraction.

# "Unknown Love" Heads Pathe Program for April 27

PATHE program for April 27 is strong in feature, serial, comedy and miscellaneous interest, and is headed by Leonce Perret's production, "The Unknown Love," starring Dolores Cassinelli, with E. K. Lincoln. It is released as a Pathe special.

"The Glowing Eyes," Episode No. 2 of "The Tiger's Trail," opens as the heroine, Belle Boyd (Ruth Roland) agrees to tell the Tiger Worshippers where she has hidden her portion of the Pact of Three in order to escape from the Tiger's cage, where they have imprisoned her.

A rollicking, keen satire on life around the modern stage is "Ring Up the Curtain," the Rolin comedy starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard. There are pretty girls in it, and some pretty strenuous knockabout work; but, as in all of these new types of comedy, it is clean, wholesome and full of laughs.

Pathe Review No. 8 has been called a "wonder issue," for, with a combination of the microscope and motion picture camera, it shows the circulation of the blood. Dr. Raymond L. Ditmars gives some highly entertaining studies of the chimpanzee; the Pathe color travel views are of beautiful Japan; sugar-making in Java is shown, and the Novagraph slow-motion pictures have to do with lariat throwing and cowbody stunts.

Pathe News No. 36 is released on April 20, and No. 37 on Saturday, May 3.

# Fox's "Pitfalls of Big City" Acclaimed by Exhibitors

FOLLOWING immediately after the trade paper reviewers' unanimous praise of Gladys Brockwell's picture, "Pitfalls of a Big City" as one of the best photoplays of the season, exhibitors throughout the country are adding their statements that the picture is scoring one of the biggest successes yet achieved by this star.

Heavy rain that lasted all day and which was accompanied by a gale failed to keep people away from the Chicago showing of "Pitfalls of a Big City" at the Rose Theatre on the opening day of last week's engagement, according to the Exhibitors Service Bureau of the Fox Film Corporation. While neighboring theatres were doing virtually no business, it is stated that there was a continuous stream of patrons into the Madison street house, where "Pitfalls of a Big City" is booked for two solid weeks.

A preliminary one-day showing on the preceding Sunday at the Boston theatre, Chicago—operated by the owners of the Rose—brought capacity business throughout the day and evening. Manager Harry Miller of the two theatres reports many comments in praise of the picture.

A. Horwitz, owner of the Colonial Theatre, Toledo, is another exhibitor who is enthusiastic in his praise of "Pitfalls."

In the Philadelphia district the same story is told. Exhibitors are unanimous in their praise of the quality and box office value of the picture. Milton Russell, managing the Colonial theatre, Atlantic City, for the Stanley Company of Philadelphia, entered into arrangements for repeat dates on the picture.

### Conference Discussions Boost Film.

Bookings of the World feature picture, "What Shall We Do with Him?", have shown a sharp increase during the past week as the result of the country-wide publicity given by the newspapers to the Peace Conference's discussion of the Kaiser's fate. Stories carried by nearly every newspaper in the United States have caused renewed public interest. "What Shall We Do with Him?" tries the Kaiser, sentences him, and carries out the sentence. Exhibitors have been quick to cash in on the picture, which portrays so accurately what is uppermost in the public mind. The people are given a chance to decide whether the verdict is according to their judgment or not by means of voting contests which exhibitors can conduct themselves or through the colmuns of their local newspapers.

# Goldwyn Schedules Three Ford Releases for May

THE Ford Educational Weekly, which, under Goldwyn distribution, is now being shown in close to 5,000 theatres throughout the country, throws the "close-up" on three interesting topics in coming issues, Henry Ford's motion picture newspaper, as the weekly is popularly styled, mixing the lighter phases of life with the more serious picturizations. The three new subjects announced for Goldwyn release in May are:

May 4—"Going Up"—Climbing Mount Hood.

May 11—"Can the Poor Fish"—a picturization of the salmon industry.

May 18—"A Wild Goose Chase"—Hunting wild geese with a camera.

All three subjects are vitally interesting and educational. The issue on the exploitation of Mount Hood, depicting as it does the dangers with which the climb is fraught, is certain to interest students and the great majority of the reading public as much as it will mountain explorers themselves. "Can the Poor Fish," the May 11 release, brings the Ford Weekly public in close touch with several Pacific Coast fisheries and hatcheries. "A Wild Goose Chase" depicts a hunt in the wilds of northern Minnesota by a band of Ford cameramen, with wild geese which abound in the mountainous copper country as their objective. Nimrods and others interested in the hunting game will find much to amuse and enlighten them in this Ford Weekly for May 18.

### "Cameo Girl" Merges with Capellani.

Dolores Cassinelli, the "Cameo Girl," announces that the Cameo Pictures Corporation, of which she is the head and which was organized to produce a series of special productions in which she was to be starred, has now merged with the Albert Capellani Productions, Inc.

By special arrangement entered into between Miss Cassinelli and Mr. Capellani, Mr. Capellani will personally direct and supervise the productions in which Miss Cassinelli will be starred, and it is stated that these productions will be given the brand name of "Cameo Picture."

Work on the first of the Cassinelli pictures has already been started and as previously announced they will be released through the Pathe Exchange, Inc.

### Vivian Martin Begins on "Third Kiss."

Work has been begun at the Morosco studio of the Famous Players-Lasky Corporation on "The Third Kiss," in which Vivian Martin is starred. The story was written by Heliodore Tenno, and the scenario is by Edith Kennedy. Robert Vignola is directing.

This is a comedy-drama of considerable heart interest. The plot is elaborate and contains many big situations and surprising twists. Some of the scenes show an amateur theatrical performance given by the people of a settlement in New York's poorer quarter.

### Big Booking for "The Common Cause."

Vitagraph reports that J. Stuart Blackton's big production, "The Common Cause" has been booked for an indefinite run at the Palace Theatre, Los Angeles, to open the first week in May.

A big advertising campaign is being put back of "The Common Cause" by the Palace Theatre management and a long run is being provided for.

**George Melford.**

"Uncle George" has just renewed a contract with Famous Players-Lasky to direct for them for two years.

# Tom Moore Has Big Role in "The City of Comrades"

TOM MOORE is in the midst of the production of Basil King's widely read Saturday Evening Post story, "The City of Comrades," obtained for him in the face of strong competitive bidding by Samuel Goldwyn, who has just arrived in Culver City for the purpose of keeping in close touch with the work. The picturization of this novel offers brilliant opportunities not only to the star but to every unit of the Goldwyn producing staff.

For Tom Moore there is the role of Frank Melbury. It is not alone the principal character around which revolves the strong story, but is a psychological study of such power and consistency that it promises to lessen the limitations of the cinema. The entire play, for that matter, concerns people who pass through various phases to a higher development and are as far removed from the conventional figures of the screen as it is possible to imagine. "The City of Comrades" may briefly be described as a drama of regeneration.

Despite the psychological aspect of the drama and its portrayal of steady character building, it is not without thrills and sensational climaxes, the strongest of which occurs is the Halifax disaster, following the collision in the harbor of two steamers laden with explosives.

With a story of this character Goldwyn surrounds Tom Moore with a cast of unusual distinction and finesse. Playing the role of Lovey, second only in importance to that of Frank Melbury, Otto Hoffman makes his first appearance in Goldwyn Pictures after a number of years in Thomas H. Ince successes.

Again Seena Owen finds a part entirely to her liking—she is cast as Regina Barry. Albert Roscoe, lately rendering distinguished services to Theda Bara in "Cleopatra," "Salome" and other plays, returns to a modern role as Dr. Stephen Cantyre. Others in the cast are Mary Warren, Kate Lester, Alec B. Francis and Robert Walker.

### Gladys Leslie's Latest Going Strong

For the past few weeks reports have been coming from various quarters of the splendid reception that is being given to Vitagraph's latest Gladys Leslie release, "Miss Dulcie from Dixie."

Vitagraph reports that the production is playing to bigger business than any Gladys Leslie release in the past year.

## Screen Magazine Shows Functions of the Heart

UNDER the title of "A Silent Sermon" the Universal Screen Magazine No. 11, shortly to be released, shows the effects of stimulation, over-stimulation and of improper food, upon the heart. To obtain views of the heart performing its duties, the Screen Magazine editor went to a New York experimental laboratory where a frog was cut open before the camera. With the heart of the frog exposed scientists demonstrated what is medically termed "jumping heart," the effect of intoxicants upon the heart, the "normal heart" and the action of the "nervous heart." The picture shows the wonderful organism of the heart and surrounding vessels and structures.

Second to "A Silent Sermon" in interest is an episode dealing with the activities of New York police in tracing, apprehending and classifying criminals. The pictures show how the crook is arrested, brought to the police headquarters, arraigned, sentenced, his Bertillion record made and recorded, also checked against the permanent office record, his photographs for the rogues gallery, his appearance and even his walk recorded.

Pictures of the latest dance steps by Ada May Weeks and Clifton Webb, as introduced in "Listen Lester," a Broadway stage hit, the Whozit Weekly some unusual double exposures, a humorous episode dealing with the servant question and pictures of Jess Willard in training complete the release.

### More Beauties for L-Ko Comedies.

The spirit of California summer is being put into comedy production at Universal City these days. At the L-Ko studios President Julius Stern has added over a score of athletic beauties to the roster and a number of new comedians and comediennes have also been signed to appear in coming productions from this center. Edith Roberts, former Bluebird star, is the most recent addition to the L-Ko staff, but among the recruits now at work at the studios are Jean Temple, Iva Roberts, Margaret Draycup, Betty Jamison, Pearl Hutchinson and Gertrude Laneson.

**Life's a Tough Proposition "When Doctors Disagree."**
But Mabel Normand wants to help all she can in this, her coming Goldwyn.

## Production Drive at Metro West Coast Studios

ALL the departments of the Metro studios in Hollywood are running on high gear these days and are fairly humming with the activities resultant with the announcement of the approaching change in the production policy, as adopted and outlined by Metro's president, Richard A. Rowland, in a recent interview.

In addition many new vehicles have been purchased for the use of Viola Dana, May Allison, Emmy Wehlen, Bert Lytell, and Hale Hamilton, from writers whose novels and short stories have come to be recognized for their originality of theme and situations.

### Hale Hamilton's Next "Full o' Pep."

All of these favorites are at present engaged in completing productions under the old program release policy, and, after a brief rest, each will, in turn, step into a new robe now being tailored for them by the dramatists of the Metro scenario department.

Hale Hamilton, who has become one of the most popular stars of the silent drama, has smiled his way through the adaptation of Ben Ames Williams' four-part novel "After His Own Heart" and already commenced work on the new Robert F. Hill tale of love and adventure, called "Full o' Pep."

A. S. Le Vino adapted "Full o' Pep" to the screen and Harry L. Franklin, who is Hamilton's regular director, is assisted by James J. Dunne in the production. R. J. Bergquist, one of Metro's most artistic photographers will turn the camera.

### Bert Lytell in Circus Story.

A circus story, different from the stereotyped bromides of life under the "big top" has been purchased from William Dudley Pelley for the forceful young Bert Lytell. "One-Thing-at-a-Time O' Day" is the title of Mr. Pelley's story as it appeared in the Saturday Evening Post, which, called to the attention of Maxwell Karger, at once appealed to the director general as a suitable vehicle for his popular star.

The new Lytell picture has been adapted to the silent drama by George D. Baker.

Two San Francisco women, Anne and Alice Duffy, are the dual authors of the next vehicle for the versatile little Viola Dana. "Pliant Patricia" is the name of it, and it is being converted to the screen by June Mathis, from the three-act stage play as originally written by these playwrights. Henry Otto has been selected by Maxwell Karger to direct Miss Dana in this new story.

### May Allison as Tired Stenographer.

A delightful story of the adventures of a tired stenographer, will be May Allison's next role, following "His Father's Wife," the story by E. V. Durling, upon which she is now engaged. The new story is called "Free" and is from the pen of that most entertaining writer, Will Irwin, who published his original manuscript in the Saturday Evening Post.

The second of the series of romantic comedy-dramas produced under Emmy Wehlen's new contract with Metro will be a story of society life from a semi-satirical angle, called "Family Trees," and deftly drawn by the pen of the well-known writer, E. Forst.

Mr. Rowland has just returned to New York, leaving Maxwell Karger, his director general, with the weighty burden of supervising the majority of these new productions, and bringing with him the most praiseworthy reports of the development of his stars.

## Taylor Holmes' "Taxi" Is a Swift Moving Vehicle

IT IS the unanimous opinion of the staff of Triangle executives who viewed Taylor Holmes' latest comedy at a private showing in their projection room last week, that "Taxi" is the smoothest and most swiftly running vehicle in which their jovial star has ever been presented. "'Taxi' runs swiftly, with a snap and a dash, but why shouldn't it?" remarked Triangle's publicity representative, "for, you see, it's well greased with laughs. And speaking of fuel, Mr. Holmes has surrounded himself with an excellent cast. We're mighty glad to report that both the producers and the distributors are enthusiastic about this third Triangle-Holmes special," he continued. "You see, we determined that each picture produced under our new policy of releasing specials in a series, should be better than its predecessor, and 'Taxi,' scheduled for May 11, is going to do just that."

George Agnew Chamberlain wrote "Taxi," which appeared as a serial story in a popular monthly magazine this winter. According to those who have seen the screen version, it has plenty of pep and action, and a suspense-sustaining plot.

In selecting the cast, the star and Lawrence Windom, the director, consider that they were fortunate in securing the services of Maude Eburne to portray the role of "Sweet Genevieve," the maid-of-all-work at the chauffeur's lodgings. Lillian Hall is Mr. Holmes' leading woman. Irene Tams and Fred Tiden are additional members of the cast.

Taylor Holmes plays Robert Hervey Randolph, of an old New York family, who loses his fortune when the rightful heir, a little girl, is discovered in the back row of the chorus. When Taylor finds her, he sacrifices his income and seeks work as a taxi-driver. As a chauffeur Holmes proves to be altruistic, and future events develop a strong love and mystery plot.

George W. Peters, the cameraman, is credited with excellent photography, picturing night scenes of the bright lights about Times Square and other sections of New York that have been made famous in history and literature.

### Start Work on Mary MacLaren's Next.

"The Weaker Vessel" is the tentative title for the newest Universal production starring Mary MacLaren and now being photographed at Universal City under the direction of Paul Powell.

The story of the play as well as the scenario have been prepared by Elmer Ellsworth, Universal staff author. Thurston Hall will head Miss MacLaren's supporting cast. Margaret Loomis, Zoe Rae and Lena Baskette will also be in the cast. The initial scenes are laid in a country village while the final scenes are laid in New York.

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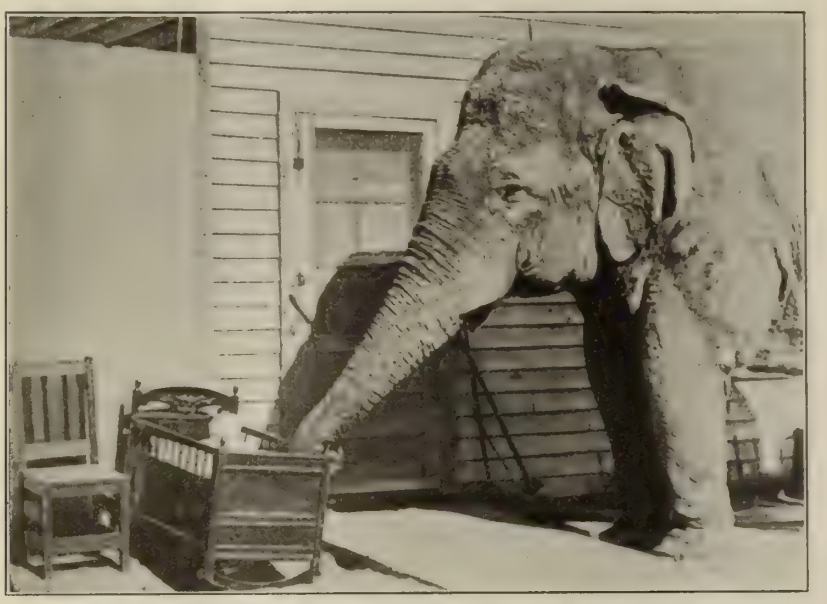


**We've Heard of Baby Elephants, but Here's a Baby-Elephant of the New Kind.**
Universal's Screen Magazine has the latest version of "the foot that rocks the cradle."

# Four Famous Players Pictures Under Way in East

WITH four big productions in work or in immediate contemplation, the next few weeks promise to be replete with busy activity at the Eastern studios of the Famous Players-Lasky Corporation. Catherine Calvert has already started "The Career of Katherine Bush" at the Fifty-sixth street studio and Billie Burke is scheduled to begin "Billeted," the first of her series of Paramount pictures under her new contract, April 28, probably at Fort Lee. Meanwhile, Elsie Ferguson is well along in the production of "The Avalanche," her new Artcraft picture, which George Fitzmaurice is directing, at Fifty-sixth street, and Irene Castle with Director Charles Maigne and her supporting company, will be back from Florida in a couple of weeks to film the interiors for "The Firing Line."

**Big Promises for "Career of Katherine Bush."**

"The Career of Katherine Bush," scenarized by Katryn Stuart from Elinor Glyn's sensational novel, promises to be one of the big attractions of the year. The story is one of the most widely read of current works of fiction, and Miss Stuart is said to have made an admirable adaptation for the screen.

Directing Miss Calvert is R. William Neill, long one of the "aces" of Thomas H. Ince's directorial staff, who came on from California specially for this production. Previous to joining the Ince forces Mr. Neill was a well-known actor. His first big work in pictures was in association with Mr. Ince in the production of "Civilization," and during the past year or more he has directed many of the productions of Dorothy Dalton and other Ince stars in Paramount pictures.

**Billie Burke Home from Vacation.**

Billie Burke, just home from a long vacation spent in Florida, is busily engaged in selecting the gowns which she will wear in "Billeted," which starts the latter part of the week. Frances Marion adapted this successful comedy in which Margaret Anglin appeared for nearly a year, first in New York last year and later on tour. The play was written by F. Tennyson-Tesse and H. M. Harwood, the scene being laid in a little New England village.

John S. Robertson will direct. Mr. Robertson has been taking a well earned rest at Atlantic City the past few days, following continuous service of several months in directing Paramount productions starring Miss Burke, John Barrymore and Marguerite Clark.

**Rapid Progress on "The Firing Line."**

Word comes from Director Charles Maigne that he is making rapid progress with the new Irene Castle picture, "The Firing Line." Miami is the headquarters of the company, but frequent location trips are being taken to Lauderdale, Atlantic Beach and other points. Mr. Maigne and his cameraman, Al Liguori, have been experimenting with some new camera attachments and other mechanical devices and have succeeded in obtaining some perfect fog effects over water which will prove, it is said, a distinct novelty.

# "The Fear Woman" Is a Strong, Emotional Drama

PAULINE FREDERICK'S new Goldwyn picture is a drama of purpose and power. Written by Izola Forrester it has the equally interesting title of "The Fear Woman." It is directed by John A. Barry.

Essentially modern in theme, as all the vivid star's Goldwyn pictures have been and will be, it presents Miss Frederick in a role at once electrifying and charming. Not only does she dominate scenes of gripping drama but moments of delightful comedy disclose a new phase of her rich gifts. The story itself is one calculated to bring out the utmost emotional force in the star, for the drama begins with an intensely interesting situation out of which develops one poignant moment after another.

Briefly, "The Fear Woman" relates the story of a sensitive girl who renounces the man she loves because of a fear that possesses her—the fear that she will not be able to conquer an hereditary weakness which would wreck the happiness of any woman. How she does vanquish this shadow, proving to herself that she is the stronger, brings about a succession of episodes at once absorbing and mystifying.

Miss Frederick's cast is in keeping with the importance and dignity of the production. Milton Sills is her leading man. Others are Harry S. Northrup, Emmett King, Walter Hiers and Ernest Pasque.

# Universal Speeds Up Its Special Two-Reel Dramas

WORK of producing special two reel Western and railroad dramas at Universal City has been speeded up again. With the Polo series almost completed the other Western companies at the producing center are working overtime to get ahead of their schedule. To make this possible several new players have been added to the rosters of these Western companies.

George Holt, Jack Ford and J. P. McGowan have been directing these productions for the past few weeks, and within a short time Jacques Jaccard will devote his time to short reel subjects. The most recent Holt production is entitled "The Last Outlaw." Ed Jones and Lucille Hutton are featured, and Princess Neola May, a full-blooded Indian girl, is also prominently cast.

Holt is now directing Pete Morrison in a two reeler given the temporary title "Wanted." Magda Lane will be seen opposite Mr. Morrison in this production. Following her work with Eddie Polo in his special series of Western pictures, Helen Gibson will return to either the Ford company or the Holt company.

Alvin J. Neitz, George Higley and Neal Hart are preparing a number of special stories for production as two reel Western subjects within a short time, and it is expected that a fourth company of Western players will be active on the lots shortly.

# Polo Working on Eighth "Cyclone Smith" Story

EDDIE POLO is now at work on the eighth picture of his special series of eight two reelers to be released weekly, beginning May 12, under the title "Cyclone Smith Adventure Series."

Polo put the finishing touches on two productions the past week, working under two directors and being supported by two casts. While waiting for Marie Walcamp to recover from injuries received during the filming of the seventeen episode of "The Red Glove," J. P. McGowan produced a Polo story entitled "In the Balance." Alvin J. Neitz, staff author and scenario writer for Universal, provided the story for this drama. Evelyn Selbie, who has been playing the part of Tia Juana in "The Red Glove," and Peggy Aarup, seen in several Universal L-Ko Comedies, are in support of Polo.

Alternating in the various studios Polo virtually completed "Wanted," in which he is supported by Helen Gibson, at the same time "In the Balance" was finished. Jacques Jaccard wrote both story and script for this release and also directed the production. Mr. Jaccard is directing the filming of the last two productions of the special series.

One of the feats of strength Polo introduces during the course of "In the Balance" is that of lifting a pair of hefty burros completely off the ground at one time.

**Carey to Start Work Again.**

Harry Carey, having completed his personal appearance tour of the principal cities of the West and enjoyed a brief vacation on his ranch in San Fransquito Valley, Cal., is now ready for work before the camera. According to advices from the Pacific Coast studios Carey will begin work on a new six reel production Monday, April 28, under the direction of Jack Ford.

"A Man of Peace," written by Jackson Gregory, will serve Carey as his next Universal vehicle and Director Ford is surrounding the popular Western star with a strong supporting cast. A majority of the scenes for this production will be taken on and near Carey's ranch. H. Tipton Steck has prepared the scenario for Carey's next film play.

## Madge Given Big Support in "Leave It to Susan"

MADGE KENNEDY is surrounded by aides hardly less accomplished than herself in "Leave it to Susan," her new Goldwyn picture, scheduled for release May 11. Wallace MacDonald is her leading man.

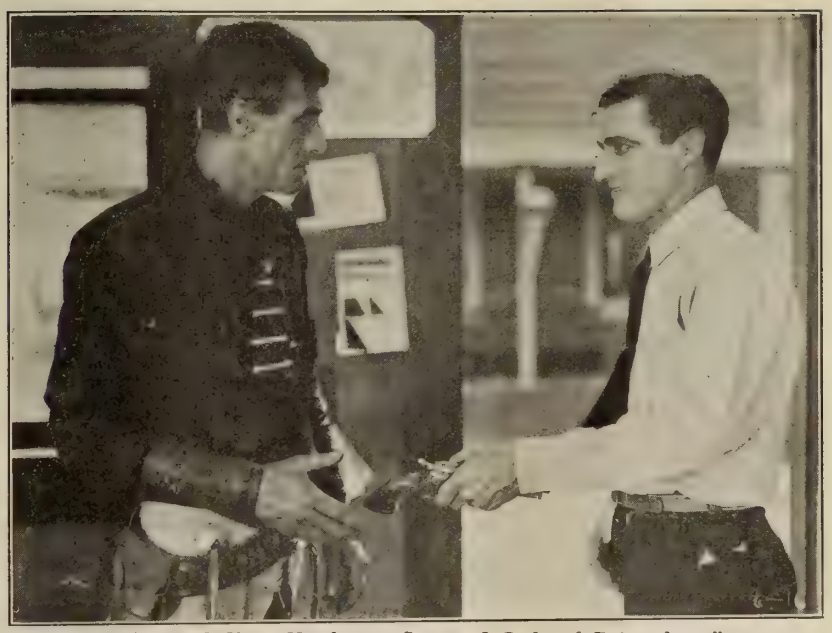
Walter Hiers, entrusted with an important role, brings talents of a different, but no less interesting, order. Fat and fretful, he revels in the chance to play Horace Peddingham, described as "a milk-fed son of the idle rich." The sight of Walter Hiers dashing at breakneck speed astride a spirited horse is one of the most amusing in the Rex Taylor comedy.

Alfred Hollingsworth plays Miss Kennedy's father with unctuous authority, the role of the railroad magnate known as "old J. O." George Kunkel has a far better opportunity to distinguish himself as Two-Gun Smith in "Leave it to Susan." His many scenes with the star are played with a keen sense of dramatic values.

The only feminine member of the cast besides the star is Anna Hernandez, that expert comedienne. She plays Madge Kennedy's mother in a manner which recalls some of her previous successes. Last, but not least, a quartet of real cowboys add to the excitement and humor of the picture. They are Bill Patton, William McPherson, Tuck Reynolds and Walter Cameron.

**Extended Runs for "The Cambric Mask."**

Vitagraph's Alice Joyce production, "The Cambric Mask," is proving one of the most satisfactory pictures released by that company in a long time, and the extended runs which it is being given bear evidence of its box-office power. The Hippodrome Theatre in San Francisco, the Dayton Theatre, Dayton, Ohio, and the Adams Theatre in Detroit, have each booked the picture for a week following the successful run of the picture over a similar period at the Rialto Theatre in Washington, D. C., the New Theatre in Baltimore, Md., and others.



**"Take Back Your Hardware, Steve; I Ordered Bric-a-brac,"**
Says Tom Mix to the astounded Westerner in "Fox's "The Coming of the Law."

## "Common Clay" Goes Big on the Gordon Circuit

NATHAN GORDON, the head of the Gordon Brothers' Amusement Company, one of New England's biggest motion picture circuits, is congratulating himself on the manner in which he and A. M. Holah, Boston's Pathe branch manager, "put over" the first-run of "Common Clay," Pathe's seven-reel special feature, at Gordon's Olympia, Boston.

As a proof of the drawing power of this production the management of Gordon's Olympia stated positively that they handled more people during the engagement of "Common Clay" than ever before in the entire history of the house, and that it was necessary daily to give an extra performance to satisfy the crowds during the last two weeks of its run, thereby making it necessary to eliminate the vaudeville part of the bill.

In addition to its three weeks' run at Gordon's Olympia, the picture was booked by the Gordon company for its entire circuit, including the Strand Theatre, Dorchester, for six days; the Strand Theatre, Cambridge, played it six days; the Century Square Theatre, East Boston, played it four days to capacity business; the Broadway Theatre, Chelsea, also a two-day change house, ran "Common Clay" four days to heavy business. In all of these theatres the production will be repeated at an early date.

It is to be regretted that the Gordon company has a rule which precludes it giving out any figures as to the attendance, or whether "Common Clay" broke all records or not, but the fact that this photoplay enjoyed a three consecutive weeks' run in one house, followed by bookings over the entire Gordon circuit, and was instantly snapped up by every other New England circuit and first-run houses which had time open, is proof positive that the picture constitutes one of the biggest film attractions which has played New England for many a long day.

## World Releases for May Include Four Female Stars

SHIRLEY MASON, June Elvidge, Violet Palmer and Zena Keefe are among the stars appearing in the World Pictures so far scheduled for release during the month of May. A number of prominent film and stage players appear in support of these players, among them being Matt Moore, of the famous Moore family; Garreth Hughes, Paul Everton, Jack Drumier and others.

First on the schedule for the month comes "Ginger," which is to be released on May 5. Violet Palmer is the star of this production and co-starred with her are Garreth Hughes and Paul Everton. The picture was directed by Burton George and is a modern, striking story of an unusual character. Miss Palmer is known for her work on both stage and screen and both Mr. Hughes and Mr. Everton have appeared with success on the speaking stage and in the silent drama.

On May 12 will be released "The Unwritten Code," starring Shirley Mason, with Matt Moore as her leading man. This is said to be one of the most artistic pictures ever flashed on the screen. Miss Mason portrays the role of a Japanese girl, Kiku-San, while Mr. Moore is seen in the role of Tower, an American traveling in the orient who meets and falls in love with Kiku-San. This is Miss Mason's first appearance on the World program.

June Elvidge will be seen in "The Social Pirate," scheduled for release on May 19. The story of "The Social Pirate" was written by E. Forst, and the picture was directed by Dell Henderson. Prominent in the cast are George MacQuarrie, Ned Sparks and Allan Edwards.

Zena Keefe makes her debut as a World star in the May releases. She will be seen in "The Amateur Widow," directed by Oscar Apfel.

**"Full o' Pep" Hale Hamilton's Latest.**

"Full o' Pep" could mean a lot of things. Literally it should portend a story glistening with pep, snap, punch and smash, and the hero should be a dashing adventurous youth who is both athletic and handsome, a hero who fights his way through indomitable odds by the sheer force of either his personality or his wits.

And such is the story of "Full o' Pep," the new vehicle purchased by Metro from Robert F. Hill, for Hale Hamilton, which has already started at the Hollywood studios with a well-balanced cast of players.

**Heavy Bookings on "Thou Shalt Not."**

Following the unanimous indorsement given "Thou Shalt Not," Evelyn Nesbit's latest William Fox picture, by the reviewers in the trade press, exhibitors throughout the country are showing their appreciation of this picture by giving it extended engagements.

P. F. Shea, manager of big theatres in Bridgeport, Holyoke, Mass., and Worcester, Mass., has booked the picture for a week at each of his houses.

"Thou Shalt Not" exposes the hypocrisy and cruel provincialism of small towns in such a way as to carry a strong moral lesson into every community where it is shown.

**Marion Davies Film Nearing Completion.**

Marion Davies' latest starring vehicle is nearing completion in the Paragon studio in Fort Lee, under Allan Dwan. The picture was begun three and a half weeks ago at Paragon, which C. F. Zittel leased for the Select star and a record has been made in completing it. At present it stands seven reels, enjoys three locales for its exteriors, and its cast includes Norman Kerry, Matt Moore, Dorothy Green, Fred Hearn, George Cooper, Arthur Earle, Ward Crane.

**Mutt and Jeff at Peace Conference.**

The list of May releases of Mutt and Jeff Animated Cartoons contains "Sir Sidney," which shows Bud Fisher's comic characters at the Peace Conference in Paris. This cartoon is declared to be the funniest of all the Mutt and Jeff series, besides having a timeliness which makes it an unusually good attraction.

# "Bolshevism on Trial" Does Not Attack Socialism

AN erroneous impression has arisen that the special production, "Bolshevism on Trial," combines ill-advised propaganda with an attack on socialism. Select Pictures Corporation, the distributor of this attraction, calls attention to the fact that "Bolshevism on Trial" is not propaganda and it not directed against socialism.

"Bolshevism on Trial" was produced by the Mayflower Pictures Corporation, of which Isaac Wolper is president. It is based on the novel "Comrades" by Thomas Dixon, and was written months before the word Bolshevism originated. An impression that "Bolshevism on Trial" is an attack on socialism has recently gained considerable headway in motion picture circles, and a report has even reached the officials of the Department of Justice at Washington that injudicious methods were being resorted to in the picture's exploitation.

Select declares that "Bolshevism on Trial" is in no manner an attack on the Socialist party, nor is it propaganda. On the contrary, the production is designed purely for entertainment.

In "Bolshevism on Trial" the plot concerns the experiences of an idealist who is influenced to join a movement for the uplift of the downtrodden. The idealist is the son of a wealthy man, and the person who influences the young man to enter this humanitarian movement is the girl he later grows to love. There is a strong thread of love and romance in the story.

# Real Wild Animals in Farnum's "Jungle Trail"

AN illustration of the fidelity to detail in producing "The Jungle Trail," the African jungle picture starring William Farnum, is the introduction of wild lions, tigers and other jungle beasts in their native haunts.

These scenes are thrown on the screen just after Farnum, leading a host of African natives, sets forth into the jungle to shoot a tiger which has been reported to be in the neighborhood. The lions and tigers are shown in the depths of the jungle prowling about restlessly.

Another thrill is given when a guide slips a big snake into Farnum's bed. In filming this scene a live rattlesnake was used, and when Farnum pulls down the bed covers preparatory to retiring the snake coils up, rears its head, and is about to strike, when Farnum shoots it dead. This is said to be one of the most startling scenes in the production.

"The richness of detail," it is asserted in a statement by the exhibitors' service bureau of the Fox Film Corporation, "is on a par with the magnificent sets used in this production. One of the most beautiful sets ever shown on the screen is that of the sacred temple in the "lost city" which Farnum finds in the heart of the African jungle. This temple has a facade nearly 100 feet in height, topped by minarets. The interior of the temple, where the members of the lost race worship their idol, is another work of art done in fine simplicity, yet carrying an atmosphere of richness and barbaric wealth.

**The Staircase Kiss.**

It's Norma Talmadge in Her Next Select, "The New Moon," So You'd Expect Everything Up-to-Date.

# "As a Man Thinks" Arouses Enthusiasm at Showings

ONE of the most largely attended trade showings ever held in New York was that of the W. W. Hodkinson Corporation on the roof of the Marcus Loew New York Theatre on April 18, no less than 400 of the most important exhibitors of the metropolitan district being present. This showing was with a twenty piece orchestra accompaniment under the direction of B. Lutz, Mr. Loew's musical director.

Enthusiasm of a type and intensity rarely ever witnessed at the more or less cynically regarded trade presentations placed the stamp of success upon the first of the Harry Raver-Augustus Thomas-Leah Baird, George Irving productions, to be known in the trade as Four Star Productions and distributed by the W. W. Hodkinson Corporation through the Pathe offices, out of which all Hodkinson releasing is effected, but in direct charge of the Hodkinson organization's own representatives.

In addition to a more general attendance of exhibitors than the Marcus Loew staff remembered ever having seen at other trade showings, this initial metropolitan presentation was made noteworthy by the attendance of Producer Raver, Augustus Thomas, the author; Leah Baird, the star, and George Irving, the director. Representatives of every journal affiliated with the motion picture industry were present and were liberal in their expressions of approval over the power of coherency, as well as the technical strength of the production.

The Pittsburgh private showing of "As a Man Thinks," to the exhibitors of the territory, was held on Sunday at the Liberty Theatre, East Liberty, under the direction of C. E. Moore, the Hodkinson representative for Western Pennsylvania and West Virginia. A subsidiary showing is to be held in two West Virginia towns during the current week.

Other trade showings of "As a Man Thinks" are being held this week in Chicago, Minneapolis, San Francisco, Los Angeles, Denver, Cleveland, Dallas, Seattle, Atlanta and Detroit.

**Mildred Manning Plays Dual Role**

Mildred Manning, who is well-known to the public through her portrayal of the many "O. Henry" stories in which she has been featured, is depicting a dual role —that of mother and daughter—in "The Westerners," the Stewart Edward White novel which is being picturized by Great Authors Pictures, Inc.

As the young mother in the picture Miss Manning is stabbed to death by Robert McKim, portraying the role of a villainous half-breed. The scenes recently was staged in one end of the big glass studio at the Brunton plant in Los Angeles, under the direction of Edward Sloman.

**"Marvelous! Stupendous!"**

Says Maxwell Karger, Director General of Metro, to May Allison, Who Has Just Told Him of Her Latest Fox-Hunting Escapade in the Sierras.

# "Man Who Turned White" Is a Story of the Desert

THE desert always has a certain fascination in the weaving of stories of mystery, intrigue and love. For that reason Jesse D. Hampton, of the Jesse D. Hampton Productions, seeking to keep in touch with the wishes of the public selected "The Man Who Turned White," a story of the Sahara as the first one for his new star, H. B. Warner. This production will be released by Robertson-Cole through Exhibitors Mutual.

It is the story of a white officer who left his own army under a cloud and who organized a band of marauders to prey upon the caravans of the desert. He made himself up to look like one of the natives and he speaks their language fluently. It is through a white girl captive, that his secret becomes known and when the great love grows between them she learns the true story of his life and brings him back once more to civilization.

The story originally was written by F. McGrew Willis and was adapted for the screen by George Elwood Jenks. It is written faithfully to the life of the roving bands of the desert, contains all the mysticism of their lives, depicts the attitude of the chieftains towards captured women and young girls but without horrors so often shown.

Playing opposite Warner is Barbara Castleton who came West for the first time to appear in this production. She has been a star in her own right in the East.

**Three Players Carry the Entire Action.**

An innovation in serial making will be introduced in the eighth episode of Pearl White's new Pathe serial, "In Secret," by Robert W. Chambers, when Director George B. Seitz plans to "put over" the maximum of dramatic action with a minimum cast.

Episode No. 8 will be in reality a two-reel dramatic subject with a cast of three persons—Miss White, Walter McGail, her leading man, and a third not yet named. No others will appear in the episode.

"In Secret" promises to shatter several other hitherto accepted rules of serial making. Where other serials have one "heavy" running through all episodes, the new Chambers' story provides a different "heavy" for each episode, making fifteen villains in all.

# Among Independent Producers

**Conducted by C. S. SEWELL**

## Sawyer and Lubin to State Right "Virtuous Men"

HERBERT LUBIN and Arthur H. Sawyer announce that "Virtuous Men," the initial S-L Picture, will be distributed on a territorial basis. Due to its spectacular effects and entertaining qualities, this picture is said to appeal strongly to territorial buyers and several offers have been received from buyers in various parts of the United States and Canada.

The consummation of several sales is reported by the S-L organization which will announce the names of the buyers and territory allotted in the near future, which is said to embrace more than half of the United States.

The comprehensive exploitation campaign prepared by the producers for this picture, is said to have especially attracted the buyers who have placed large orders for copies of "The Picture Plus" which is the exploitation guide prepared for this production starring E. K. Lincoln and directed by Ralph Ince.

## Territorial Announces Sales on Jester Comedies

THE closing of two contracts on Jester Comedies is announced by the Territorial Sales Corporation. Before the franchise on this series of eighteen two reelers was opened, applications for considerable territory were received, and offers for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia were disposed of.

Harry Charnas, of the Standard Film Service, of Cleveland, recently saw three of the Jesters screened in his home city, "In the Wild West, "Peace and Riot" and "The Tenderfoot" and soon thereafter closed the deal giving him control of the 1919 output, which he hails as the best comedies of the year, for Ohio, Michigan and Kentucky.

Albert A. Weiland, of the Standard Film Exchange, after seeing only one of the Jesters, "Peace and Riot," declared it to be the most laugh-provoking film he had seen, and arranged for the series for western Pennsylvania and West Virginia.

Territorial announces that the demand for these fun-makers has surprised them, and that before the commencement of the advertising campaign there were several requests for franchises. However, following the initial advertisement, an exceedingly large number of inquiries were received.

Six of the series of eighteen Jesters are now ready for distribution. These are "The Tenderfoot," "In the Wild West," "Peace and Riot," "A Mexican Mix Up," "The Wisest Fool" and "Gee Whiz" and it is announced that every one of these is up to the standard of those which Marcus Loew and other prominent picture showmen found suitable for exhibition in the best houses on their circuits.

## Chicago Audiences Like George Beban Picture

HIRAM ABRAMS, who has been very successful in disposing of a large number of the state rights for the George Beban production, "Hearts of Men," was elated upon receipt of a telegram from Clyde Elliott, of the Greater Stars Productions, Inc., of Chicago, owner of the rights for Indiana and Illinois, showing they are having great success.

"Sold Harry Miller on Madison street, four days repeating on the Band Box Theatre, which gives us twenty-five days in all in the Loop. This is without doubt the best representation a legitimate picture, devoid of cheapness and sensationalism, the Loop has ever enjoyed."

The Band Box Theatre played "Hearts of Men" for two weeks, instead of one week, their regular policy, and did this after the picture had run at the Ziegfeld Theatre. Moreover, the Band Box doubled its prices during the two weeks and are said to have played to more money than they had ever done on any picture of this character.

Mr. Abrams' enthusiasm is greatly increased because of the large number of bookings state rights men are securing. Mr. Elliott, of Chicago, has also advised Mr. Abrams that the picture is booked for the entire circuit of Lubliner and Trintz theatres and also for the entire circuit of the Ascher Brothers' theatres.

## "Carter Case" Bookings Continue to Increase

OLIVER FILMS, INC., reports a big increase in bookings by the Pioneer Film Corporation in New York and New Jersey territory for "The Carter Case," the Craig Kennedy serial in which Herbert Rawlinson and Margaret Marsh are starred. This picture is now being shown in about two hundred theatres in New York and New Jersey.

As a result of the way in which the first episode "The Phosgene Bullet" was received by the public, many new bookings were secured, even opposition houses in a number of instances making arrangements for presenting this serial to their patrons, so that it is announced that the total of the Pioneer bookings is now more than two hundred and fifty. In addition, more than fifty per cent. of the theatres in New Jersey and New York state, outside of Greater New York territory, are said to have booked this episode film story by Arthur B. Reeve and John W. Grey.

## Majority of Territory Sold on "Five Nights"

THE Classical Motion Picture Company, Inc., reports that the following territory has been sold on "Five Nights" the feature production based on Victoria Cross' novel of the same title: Ohio to Robert A. Morrison, Cleveland; Chicago to the Silee Film Exchange, 220 South State street; Georgia, Alabama, Florida, Tennessee, North Carolina and South Carolina to Criterion Film Service, 65½ Walton street, Atlanta; New England to G. A. Dodge, Boston; California, Arizona, Nevada and Hawaiian Islands to All Star Feature Distributors.

Texas, Oklahoma and Arkansas to Southwestern Film Corporation, 1911½ Commerce street, Dallas; southern Indiana and southern Illinois to Doll Van Film Corporation, Minneapolis; Michigan to the Goyette Film Co., Detroit; Minnesota, North and South Dakota and northern Wisconsin to Elliott Film Corporation; Missouri to the Standard Film Corporation, and New York City and New Jersey to Al Harstn.

The following states are still available: Pennsylvania, Colorado, Kansas, Nebraska, Iowa, Washington, Oregon, Idaho and Montana.

## Gaumont Offers New Release

IN announcing the early appearance of its new weekly release, "Pictorial Life," the Gaumont Company promises a distinct novelty. "Pictorial Life" will not be modeled after any other release, but will blaze its own trail—is said will be an unusually brilliant one.

Early announcement will be made of the first release date of "Pictorial Life," which will be handled by independent distributors.

## "Stolen Orders" Sold for State of Illinois

WILLIAM A. BRADY announces the sale of "Stolen Orders" for Illinois, to Jones, Linick and Shaefer, also that recent advices from widely separated parts of the country disclose that this production continues to roll up remarkable box-office records. Not only in this country, but also in foreign territories, particularly England and South America, it is proving a strong attraction.

Jones, Linick and Shaefer will shortly inaugurate an extensive campaign of exploitation on behalf of "Stolen Orders," being convinced that it will equal or better in Illinois the remarkable business being done in Ohio, New England and other parts of the country.

## Kansas City Exchange Enlarges Its Territory

N. J. FLYNN and Charles W. Harden, of the First National Film Company, Kansas City, have returned from New York after having spent ten days in looking over the market of state rights pictures. They report the closing of contracts for the following productions for Kansas and Missouri:

Maurice Tourneur's picture, "Women," bought through Hiller & Wilk. "Tempest and Sunshine" from J. Frank Hatch Enterprises. "Wives of Men" featuring Florence Reed and "The Still Alarm" from the Pioneer Film Corporation. "Once to Every Man," from the Frohman Amusement Corporation. "When the Desert Smiled" featuring Neal Hart. "The Fires of Hope," "The Webb of Intrigue," "Human Shuttles" and "The Shadow of Fear," featuring Harold Lockwood, from the Arrow Film Company. Forty single reel Western subjects featuring Tom Mix from the Jans Distributing Corporation. Fourteen single reel Western subjects featuring Tom Mix from the Exclusive Film Company.

This is claimed to be the largest group of films ever bought at one time by any concern operating in the Middle West.

**Pioneer Reports Sales on Two Pictures.**

The Pioneer Film Corporation announces the sale of Iowa and Nebraska territory on "Wives of Men" and the "Still Alarm" to The Sterling Film Corporation of Omaha, Nebraska.

## Oliver Films Complete the Craig Kennedy Serial

DESPITE the handicap of being a new organization, and of filming the production during the three months when weather conditions are least conducive to progress, Oliver Films, Inc., completed the fifteen episode, thirty-one reel serial "The Carter Case" in fourteen weeks.

In keeping with the speed and efficiency with which this Craig Kennedy story was filmed, Harry Grossman, general manager of Oliver Films, announces that contracts have been closed with exchanges covering territory as far west as the Rocky Mountains. Canada, as well as foreign rights, have been contracted for, and the few remaining states are now being negotiated for, and will be closed in a short time. The bookings secured have also surpassed Mr. Grossman's most sanguine expectations.

It is announced that one hundred and fifty theatres in greater New York are showing this serial, and as a result of the initial showings other bookings are being received. Exchanges elsewhere are sending in enthusiastic reports and are ordering additional prints.

## Bulls Eye Announces Sales

SEVERAL sales of territory have recently been consummated by the Bulls Eye Film Corporation on the Billy West and Gale Henry comedies which they are producing and distributing on state rights basis. Capital Film Company, of Washington, have secured rights to both series for District of Columbia, Maryland and North Carolina, while Consolidated Film Corporation, San Francisco, has secured both series for California, Arizona and Nevada.

Rights for the Billy West series have also been sold to the Educational Films Corporation, of Milwaukee, for northern Wisconsin, Minnesota and North and South Dakota.

## Zion Films Will Produce Jewish Historical Picture

ZION FILMS, INC., announces that in line with their policy to screen the biggest and best novels of Jewish historical life, arrangements have been made to produce a story by David Pinski, one of the most prominent Yiddish writers in America.

The title "The Rebirth of a Race" has been selected and it is described as a history cycle of the Jewish race from the days of Moses to the present day. An elaborate scenario has been prepared by Mr. Pinski. It is announced that there will be no deviation from history, and that some of the sources of the story were derived from the Talmud.

Mr. Pinski is not only a dramatist but a poet, and his story is in the nature of a prophecy dealing with a modern Utopia following the signing of peace and restoration of Palestine to the Jews.

A large cast of principals and extras will be required and it is planned to take a majority of the scenes in Palestine. It is announced that this will be a mammoth production, and that a prominent part will be taken by the Palestine Red Cross and members of the British Expeditionary forces in Palestine.

## "The Carter Case" Sold for Iowa and Nebraska

WITH Eastern exchanges reporting heavy bookings of "The Carter Case," a Craig Kennedy serial, starring Herbert Rawlinson and Margaret Marsh and produced by Oliver Films, Inc., negotiations for the state rights sales of this episode photoplay in Western territories are progressing rapidly.

Trade showings have already been arranged in several of the Western states, and contracts for the rights to the serial have been closed for Iowa and Nebraska with Phil Goldstone, of the Sterling Film Exchange at Omaha.

Mr. Goldstone viewed the initial episodes of the Craig Kennedy photoplay at Omaha, and came east to close the deal in person with the officials of Oliver Films. While at the producing firm's New York studio he viewed showings of the finished episodes following those he had seen at Omaha and was enthusiastic over the production.

Other western buyers are negotiating for contracts with Oliver Films, Inc., and "The Carter Case" in the west promises to become just as popular as it is in the east.

## Aronowitz a State Righter

AMONG the visitors to the Moving Picture World offices during the past week was Sam Aronowitz, who recently opened his own state right exchange in Des Moines, at 223 West Locust street. Mr. Aronowitz has been in New York for several days, during which time he purchased from the Pioneer Film Corporation rights to "The Boomerang" for Iowa and Nebraska and "Virtuous Sinners" for Missouri, Kansas, Iowa, North and South Dakota, Nebraska, Minnesota and Wisconsin.

With these two productions, Mr. Aronowitz, who has had a number of years experience in the film business with several prominent exchanges, will make his initial bid for the patronage of exhibitors in his territory.

## "S-L" Will Aid Exhibitors in Showing "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin announce that in distributing the first S-L Picture "Virtuous Men," starring E. K. Lincoln, on the state rights market, a survey of the entire field will be made to determine the possibilities of exploitation, presentations and advertising in each territory.

Every buyer will have at his disposal the services of the S-L organization which will co-operate with him regarding press matter, cuts, novelties, etc., to fit his requirements. A plan has been worked out for joint action between the distributor, buyer and exhibitor regarding first runs, exploitation methods and local publicity possibilities, and S-L Pictures announces it will also assist buyers by working directly with the exhibitors and newspapers.

Representatives will be sent to each territory to assist exhibitors in the initial presentation, to work under the buyer and exhibitor and supply publicity ideas. Messrs. Sawyer and Lubin announce that it will be their endeavor to aid in handling the local situation in each instance so that it will accrue to the benefit of the exhibitor, instead of offering a general campaign intended for the country as a whole.

## Fischer Making New Picture

THE David G. Fischer Productions, which has recently released through the Arrow Film Corporation the seven reel feature "The Law of Nature," is at work at Miami on a second production, which will also be released through Arrow, entitled "When Bonds Are Loosed." It is from the novel of that name.

The picture will be completed within a short time, and plans for the exploitation of the production are now being completed.

The entire production will be staged in Florida. The book "When Bonds Are Loosed" is by Grant Watson, and Mr. Fischer feels elated in being in position to dramatize the widely read story.

**"Open Your Eyes," the Public Health Film, Has a Lot of Punch, as the Scene on the Right Indicates.**
This picture is being distributed by Warner Brothers on state right basis.

**New Billy West Comedy Completed.**

The Bulls Eye Film Corporation announces that the latest Billy West two reel comedy "Her First False Hare" is now complete and is being assembled and titled at the Hollywood studios. It is scheduled for release on May 1. The star is supported by the same cast of funmakers as have appeared in his recent productions, and this picture is said to be filled with laughs.

## Many Timely Subjects in Latest Gaumont News

BEAUTIFUL photography is said to be the outstanding feature of Gaumont New Number 57. The subjects include the Easter parades on Fifth avenue, New York and the Boardwalk at Atlantic City. There are also scenes of the homecoming of thousands of our troops, also the opening of the Victory Loan campaign.

Belgian heroes from twelve regiments, all decorated for distinguished service, and the band from Pershing's headquarters, now in this country; also American soldiers from the Italian front, Boston's Own, the 101 Infantry, and New York's old "Fighting Sixty-ninth" are also shown.

Other subjects include the "Mummers" parade in Philadelphia, the Steamer Belfast which collided with the Cape Cod Canal bridge, and other items of interest.

## Larger Offices for "S-L"

DUE to the increased activity in connection with the production of their initial feature "Virtuous Men," Arthur H. Sawyer and Herbert Lubin have enlarged their offices in the Longacre Building, so that the present floor space is more than double the space they originally occupied.

This organization now occupies a suite of eight rooms on the eleventh floor, where their original quarters were located. The entire suite has been redecorated and new furniture installed, spacious offices have been provided for the officials and a store room for cuts, posters and advertising supplies, as well as facilities for cutting and re-winding of film has been added.

## Big Campaign Planned for "Open Your Eyes"

THE new Warner Brothers feature "Open Your Eyes" is now ready for distribution on state rights basis. This picture was directed by Gilbert P. Hamilton and the story was written by S. L. and J. L. Warner. It is said to have been produced under the supervision of the United States Public Health Service and will carry the seal of the department on advertising and publicity matter.

This picture is interpreted by an excellent cast, including Gaston Glass, Faire Binney, Emily Marceau, Jack Hopkins, Mrs. Goff, Hal Brown and other players of like prominence.

Arrangements are being made for an extensive publicity and advertising campaign which will be conducted throughout the country.

## Goldberg Returns from Coast

JESSE J. GOLDBERG, general manager of the Frohman Amusement Corporation, expects to arrive in New York, Monday, bringing from the West Coast the first two Texas Guinan two reelers and the first Mack Swain Poppy Comedy. William L. Sherrill, president of the company, is still on the Coast overseeing the production of other Swain and Guinan pictures, but expects to return to New York shortly.

Since leaving New York, Mr. Goldberg has visited Chicago, Minneapolis, Des Moines, Kansas City, San Francisco, Seattle and Cleveland, and announces that he has disposed of rights to "Once to Every Man" for each territory visited.

## Many Territories Sold on Pioneer's "Boomerang"

ALTHOUGH only a short time has elapsed since the Pioneer Film Corporation announced it would distribute "The Boomerang" on a territorial basis, considerable territory has been contracted for and negotiations are under way for the remainder.

This production is in seven reels, and is said to have aroused great interest among state rights buyers who have been quick to see the exploitation possibilities; several having signed contracts for territory immediately after viewing the screening of the picture.

Although the plot is built on the questions of capital and labor, and it is announced that the production has been endorsed by prominent organizations, including the Consumers' League, this phase is said to be only one of the many angles to the picture. There is an appealing love story, which deals with a rich man's son who, thrown upon his own resources, makes good.

"The Boomerang" is founded on a novel by William Hamilton Osborne, and stars Henry B. Walthall, supported by a cast including Melbourne MacDowell, Helen Jerome Eddy and Nina Byron.

## Art-o-graf Announces Two Feature Pictures

THE Art-o-graf Film Company of Denver, producers of "Miss Arizona" starring Gertrude Bonhill and James O'Neill which is being distributed on a territorial basis by Arrow Film Corporation, are now engaged in the production of another feature picture entitled "The Wolves of Wall Street." It is described as a melodrama and a "one hundred per cent. American production," and will be not less than six reels in length. Most of the action takes place in the mountains of Colorado.

Immediately following this, work will be begun on an adaptation of Caroline Lockhart's story "Me Smith." The president and managing director of the Art-o-graf Company is Otis B. Thayer, formerly an actor on the stage, and later a director for the Selig Polyscope Company.

## Seven Additional Sales Reported on Beban Film

SEVEN additional districts were disposed of to state rights concerns by Hiram Abrams during the past week. On George Beban's "Hearts of Men," Arthur S. Hyman secured right for Michigan; Tom Moore, for Maryland, Delaware, District of Columbia and Virginia; Roland and Clark, for western Pennsylvania and West Virginia.

Other exchanges securing territory are Boston Photoplay Company, for New England; New Jersey Rolfe Film Company, for New Jersey; Frank Beverstock, for Ohio and Kentucky; The Greater Stars Productions, for Illinois and Indiana; the Pioneer Film Corporation, for New York; The Mid West Distributing Company, for Wisconsin, and All Star Features, for California, Arizona and Nevada.

Negotiations are under way for the disposition of the remaining districts for this country and also for the foreign rights on the picture.

## Arrow Reports More Sales

W. E. SHALLENBERGER announces that business is unusually brisk with the Arrow Film Corporation and buyers are coming in from all parts of the country. Among the sales reported are "The Mysterious Mr. Browning," for Michigan, to Lefky & Zapp, 25 East Elizabeth street, Detroit. This picture has already played a week's engagement at Kunsky's Washington Theatre in Detroit.

"The Mysterious Mr. Browning" has been sold for the New England States to the Natbam Features Company, of Springfield. "When the Desert Smiled," starring Neal Hart, and "The Webb of Intrigue," "Human Shuttles," "Fires of Hope" and "The Shadow of Fear," the latter four pictures the Lockwood-Allison re-issues for Iowa and Nebraska to Sterling Film Corporation of Omaha, Nebraska.

**"Birth of a Race" Sold for Michigan.**

W. S. Butterfield, of Battle Creek, Michigan, has purchased the rights to the photo-drama spectacle "The Birth of a Race" for the state of Michigan and will shortly announce booking arrangements for Michigan exhibitors.

This production had its premiere at the Blackstone Theatre in Chicago. It tells a story of peace, democracy, brotherhood, and deals with the past and present.

## Exclusive Has a Six-Reeler

EXCLUSIVE FEATURES, Inc., have just purchased from Mr. Wm. N. Selig, the world's rights on a six reel negative, featuring Tom Mix, entitled "The Heart of Texas Ryan." It will be distributed on a state rights basis, as soon as titling and editing on the production is completed.

**The Hour of Welcome in Zion's Film, "Khavah."**
Sholom Aleichem, author of the story, is considered the Hebrew Mark Twain.

# Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

## Sidelights and Comments

THE proof of a photoplay is in the showing. If it goes with the spectators it is a good picture. This is the theory of the exhibitor and an excellent theory it is. In regard to its merits, the man who pays his good money to see a moving picture often reverses the opinion of the man who made it. Fortunately there are trustworthy rules to guide the producer in the making of his picture. Unfortunately these rules are not always understood by the producer or the men to whom he has intrusted the making of the scenario and the other details of his picture and the result is always the same: the spectator does not receive the entertainment he pays for. He doesn't know what's wrong with the picture and he doesn't much care; he says it's a poor show, and lets it go at that.

Here is a practical example of the consequences of ignoring one of the rules:

A picture was released lately that made the mistake of repeating a serious situation. The incident marked the first meeting of the hero and the heroine. He rescued her from a dangerous position, and the means used to attract his attention was the most natural in the world. The story then followed a logical course of events and came to a logical and satisfactory finish. But it did not end there. An anti-climatic situation was tacked on in which the heroine was again rescued from a position of danger by the hero and she used precisely the same means as before of attracting his attention to her predicament. Her action was natural enough, but contrary to the rules of showmen. No one ever saw a magician repeat a trick during a performance. It would lose its power of illusion and some of the spectators might catch him at it. This is true of a serious situation in a stageplay or a photodrama. Repetition weakens its force. In comedy the rule works the other way: every repetition increases the laughs. Repeating a serious situation also frequently brings a laugh—just where it isn't wanted. The writer saw the picture referred to in a theatre and several persons near him laughed when the business, which was intended to be impressive, was repeated.

The week before he attended a public showing of a serious photodrama at a New York uptown theatre. Until near the end the picture kept to the rules. At the precise point where it attempted to ignore proper dramatic construction a young girl in the next row brought a smile or a laugh from those near her by remarking in a tone of strong conviction:

"This is a crazy picture!"

Both pictures carried the names of well known stars. Not the slightest applause was heard at the finish of either of the features. WEITZEL.

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## "Eyes of the Soul"

**Artcraft Presents Elsie Ferguson in An Appealing and Up-to-Date Story, Her Finest Performance.**

Reviewed by Louis Reeves Harrison.

NOBLY compassionate, tender and sweet is the highly sympathetic role Elsie Ferguson is called upon to interpret in the Artcraft picture, "Eyes of the Soul." And she does it with the eyes of her soul, a soul not wholly indomitable and unselfish, but a human one, strongly inclined to yield to indolent gratification of desire. On the edge of accepting a great fortune laid at her feet, she is moved so powerfully by her finer sentiments as to reveal a soul as white as heaven. It is soul drama, the struggle that is ever going on between our ideals and our instincts. Elsie Ferguson intelligently divines and illuminates every phase of feeling, whether strong or subtle, with such consummate skill that she far excels any previous screen performance of the kind, establishing herself beyond the shadow of a doubt as an artiste of the highest order.

Besides the masterly interpretation of the lead there is the tempo of the story, in the time it is laid, a mirror of the soul of this age. The feeling of pity we might have for a blind soldier of some past war would be passive in comparison to the active sentiment now in our hearts for those manly fellows who gave up bright futures to serve on the line that repelled the attacks of barbarism. It is of today and of today's problems of just relief to our wounded that our hearts and minds are devoted. Masterly psychology and modern theme have combined to make "Eyes of the Soul" a great screen drama.

The production is a distinct credit to the director, Emile Chautard. Eve Unsell's scenario, from the story by George Weston, is a fine piece of work. As Larry Gibson, the blind soldier, Wyndham Standing brings out the fine manliness of the character.

**The Cast.**

Gloria Swann.....Elsie Ferguson
Teddy Safford.....J. Flanigan
Larry Gibson.....Wyndham Standing
Judge Malvin.....G. Backus
Mgr. Moonlight.....G. Durpee
Landlady.....Cora Williams
Valet.....C. Charles

Story by George Weston.
Scenario by Eve Unsell.
Directed by Emile Chautard.

**The Story.**

Gloria Swann, singing in a fashionable cabaret at Palm Beach, is the heroine of "Eyes of the Soul." She dreams of ease and elegance, and chance places them within reach. Judge Malvin, of old family, established social position, great wealth and fine appearance in spite of his years, offers her all her heart seems to desire. She is on the point of accepting, when the car in which she is driving with the Judge barely misses the wheel chair of a blind soldier, Larry Gibson.

This incident leads to a compassionate interest in the manly fellow, who is living out his small savings in despair, his future a desolate blank. Gloria feels the pull of her finer nature on native instinct, struggles between pity and desire, and gradually falls in love with the blind soldier. He is made aware of her love, but he refuses to let her sacrifice herself until she discovers a musical talent in him which will amply provide for them both.

**Program and Advertising Phrases:** The Eyes of Her Soul Reveal Nobility, Compassion, Tenderness and Sweetness.

Elsie Ferguson Star of Story Revealing the Never Ceasing Struggle Between Our Ideals and Our Instincts.

A Cabaret Singer's Love for a Blind Soldier Furnishes Theme for Latest Elsie Ferguson Photoplay.

Remarkable Portrayal of the Soul of a Woman, Interpreted by One of the Foremost Stars of the Screen.

**Advertising Angles:** Boom the star and announce this as a screen version of The Salt of the Earth, a Saturday Evening Post story. Tell the story to identify it. You do not have to circus this story. Handle it from the heart interest angle and you will get the right crowd.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "Ginger"

**Five-Reel World-Picture of Semi-Juvenile Character Tells Simple, Pleasing Story.**

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, entitled "Ginger," was written and produced by Burton George. It has a conventional beginning and it might perhaps be said that, so far as the plot is concerned, it is quite obvious throughout. But the development is such that the story gets a real hold upon the interest and for this reason the subject is stronger than many more pre-

tentious ones. The opening scenes are in the tenement section of New York City and the later scenes are on the battlefields of France.

Violet Palmer is cast in the role of "Ginger," a pretty girl of the East Side, who is taught to steal by her father. She is adopted by the judge of the juvenile court and in later years marries his son. Some observers would have perhaps preferred her to marry Tim, her newsboy friend, but the conclusion is satisfying as it is.

Miss Palmer makes with surprising ease the step from a pronounced juvenile part to that of an educated young lady of marriageable age. She plays all of her scenes effectively. Garreth Hughes and Raymond Hackett also appear to advantage as the two boys, who become rivals for the girl's hand.

The atmosphere of this story has been well looked after; the tenement portion at the beginning is lifelike and the battle episodes in France are realistic. The latter will no doubt appeal strongly to enlisted men.

**The Cast.**

Ginger Carson.....Violet Palmer
Tim Mooney.....Raymond Hackett
Judge Trowbridge.....Paul Everton
Bobby Trowbridge.....Garreth Hughes
Written and directed by Burton George.

**The Story.**

"Ginger" Carson is the daughter of "Biff" Carson, a man of low principles, who makes his living by his wits. He and a friend conceive the idea of dressing Ginger in boy's clothing and having her rob a house. They force the girl to this action and she is caught.

Ginger is next seen on trial in the juvenile court, where she gains the sympathy of Judge Trowbridge to such an extent that he decides to adopt her. The girl is taken to his fine home, where she meets his son, Bobby. She also receives a call from Tim Mooney, a newsboy who had befriended her in the early part of the story.

Bobby and Tim are rivals for the girl's love, but remain friends nevertheless. Ginger at first finds her new life too lonely, but soon becomes accustomed to it. The judge sends her to school and she returns five years later, a beautiful young woman. Her father is released from prison and makes a vain effort to claim her.

The scenes then change to the battlefields of France, where Bobby and Tim are both wounded in action. They are taken to a hospital where Ginger is playing "little mother." Tim dies in her arms and she later promises to marry Bobby. In the meantime she has had a reconciliation with her father, who is also in service and has become a real man.

**Program and Advertising Phrases:** Tenements of New York and Battlefields of France Furnish Backgrounds for World Photoplay.

Latest World Photoplay Lives Up to Its Title, and Contains Plenty of Speed, Pep, Punch and Ginger.

She Loved Her Newsboy Pal, Also the Son of the Judge Who Adopted Her; Which Did She Finally Marry?

**Advertising Angles:** Play up the featured players, then give the high lights from the story. Go easy on the war features or leave this part out altogether. Play up the angle of the girl who was forced to don boy's clothes and attempt robbery, and who was adopted by the judge before whom she was taken. Work up interest in the question as to whether she was finally won by the judge's son or her newsboy pal.

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

# "As a Man Thinks"

**First Production of "Four-Star" Combination an Attractive and Well-Made Picture.**

Reviewed by Edward Weitzel.

THE list of names connected with the "Four-Star" Combination's first production is an impressive one. Presented by Harry Raver, the screen version of "As a Man Thinks," an Augustus Thomas stage play, has George Irving as its director and Leah Baird as the star. The story in its original form was written for a definite purpose and much of that purpose is retained in the picture. Its theme is the double standard of morals for men and women. It also introduces a number of Jewish characters and makes use of the Mosaic law relating to the virtue of the wife to enforce some of its arguments.

The picture is not a preachment, however. There is abundant action, a liberal amount of light and shade and the scenes shift from social and bohemian life in Paris to the dramatic consequence of the hero's slip from virtue after he and his wife have returned to this country. In showing her resentment of her husband's infatuation for an artist's model while abroad the wife encourages the attentions of an old admirer and brings home to the man whose name she bears the injustice of his own misconduct. The arguments used by the author are powerful ones and the construction of the plot give them added force. A defect in the handling of the story places the big situation too far from the finish.

**Leah Baird.**
As she appears in stellar role and robes in "As a Man Thinks."

Intelligent and careful attention to detail has supplied the scenes with correct atmosphere, and the cast is generally satisfactory, Leah Baird occupying the stellar position with grace and the necessary dramatic skill. Henry Olive as the erring husband and Mlle. Elaine Amazar as the model are particularly able.

**Cast.**

Elinor Clayton.....Leah Baird
Frank Clayton.....Henry Olive
Benjamin De Lota....Warburton Gamble
Dr. Seelig.....Chas. C. Brandt
Vedah Seelig.....Betty Howe
Burrell.....Alexander Herbert
Mimi Chardenet.....Mlle. Elaine Amazar
Dick Clayton.....Bobby Ward
Mr. Hoover.....Joseph Smiley
Mrs. Hoover.....Jane Jennings

Story by Augustus Thomas.
Directed by George Irving.

**The Story.**

"As a Man Thinks" teaches that a double standard of morals is right, because woman's responsibility in the matter of virtue is a sacred trust that enables her to safeguard the home and the happiness of the world. When Frank Clayton, a wealthy magazine publisher of New York, goes to Paris with his wife and little son, he is taken to the artists' colony by Benjamin De Lota, a former admirer of Mrs. Clayton's, and meets an alluring model who is posing for an American sculptor named Burrell. Clayton yields to the temptation offered him at an artist's ball and accompanies the model to her home that night. Later on his wife meets him and the model in the park, and Clayton is forced to introduce his companion as a newly engaged contributor to his magazine.

Upon the return of the Claytons to the United States the wife discovers the true character of the model and learns of her husband's misconduct. She accepts an invitation from De Lota to visit his rooms at night and, although her only fault is lack of discretion, appearances are so strong against her that Clayton is led to believe he is not the father of little Dick. He arrives at De Lota's rooms as his wife is trying to escape from the man's embrace. There is a struggle and Clayton is prevented from killing his supposed friend by his father-in-law. Blind with jealousy and doubt he will not believe in his wife's innocence. He drives her from his home, and is finally convinced of his error by Doctor Seelig, a Jewish physician, in whose house Elinor Clayton has taken refuge with her boy. De Lota also is a Jew and Doctor Seelig uses the religious bond between them to clear Elinor's good name. A love affair involving Vedah Seelig, De Lota and the sculptor Burrell runs through the plot.

**Program and Advertising Phrases:** Double Standard of Morals Furnishes Theme for Attractive Photoplay.

Wonderful Screen Adaptation of Successful Stage Play by One of America's Leading Dramatists.

Clever Wife Adopts Novel Means to Bring Home to Erring Husband the Injustice of His Misconduct.

Extraordinary Combination of High Class Star, Author, Director and Producer in Engaging Photoplay Filled With Action.

**Advertising Angles:** Make joint stars of Leah Baird and Augustus Thomas. Play up the stage success of this offering and then give the high lights of the story. A novel window stunt can be worked by borrowing the leg forms used for stocking displays. Dress these in silk stockings and then put on a disreputable looking man's shoe. Letter the sign "When the shoe is on the other foot it does make a difference to a man, doesn't it? It was all right for Frank Clayton to flirt with Mimi, the model, but when he suspects his wife it took three years in prison to form an alibi. That's how a man thinks in 'As a Man Thinks' at (house and date)." You can give a credit line on the bottom of the card "forms and hosiery from ———" to cover the loan of the forms. Take them all into the lobby for the showing days.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one twenty-four sheet; set of colored lobby photos, 22x28 colored scene, 22x28 photos of star, campaign book, slide, music cues.

## "Captain Kidd, Jr."

**Mary Pickford's New Artcraft Picture Has Been Constructed Mostly for Laughs.**

Reviewed by Edward Weitzel.

LET no possible laugh escape, was the rule governing the making of "Captain Kidd, Jr.," the latest Artcraft picture with Mary Pickford as the magnet. In its original form the play, written by Rida Johnson Young, achieved considerable success upon the stage. It told a pleasing story with good heart interest, frequently witty dialogue and an interesting set of human beings as the characters. The screen version, prepared by Frances Marion, follows the main points of the plots and also contains much new material of a comic nature. Opening in the second-hand book store of a quaint old Scotchman whose granddaughter is the guiding spirit of the place, the first third of the picture is human, brisk of action and sufficiently novel of situation to entertain all classes of Pickford fans.

With the shifting of the locale to a small town in New England a greater change takes place in the classification of the characters and the humorous nature of the picture. Keystone comedy of the get-the-laugh-at-any-price sort supplies the fun from then on, a burlesque constable of the broadest type and longest, thinnest legs being the chief comic cutup. A pert parrot, whose sensible advice is occasionaly spiced with the now familiar, "Give 'em hell!" is another of the amusing members of the cast. Some spectators will vote the constable a huge success, others will find him too much in evidence, while still other devoted admirers of the star will wish he had been left out completely. His bits of horseplay brought many hearty laughs from a full house at the Strand Theatre, New York, last Sunday afternoon. Near the finish of the picture there is a return to the former spirit of the story.

Mary MacTavish is an excellent part for Mary Pickford. A quick witted and engaging young person, the book seller's granddaughter is just in her way and the best loved of the screen favorites invests the other Mary with all the old witchery of her smile and unfailing charm. Douglas MacLean as Jim Gleason, the chap who wins Mary, and Spottiswoode Aitkin as her grandfather are admirable. Victor Potel as the comic supplement constable is always true to type and will be heartily relished by those who are willing to laugh and ask no questions. The production is up to standard.

**Cast.**

Mary MacTavish.....Mary Pickford
Jim Gleason, an author..Douglas MacLean
Willie Carleton.....Spottiswoode Aitken
Willie Carleton.....Robert Gordon
John Brent, a lawyer.....Winter Hall
Marion Fisher, a secretary..Marcia Manon
Sam, a constable.....Victor Potel
Luella Butterfield.....Mrs. Moore
Lem Butterfield.....William Hutcheson
David Grayson, a canner.Clarence Geldart

Directed by William D. Taylor.

**The Story.**

"Captain Kidd, Jr.," as may be inferred from the title, is a story of buried treasure. In this case the treasure is of a very original nature. The grandfather of Willie Carleton puts his will in a book about pirates and their buried treasure and the book is bought by a second-hand book store, run by Angus MacTavish whose granddaughter and a young author named Jim Gleason live with him. After the book gets into the hands of Mary MacTavish young Carleton, his grandfather's lawyer, and the dead man's private secretary, come to the book store and try to buy it back, but Mary has already discovered the paper. It shows where a buried treasure is to be found, and the rightful owner agrees to share it with the MacTavish crowd if they will help him dig for it. The place is an old farm that once belonged to the elder Carleton but is now owned by Lem Butterfield. Pretending to be geologists looking for specimens, the party engage board with the Butterfields and proceed to dig holes all over the place. Before the buried treasure is found the suspicions of the town constable and his neighbors are excited and the officer of the law keeps a close watch on the diggers. The lawyer and the private secretary arrive and try to prevent the search. When the box is found and opened it contains a note stating that the treasure mentioned in the will is a store of good health which young Carleton is bound to gain if he digs up enough of the farm during his hunt. On going back to the city the heir finds that the hunt was only a test, and the lawyer has been holding his fortune in trust. Mary, who bought the farm with money left her by her mother, sells it at a big advance to a man who wants to run a railroad through it. Jim Gleason disposes of one of his novels to a publisher and spunks up the courage

**Mary Pickford**

About to execute a piratical high dive in "Captain Kidd, Junior."

to ask Mary an important question. He is so pleased with her answer that he starts to embrace her. Finish.

**Program and Advertising Phrases:** Mary Pickford in Pleasing Play With Plenty of Humor, Action and Novel Situations.

Pleasing and Humorous Screen Adaptation of Successful Stage Play by Rida Johnston Young.

Astonishing Outcome of a Hunt for Buried Treasure.

Pert Pet Parrot and Comic Country Constable Lend Lots of Laughs to Clever Comedy Starring Mary Pickford.

What Was the Buried Treasure for Which Captain Kidd, Jr., Sought? See This Mary Pickford Picture for the Answer.

**Feature** Mary Pickford as Mary MacTavish and Douglas MacLean as Jim Gleason.

**Advertising Angles:** Give the fullest publicity to Miss Pickford's appearance, and use the billboards, as well as the papers. Tell that the play is a well known stage success, and mention the supporting favorites.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one or three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "The Pest"

**Mabel Normand Has One of Her Best Comedy Roles in New Goldwyn Picture.**

Reviewed by Hanford C. Judson.

THE recent Goldwyn five-reel release, "The Pest," with Mabel Normand in the leading role, is a comedy that, in the first part at least, will keep any house-full roaring with laughter. The "Pest" is a rural slavey, and runs a flatboat ferry which furnishes a deal of amusement. But the picture is built up on a melodramatic plot and most of the laughter compelling situations have a touch of pathos and bring out the heroine's character sympathetically. She is charming and lovable and perhaps one of the most pleasing portrayals Mabel Normand has done in a long while.

The slavey is shown in the end to be the daughter of the local rich man, and the girl who is thought to be his daughter is the child of the slavey's supposed parents. There are a number of characters in the plot and while it serves mostly as a comedy vehicle, it has a bit of good story.

**Cast.**

"Jiggs" .....Mabel Normand
Gene Giles.....John Bowers
John Harland.....Charles Girard
Judge Fisher.....Alec B. Francis
Blanche Fisher.....Leota Lorraine
Asher Blodgett.....Jack Curtis
Amy Blodgett.....Pearl Elmore
"Noisy" Wilson.....Jas. Bradbury

By Melville W. Brown.
Directed by W. Christy Cabanne.
Photographed by Percy Hilburn.

**The Story.**

In "The Pest," a picture by Goldwyn, the heroine is Jiggs, a lovable madcap girl dressed in blue jeans. She lives on a farm on an island and one of whose duties it is to run a flat-boat ferry to and from the mainland.

One day she brings over Blanche, the daughter of Judge Fisher, the local rich man. In the party with this girl, is John Harland, a schemer who wants to marry Blanche for the Judge's money.

Jiggs, who is played by Mabel Normand, is sent to the Judge's house with a basket of eggs and is invited to come to an evening party. The Judge likes her, and Blanche thinks she will make fun. Blanche is to furnish her with a dress. The dress is put on over her suit of blue jeans and she behaves as a irresponsible madcap much to the amusement of the party, though the Judge's serious secretary, Gene Giles, who loves her, takes her part. The Judge has noticed that she is wearing a peculiar ring. He recognizes it and she leaves it with him.

When she gets home and her parents find where she has been and discover that she has left the ring with the Judge, they are much concerned. The presence of the ring has also disturbed Blanche and her lover, Harland. Harland takes some bonds and contrives to have Giles suspected. The schemers at the big house and those in the farm house get in touch. Jiggs is locked in the cabin of "Noisy" Wilson, who is supposed to be her uncle. She overhears a plot to do away with the Judge. Jiggs manages to escape and

warns him in time. Giles is proved to be innocent, and Blanche's lover, Harland, is shown up. "Noisy" confesses that Jiggs is really the Judge's daughter, and Blanche the child of the ferry man.

**Program and Advertising Phrases:** Mabel Normand in Laugh Provoking Comedy of a Rural Slavey.

Heart Interest and Laugh Making Situations Deftly Combined in Latest Goldwyn Photoplay.

Why Did They Call Her "The Pest"? See Mabel Normand's Latest Photoplay for the Answer.

**Advertising Angles:** Here is a star and a title that will sell together. Be positively noisy in your advertising. This sort of play calls for circus methods. Make "The Pest" a by-word in your town and then hook it on to the star. Hook up, too, with the recent success of Sis Hopkins and tell that this is another character as interesting, but wholly different. Use straight and character pictures lavishly. Get extra sets of stills for window displays. Just boom and keep booming. You can get some good copy out of the press sheet.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

## "The Love That Dares"

**Madlaine Traverse Plays Heroine in Sensational Fox Story.**

Reviewed by Hanford C. Judson.

A SERIES of sensational lesser climaxes leading up to the big scene is one of the traits of the latest Fox five-reel drama picture, "The Love That Dares." Madlaine Traverse, as the woman about whom the struggle centers, fills the character with both artistry and physical charm. Thomas Santschi as her husband, the iron manufacturer, and Frank Elliott, as the rich man who is trying to win Risdon's wife away from him, are better than merely commendable in their respective characters. The picture does not convince one as absolutely true in every step it takes to arrive at a big situation. It has a surface plausibility and the climaxes afford a chance for brilliant acting. These make the high spots vivid as bits of life. It will be a widely popular attraction in spite of the fact that the story is not really substantial, on account of its many brilliant flashes. It has graceful scenes, good photography and the right sets.

**Cast.**

Olive Risdon.....Madlaine Traverse
Perry Risdon.....Thomas Santschi
Ned Beckwith.....Frank Elliott
Marta Holmes.....Mae Gaston
Rutherford.....Thomas Guise
Haynes.....George B. Williams

Staged by Harry Millarde.

Scenario by Denison Clift.

**The Story.**

The opening of the Fox picture, "The Loves That Dares," shows the business of Perry Risdon, iron manufacturer, is in such a condition that he has no time for social diversions. Another man, a loose living millionaire named Beckwith, is scheming to get Risdon's wife away from him. A note given by the manufacturer is due and he lacks funds with which to take it up. He appeals to Beckwith and the millionaire offers him $50,000 if he will consent to a divorce. Risdon knocks him down.

The iron manufacturer has promised his wife a second honeymoon. He tell her it will be impossible to leave the office. She goes alone in a huff. Her husband gets an anonymous letter telling him that his wife is with Beckwith. The letter is sent by a girl whom Beckwith has ruined. Word comes that the note is to be called at once. Risdon's wife learns of it and pawns her jewels, but they hardly bring half the needed amount. The faithful woman goes to Beckwith for a loan, thinking him a friend. He offers the money under dishonorable conditions and tells the wife of his friend to come back at eight. She keeps the appointment. Her husband arrives just as dinner is finished. There is a struggle between the two men and the innocence of Risdon's wife is finally established.

**Program and Advertising Phrases:** The Story of a Woman's Sacrifice for the Man She Loves.

How a Wife's Loyalty in a Crisis Made Amends for Her Folly.

Madlaine Traverse Star of Latest Fox Photoplay.

The Story of What a Woman Dared to Save Her Husband, After Her Extravagance Brought Him Near to Financial Ruin.

How a Woman's Love and Loyalty Proved Equal to a Great Emergency.

**Advertising Angles:** Play up Miss Traverse, but make your chief bid with the story angle of the woman who brings her husband close to ruin with her extravagance and then has the nerve to pull him out of the financial hole. Use teaser headlines such as "When a woman really loves," "The love worth while is the love that dares all things," etc. Play up the fashion show angle from the press sheet.

**Madlaine Traverse and Tom Santschi**
Find happiness in "The Love That Dares."

**Advertising Aids:** One, three and six sheets, two style of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

## "The Eternal Magdalene"

**Goldwyn Presents Margaret Marsh in Screen Adaptation of Robert H. McLaughlin's Stage Success.**

Reviewed by Ben H. Grimm.

THE exhibitor who expects very big things of Goldwyn's "The Eternal Magdalene," with Margaret Marsh in the leading role, is going to be disappointed. The photoplay is based on Robert H. McLaughlin's stage success of the same title—which is its chief claim to acceptance. The play had a long and successful run in New York and on the road.

But in the photoplay much of the dramatic force of McLaughlin's work has been lost. On the screen we have a visualized sermon—sort of an illustrated argument against condemning the woman who has taken one step off the straight and narrow path, and against the creed of giving a man a religious tract when his body is crying for food. Much of the action of the film is staged in a dream, and it is through its allegorical allusions that the picture endeavors to carry home its message.

Arthur Hopkins, a well-known stage director, directed the picture, but as the subject appears on the screen, it seems to have been a case of "Too many cooks"—as if the film had been through many hands before reaching the screen.

A circumstance that the exhibitor will note is that although Maxine Elliott is cast as "The Eternal Magdalene," it is Margaret Marsh, who is the featured player. The work of the latter is thoroughly acceptable.

"The Eternal Magdalene" is the sort of a picture with which a showman can draw a crowd, but it is doubtful if there would be many repeats.

**The Cast.**

Elijah Bradshaw.....Charles Dalton
Elizabeth, his daughter...Margaret Marsh
Paul, his son.....Charles Trowbridge
Macy, his secretary.....Donald Gallaher
Mrs. Bradshaw.....Maud Cooling
The Preacher.....Vernon Steele
The Eternal Magdalene....Maxine Elliott

**The Story.**

As in the days of Christ, when Magdalene beckoned to a strolling soldier, today a fallen woman calls to passers-by. Elijah Bradshaw, the most influential citizen in "any" modern American city, heads a reform movement to stamp out evil. He is a hard, stern man who discounts the belief that some unfortunates are "more to be pitied than censored."

On the eve of a proposed series of revival meetings, Bradshaw learns that his own daughter has taken a misstep. Austere, forbidding, and wrapped up in his own zealous goodness, the father disowns his daughter. Exhausted, he falls asleep and dreams that there appears before him the Magdalene. She leads him through a nightmare in which he sees the real evils of his "reform" work. He sees his daughter flee from a house of the sort he has made war upon; he sees her leave her child at the foundling asylum; he sees her weak, sick and weary.

And in the dream the Magdalene brings him to the church where the poor can't reach the latch; to the bread line where men, clamoring for food, are given song books. The father sees his son find in the breadline the young man with whom his daughter is in love, and who is the father of the child. In the dream the son kills the youth and the news of the arrest kills the mother. Stunned and staggering under the series of blows, the father relents and awakes from his dream. Awaking, he finds that he is in his own home and, just as his daughter is to leave the house, he gathers her in his arms. The son and the youth come into the house, and it is learned that he and the daughter had been secretly married.

**Program and Advertising Phrases:** A Screen Sermon Whose Text Is: "Let Him Who Is Without Sin Among You Cast the First Stone at Her."

The Age-Old, Ever-New Story of the Woman Who Cared Too Much.

Robert H. McLaughlin's Famous Stage Success Brought to the Screen.

Does "Reforming" Reform? See Margaret Marsh in "The Eternal Magdalene."

A Powerful Plea for Pity and Justice.
A Story in Which the Girl May Have Been Your Sister.

**Advertising Angles:** Play up the star, but centre your effort upon the play itself which was a dramatic success of some years ago and brought from her retirement Julia Arthur to play the leading role, now assumed by Maxine Elliott. Get your local clergy interested some weeks in advance. If there is any chance to work a newspaper sensation of dignity, get after it. The question is ever new. If there is any reform movement in town, you have your opportunity ready made. If you can do no better hook this up with the prohibition and ask if that will be any more successful than was Elijah Bradshaw's campaign. Use plenty of lithograph work, but if you can afford to, make this largely a newspaper campaign.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

## "False Evidence"

### Viola Dana Central Figure in Metro's Adaptation of Mary K. Wilkins' Novel "Madelon."

Reviewed by Ben H. Grimm.

MARY K. WILKINS' novel, "Madelon," has lost none of its interest in its transference to the screen under the title "False Evidence," with Viola Dana in the leading role. There are several fairly dramatic moments in Metro's offering, and Miss Dana, Director Carewe and the supporting cast have made the most of the material offered by Finis Fox's adaptation. The interest of the spectator is fairly well-sustained at all times.

The story follows the usual general course laid out in the novels of Mrs. Wilkins and Laura Jean Libby. The fact that its locale is in the giant Redwood trees of California, and that its characters are drawn from the residents of a village virtually untouched by modernity, has given Director Carewe the opportunity of using interesting backgrounds and types.

Viola Dana's role is one that gives her the chance to "get over" her emotional appeal, and she has a capable supporting cast. "False Evidence" is not a big picture by any means, but it is a program release that an exhibitor need not hesitate to book.

**Cast.**

Madelon MacTavish.....Viola Dana
Sandy MacTavish, her brother, Patrick O'Malley
Burr Gordon.....Wheeler Oakman
Lot Gordon.....Joe King
Dorothy Fair.....Peggy Pearce
Samanthy Brown.....Virginia Ross

Story by Mary S. Wilkins Freeman.
Scenario by Finis Fox.
Directed by Edwin Carewe.

**The Story.**

Sandy MacTavish and his daughter Madelon live in the remote village of Redwoods. Sandy is a stern woodsman who believes that a man never breaks his word. In her infancy Madelon is betrothed to Lot Gordon, a powerful lumberman. As she grown to womanhood she realizes she loves Burr Gordon, Lot's cousin. Burr Gordon is betrothed to Dorothy Fair, who loves Madelon's brother.

In a fit of jealous rage Madelon rushes home alone from a dance, and is overtaken in the woods by Lot. She mistakes him a clue to the bank robbers. The gang she stabs him. Burr comes upon the scene and forces Madelon to flee, taking the blame for the crime himself. Madelon cannot make anyone believe she did the stabbing. Burr is saved from lynching by Madelon, who extracts the truth from Lot with her promise to marry him. Lot recovers, but fails to appear on the night set for the wedding. It later develops that he has been killed by a fall from his horse, leaving the way clear for the marriage of Madelon and Burr.

**Program and Advertising Phrases:** A Troublesome Romance Staged 'Midst California's Towering Trees.
Giant California Redwoods Background for Viola Dana Feature.
What Would You Do if the Man You Loved Was Betrothed to Another—And If You Were Engaged to a Man You Did Not Love?—See Viola Dana in "False Evidence."
Characters in Mary K. Wilkins' Popular Novel "Madelon" Brought to Screen With Viola Dana as Madelon.
She Stabbed the Man She Was Betrothed to—See Viola Dana in "False Evidence" and Know Why.

**Advertising Angles:** Play up the fact that the story is a screen adaptation of Mary K. Wilkins' popular novel "Madelon," with Viola Dana the star. Tell your prospective patrons that the film contains many scenes in the Giant Redwood forests of California. If possible, get a small block of redwood from a lumber yard. Put it in on ornamental pedestal in the lobby or foyer. Tack on it a card reading: "This is a block of California Redwood. Some of the trees seen in 'False Evidence' contain enough wood to make 10,000 blocks like this." The stunt could also be worked with a plank. The lumberman will tell you how many planks could be made from one of the big trees.

**Viola Dana**
Is "treed" in a scene from Metro's "False Evidence."

**Advertising Aids:** Two styles one-sheet two three-sheets, one six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column and four ready-made advertisements. Scene cuts.

## "The Money Corral"

### Artcraft Presents William S. Hart in An Intense Melodrama of the Chicago Underworld.

Reviewed by Louis Reeves Harrison.

THE lean hard face of a typical American, the fighting eye, the careless contempt of danger, the native chivalry to women and children with a touch of dry humor and an inborn sense of true courtesy, all these are exemplified in the role assumed by William S. Hart in "The Money Corral," his latest Artcraft release. The story is pistol melodrama, containing more than one exciting and admirably pictured struggle with well-organized crooks, and there is suspense enough to hold close attention, with a love interest thrown in. But it is Hart's personality on which this production heavily depends. He is given abundant and original opportunity to show that he is governed in his acts by the slow moving destiny of his nature until it is aroused to action by exceptional danger.

A certain amount of dramatic interest is revealed in the contrast of the border gun man with ultra-refined society, but it is negligible when compared to the physical exploits of man, who has as little individual fear as the men who went over the top from trenches in France. This spirit of battle is far from dead—it will never die while the race is vigorous, and this may account for the great popularity of Hart pictures. "The Money Corral will prove no exception, as it is along favorite melodrama lines, a change from the ordinary, a complete and satisfactory performance in lead, support, directing and nature of story.

**Cast.**

Lem Beason.....William S. Hart
Rose.....Jane Novak
Carl Bruler.....Herschel Mayall
Gregory Collins.....Winter Hall
Janet.....Rhea Mitchell
Chicago Kate.....Patricia Palmer

Story by William S. Hart.
Directed by William S. Hart.

**The Story.**

After refusing an offer from a Chicago magnate from material considerations, Lem Beason, the part played by William S. Hart in "The Money Corral," changes his mind at the last moment and boards a swiftly moving train to announce his acceptance from sentiment—he has been powerfully attracted by Rose, a poor relation of the magnate. At Chicago he is delegated by the magnate, Gregory Collins, to guard a bank which has been mysteriously attacked, involving the death of two other watchmen. He is "framed" from the inside, by none other than Carl Bruhler, the magnates confidential associate and business manager. He is sent to the toughest kind of a basement resort to see a man who may give him for Burr, and when he kisses her, fake a scene of brutality to arouse the gun man's wrath and he falls for it in protecting a frail girl. She begs him to "see her home," leading him into a trap spread for him, from which he emerges after the toughest kind of fighting, landing in the police station. His experiences arouse a suspicion that he is up against an inside job, so he throws up his own, takes his pay and starts for home, one eye on the magnate's poor relation, who adroitly saved him from social ridicule That night the bank is attacked, but Beason has not given up his keys, and he is there with his deadly gun in time to round up the gang, save the magnate from ruin and win a home for himself and the bright girl he loves.

**Program and Advertising Phrases:** William S. Hart, Screen Favorite in Story Written, and Directed by Himself.
The Story of a Man With a Slow-Moving Danger, Chivalry to Women, and Sense of True Courtesy Enabled Him to Win Out Against Overwhelming Odds.
The Story of a Man Whose Contempt of ing Nature, and What He Did When Aroused by Exceptional Danger.
Though The Inside Clique Sought to Frame Him, He Turned the Tables on

Them. See How He Did It in "The Money Corral."

**Advertising Angles:** Hart is, of course, your star. This time you can advertise him as author, director and star. Play up the fact of authorship and coax them to come and see Bill in his own story. Then give the punches in the story to prove that he knows a good yarn when he writes one. That is all you need do, but do it on a large scale.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "Spotlight Sadie"

**Delightful Mae Marsh Comedy Picture Full of Irish Optimism.**

Reviewed by Hanford C. Judson.

THE new Goldwyn Mae Marsh picture, "Spotlight Sadie," in five reels is a particularly charming comedy. The heroine has a fetching way that wins the heart of the spectator. It is a picture with theatrical life as a background and one of the most interesting characters in it, after the heroine, is the publicity man attached to the show. He is up against it for an idea and something in Sadie's character suggests his playing her up as a saint. She is not that, strictly speaking, but something much better in the way of a sweetheart as the rich hero discovers. He is attracted to her by the publicity she gets. Then he is disappointed because she doesn't fill his ideal, but he discovers in the end her real true-hearted charming self.

The picture is filled with compelling comedy situations that kept the room full of press reviewers laughing. The exhibitor ought to read the story carefully, especially if he is in a neighborhood where patrons are likely to be looking for slights to religion. Every sensible person will like this picture and most spectators will be enthusiastic over it.

**Cast.**

Sadie Sullivan.....Mae Marsh
Dick Carrington.....Wallace MacDonald
Hazel Marris.....Mary Thurman
Dollie Delmar.....Betty Schade
Reverend John Page.....Alec B. Francis
Jack Mills.....Walter Hiers
Reggie Delmar.....P. M. McCullough
O'Keefe.....Wellington Playter
Nancy O'Keefe.....Lou Salter

By Lewis Allen Browne.
Directed by Laurence Trimble.
Photographed by Edward W. Willat.

**The Story.**

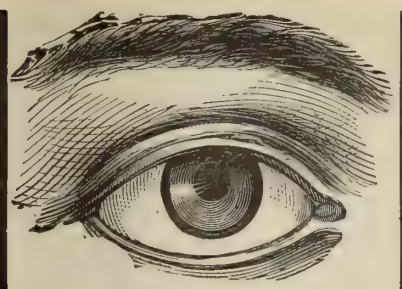
In the Goldwyn picture, "Spotlight Sadie," the Irish heroine from which it takes its name has a courageous way with her that wins the heart of everyone she meets. She has been living with her married sister in New York, but things are not comfortable and she goes out and gets a job in the chorus of a theatre. She isn't made to dress as some of the others have to, and on account of her innocence, is nicknamed "the saint."

The publicity man of the show makes use of this fact to attract attention to the piece, and Sadie becomes so well known that they give her a better job as leader of a chorus of girls dressed in long robes that faintly suggest nuns. A rich young man, Dick Carrington, loses interest in the leading woman, Dolly Delmar, and takes up with Sadie. There is a kind of engagement. Sadie tells her roommate, Hazel, who lets the secret out, and Dolly hears of it. Dick is disappointed in Sadie. Dolly plots with her brother to get Hazel to dine with her in a place she knows will be raided and then to send a note asking Sadie to come. A note to Dick also lures him there. The plot is foiled by Sadie not wanting to linger among the roysterers. This scheme of Dolly's is the means of bringing Sadie and Dick together again.

**Program and Advertising Phrases:** Mae Marsh the Star of Delightful Comedy of Irish Optimism.
Story of Theatrical Life and The Amazing Outcome of a Press Agent's Stunt.
The Press Agent Painted Her as a Saint, But She Was Just a Charming Lovable Girl.
Clever Schemes of a Press Agent to Keep Sadie in the Spotlight and What Became of It.

**Advertising Angles:** Play up Miss Marsh across the boards. If you have a spare spotlight bring it into the lobby and let it flood her photographs or poster. You can rig something that looks like a spotlight for window displays. If your lobby is high enough and of the open type, rig up a stage about a foot high and invite the patron to "come on the stage with Sadie." Use a set of footlights and provide steps at either side. Play up the "Saintly Showgirl" of the story, using that for a liner teaser before the regular advertising. Make it work hard for you—it can.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.



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## "A Stitch in Time"

**Gladys Leslie Adds Charm to Many a Scene in Vitagraph Film.**

Reviewed by Hanford C. Judson.

VITAGRAPH has for a new release, "A Stitch in Time," a five-reel attraction from the stage success of the same name. The love story intertsts and Gladys Leslie with her graceful acting and charm gives a piquant touch to many a scene in it. The narrative is clear and convincing enough as a tale of studio Bohemian life. It is good as a pretty girl picture that is ably acted, too.

Eugene Strong, playing the role of artist-hero, is manly and pleasing. Agnes Ayres plays with much ability a foil character to the heroine. Jenkins, the artist's faithful servant, should not be forgotten as his work adds a good deal to the picture. The director has handled the plot in a natural and lively way. The sets are mostly in a studio building in the Greenwich Village district of New York.

**Cast.**

Phoebe-Ann.....Gladys Leslie
Worthington Bryce.....Eugene Strong
Larry Brockman.....Charles Walton
Gilly Hill.....Cecil Chichester
Dick Moreland.....Earl Schenck
Bryce Sr.....Charles Stevenson
Mrs. Trevor.....Julia Swayne Gordon
Lela Trevor.....Agnes Ayres

Story by Oliver Bailey and Lottie Meaney.
Directed by Ralph Ince.

**The Story.**

In "A Stitch in Time," produced by Vitagraph, the hero, Worthy Bryce, is trying to make a living by art. Phoebe-Ann, the daughter of the scrubwoman, comes to do the cleaning. Worthy is engaged to Lela Trevor, who wants him for his father's money. Lela is flirting with Dick, one of Worthy's friends, and early in the story Phoebe sees that Lela is not wholly true to Worthy.

Worthy's father withdraws his support

to make his son go back to business. There are hard times in the studio. Worthy, his faithful servant and Phoebe buckle down to work in earnest. Phoebe finds one of Worthy's stories and sends it to an editor. It brings in money and success.

Phoebe, to keep Worthy at work, has made him believe that Lela wanted him to succeed and believed that he could win. Lela and Worthy are to be married. Phoebe tries hard to keep Worthy ignorant of how shallow is Lela's love for him and all but succeeds. At the end, Lela acknowledges that she loves Dick and Worthy sends Phoebe to school to finish her education.

**Advertising Aids** on this production will appear in our next issue.

## "The Love Call"

### Billie Rhodes Comes Into Her Own in Western Drama for Exhibitors Mutual.

Reviewed by Margaret I. MacDonald.

A STORY by Marjory Benton Cooke serves as the best vehicle for Billie Rhodes that she has had since she entered the ring of feature stardom. "The Love Call," as the production is named, was made by the National Film Corporation for the Exhibitors Mutual program, and directed by William Louis Chaudet. It is a five-part Western drama with a romantic atmosphere and plenty of action. The story is pictured in narrative style and is therefore not strictly true to dramatic construction; but the narrative is such an interesting one that little resentment is felt at the way it has been handled. Billie Rhodes in a role of strong individuality holds the interest of the spectator by her sympathetic portrayal of the lonely little girl of the cattle country. There is a tone of originality about the picture that is pleasing, and in spite of faults among which are a few touches of allegory that could well have been dispensed with, it will in most cases prove a good box office attraction. The heavy-weight propensities of Mate Allen (William Dyer) and Nick Horton (Art Hoxen) supply a couple of thrilling fight scenes. T. Lloyd Whitlock as Joe Emory does good work. The story possesses a combination of tragedy, comedy and pathos that is bound to please. The picture is presented in a soft quality of photography that is especially attractive and effective.

**Cast.**

Kid Allen.....Billie Rhodes
Joe Emory.....Lloyd Whitlock
Nick Horton.....Art Hoxan
Mate Allen.....William Dyer
O'Keefe.....Frank Whitson

Story by Marjory Benton Cooke.
Scenario by E. Magnus Ingleton.
Directed by William Louis Chaudet.

**The Story.**

"The Love Call" tells the story of Kid Allen, a young girl of the cattle country, daughter of Mate Allen who is fond of his whiskey and is looked upon as an undesirable citizen of Chugwater. As the result of a fight in the village saloon Allen is waylaid and shot at the door of his own home. The girl, Kid, takes her father's gun and shoots into the darkness killing the murderer. She then takes her pony and heads for the city in search of the "eddication" that it was her father's wish that she should have. On her way she falls from her horse over an embankment and is picked up by a young shepherd, who takes care of her at his camp. Finally she arrives at a university town where she is stopped by Nick Horton, a cow puncher, who, seeing her dashing through the street, believes her horse has bolted and assumes the duty of chaperoning her.

Learning that she must go through years of preparation before she can enter a university, Kid and her benefactor make their "get-away" after her champion has thrashed a professor, and are later arrested and brought face to face with justice. Through the good will of the professor they are released and Kid is placed in the girl's boarding school which adjoins the university. After a short period Kid wearies of the conventional ways of the school, mounts her pony and rides back to Nick. The following day they are married.

**Program and Advertising Phrases:** Attractive Billie Rhodes in Romantic Western Drama Filled With Action.
Sympathetic Portrayal of a Lonely Little Girl of the Cattle Country, Which Touches the Heart.
Tragedy, Comedy and Pathos, as Well as Thrilling Fight Scenes in Latest Billy Rhodes Feature.
The Story of a Girl Who Hearkens to the Call of Love.

**Advertising Angles:** Play up Miss Rhodes and tell the story in which she appears, hitting the high spots and making your reader realize that the play has plenty of action. Work for a breezy style of announcement to match the play, for example: "Kid Allen didn't take the entrance examinations to college. She just announced herself as a student and when Prexy objected she biffed him one on the jaw. She made a hit with the old gentleman in a double sense and he let her stay, but she heard the call of love and she went back to the great open air and to a man who was worth more to her than all the book learning the State University could give."

**Advertising Aids:** Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released in April.

## "Charge It to Me"

### Five-Reel American-Pathe Production Features Margarita Fisher in Farcical Story.

Reviewed by Robert C. McElravy.

THERE is good material for farce-comedy in this five-reel American-Pathe subject, "Charge It To Me," but it has been developed with only an average amount of humor and does not seem to register as many laughs as might be expected. The plot is based on a series of very improbable events, and where this is the case the action must be convincing in order to make the events seem real. In this instance there is a lack of conviction about many of the occurrences.

The main idea is a good one for a light-running story of the kind. Mar-


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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## General Film Company, Inc.

**SCRANTONIA FILM COMPANY.**

*(Featuring Charlie Fang.)*

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

**OFFICIAL WAR PICTURES.**

*(Committee on Public Information.)*

Our Bridge of Ships (Two Reels).

**AMERICAN RED CROSS.**

*(One-Reel Patriotic Films.)*

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

*Arc Review.*

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

**COSMOFOTOFILM.**

I Believe (Six Parts—Drama).

**AMERICAN FEATURE FILM CORP.**

Hearts of Love (Six Parts—Drama).

**MAXWELL PRODUCTIONS.**

The Married Virgin (Six Parts—Drama).

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

**FEATURES.**

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

**OUTDOOR SUBJECTS.**

Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geezers and Geysers.
Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

## Pathe Exchange, Inc.

**RELEASES FOR THE WEEK OF MAR. 23.**

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

**RELEASES FOR WEEK OF MARCH 30.**

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**RELEASES FOR WEEK OF APRIL 20.**

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

**RELEASES FOR WEEK OF APRIL 27.**

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

**RELEASES FOR WEEK OF MAY 4.**

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

**RELEASES FOR WEEK OF MAY 11.**

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

**AMERICAN FILM COMPANY.**

**(Released by Pathe.)**

Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
April 13—The Intrusion of Isabel (Mary Miles Minter).
May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—Mary O'Rourke (Mary Miles Minter).
April—Trixie from Broadway (Margarita Fisher).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

## Fox Film Corporation

**BIG TIMELY PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).

**EXCEL PICTURES.**

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).

**VICTORY PICTURES.**

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh)
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brookwell).

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—The Merry Jailbirds (Two Parts).
June 15—Virtuous Husbands.

**MUTT & JEFF ANIMATED CARTOONS.**

Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

**THE GREAT NINE.**

Feb. 16—The Darling of Paris( Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

**PRODUCTIONS EXTRAORDINARY.**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).

**SCREEN CLASSICS, INC., SPECIALS.**

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

**NAZIMOVA PRODUCTIONS.**

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

**TRIANGLE PRODUCTIONS.**

Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

## Vitagraph

**VITAGRAPH FEATURES.**

Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).

**VITAGRAPH SPECIALS.**

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

**LARRY SEMON COMEDIES.**

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

**BIG V COMEDIES.**

Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones.

**The Iron Test.**

(*Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.*)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## Universal Film Mfg. Co.

**CENTURY COMEDY.**

**(Two-Reel Comedies.)**

Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

**HEARST NEWS.**

(*One-Reel News Weeklies.*)

Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.

**L-KO.**

(*Two-Reel Comedies.*)

Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9—A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.

**NESTOR.**

(*One-Reel Comedies.*)

Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

**UNIVERSAL SPECIAL ATTRACTION.**

Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.

**NEW SCREEN MAGAZINE.**

Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713
May 16—No. 13 (Novelty and Topical)—03723.

**INTERNATIONAL NEWS.**

Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.

**UNIVERSAL SPECIAL FEATURE.**

**The Lure of the Circus.**

*Drama—Each Episode in Two Parts—Eddie Polo Featured.*

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575
Feb. 10—No. 13, "The Plunge for Life"—03587
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628)
Mar. 17—No. 18, "The Last Trick"—03638.

**Cyclone Smith.**

(*Drama—Each Episode in Two Parts—Eddie Polo Featured.*)

May 12—No. 1, "A Prisoner for Life"—03719.

**The Red Glove.**

(*Drama—Each Episode in Two Parts—Marie Walcamp Features.*)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.

**CURRENT EVENTS.**

Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.

**STAR COMEDIES.**

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Harmony in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).

**WESTERN AND RAILROAD DRAMAS.**

(*Two Reels Each.*)

Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.

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## THEATRES WANTED.

WANTED TO LEASE moving picture house in Pennsylvania or New Jersey. Address N. R. Lewis, 3239 N. 11th St., Philadelphia, Pa.

WANTED TO RENT small moving picture theatre in little town or suburb of New York. State full terms first letter. H. K., care M. P. World, N. Y. City.

THEATRE WANTED—Will pay cash for theatre in good, live manufacturing town, three thousand or more. Prefer town without opposition; desire to locate some Southern state. What have you? State all first letter. Edwin Healy, Route 1, Rossville, Ga.

## THEATRES FOR SALE OR RENT.

MOVING PICTURE and vaudeville theatre. Pennsylvania city of fifty thousand. Only theatre in city with stage. Seating capacity, twelve hundred; can be increased to sixteen. Profits, fifteen thousand and over per year. Price for property and theatre complete, seventy-five thousand; reasonable terms. Hunt Theatre Brokers, 339 Brisbane Bldg., Buffalo, N. Y.

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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par ).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

**BENNISON STAR SERIES.**

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

**GOLDWYN SPECIALS.**

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

**CAPITOL COMEDIES.**

*(Two Reels each)*

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

*"Go Get 'em Potts" Series.*

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

**FORD EDUCATIONAL WEEKLY.**

Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**

*(Two Reels Each.)*

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

**PARAMOUNT-ARBUCKLE COMEDIES.**

*(Two Reels Each.)*

Feb. 16—The Pullman Porter.
Mar. 2—Love.

**DREW COMEDIES.**

*(Two-Reel Comedies.)*

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

*Artcraft Pictures.*

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).

**PARAMOUNT-ARTCRAFT SPECIAL.**

Feb. 16—False Faces.

**PARAMOUNT-FLAGG COMEDIES.**

*(Two Reels Each.)*

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

**SUCCESS SERIES (RE-ISSUES.)**

Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Huida From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

**PARAMOUNT-BURTON HOLMES.**

Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

**PARAMOUNT-BRAY PICTOGRAPH.**

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

## World Pictures Corp.

Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

**KINOGRAMS.**

Issued every Tuesday and Saturday (Topical).

**PRIZMA.**

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## Feature Releases

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**CAPITAL FILM COMPANY.**

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Escaped Convict.
The Square Gambler.

**CHRISTIE FILM COMPANY.**

Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.

**CHRISTIE SPECIALS.**

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).

**EDUCATIONAL FILMS CORPORATION.**

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

**Bruce Scenics.**

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

**FIRST NATIONAL EXHIBITORS'**

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Ravished Armenia (8 Parts).

**OUTING-CHESTER PICTURES.**

*Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)*

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

**W. W. HODKINSON.**

**Distributed Through Pathe Exchange, Inc.**

Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

**INDEPENDENT SALES CORP.**

*(Releasing Through Film Clearing House.)*

**Specials.**

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.

**Ten-Twenty-Thirty Series.**

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
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W74

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# List of Current Film Release Dates

**JEWEL PRODUCTIONS, INC.**
Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

**LEONCE PERRET PRODUCTIONS.**
1402 Broadway, New York.
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**Essanay.**
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

**SOL LESSER.**
Yankee Doodle in Berlin (Five Parts).

**PUBLIC HEALTH FILMS.**
Fit to Win.

**SELECT PICTURES.**
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).

**SELZNICK PICTURES.**
Upstairs and Down (Olive Thomas).

**WILLIAM L. SHERRY SERVICE.**
729 Seventh Avenue, N. Y. City.

**Burlingham.**
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**Features.**
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

**UNITED PICTURE THEATRES.**
Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

**ZION FILMS.**
Khavah.

## State Right Releases

**HIRAM ABRAMS.**
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

**ACME PICTURES CORPORATION.**
The Thirteenth Chair (Yvonne Delva).

**ALPHA PICTURES, INC.**
130 West Forty-sixth Street.
Reclaimed.

**AMERICAN FILM COMPANY, INC.**
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION.**
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).

**The Masked Rider.**
(*Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.*)

**AYWON FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

**BULL'S EYE FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
(*Two-Reel Comedies every two weeks, featuring Gale Henry*).
The Wild Woman.
Stung.

**THE FILM MARKET, INC.**
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

**FROHMAN AMUSEMENT CO.**
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**Western Dramas.**
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South of Santa Fe.
The She Wolf.

**HARRY GARSON.**
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

**GAUMONT CO.**
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Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

**J. FRANK HATCH.**
912 Longacre Building, New York.
Tempest and Sunshine.

**HILLER & WILK, INC.**
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
The White Heather (Tourneur).

**JANS DISTRIBUTING COMPANY.**
729 Seventh Avenue, N. Y. City.
(*Forty Single Reel Tom Mix Westerns.*)

**JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.**
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Boys' Life Screen Review.

**JAMES KEANE.**
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

**VICTOR KREMER.**
105 West 40th Street, New York.
(*Shorty Hamilton Series—Five-Part Comedies*).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

**OLIVER FILMS, INC.**
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*A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.*

**PIONEER FILM CORP.**
130 West 46th St., New York City
The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners.

**HARRY RAPF.**
Palace Theatre Building, New York
Sins of the Children.

**HARRY RAVER.**
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

**J. PARKER READ.**
Forbidden Fire (Louise Glaum—Seven Parts).

**RENCO FILM COMPANY.**
29 South La Salle Street, Chicago.
Birth of a Race.

**ROMAYNE SUPERFILMS.**
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

**ERNEST SHIPMAN.**
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

**Al and Frank Jennings.**
Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**
Mother I Need You.

**Edwin Thanee.**
The Haunted House (Mystic Comedy—Two Parts).

**United Film Corporation.**
Crime of the Hour (Seven Parts—Drama).

**WILLIAM STOERMER ENTERPRISES.**
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

**S. L. PICTURES**
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

**SOUTHERN FEATURE FILM COMPANY**
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Beyond the Law (Emmett Dalton—Six Parts).

**TERRITORIAL SALES CORPORATION.**
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Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

**TOWER BRAND.**
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

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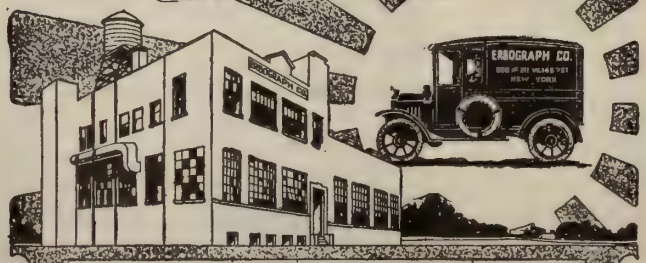


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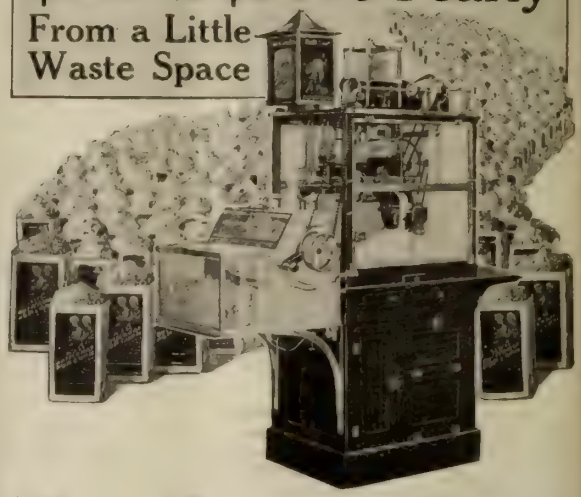

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The spark of genius is found in American "Flying A" Pictures because the genius is put there through inspiration—not through cold, routine manufacture. Note the genius of American stars—Mary Miles Minter, William Russell, Margarita Fisher. Note the genius of American directors, authors, casts, technicians, cameramen. That spark of genius is the result of harmonizing all these contributing factors into a family of genii.

This is exemplified in the "Flying A" pictures of today. The world over they have come to be recognized as works of art—inspired, soul-built subjects to which every individual has given his or her heart.

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*M. P. NEWS*

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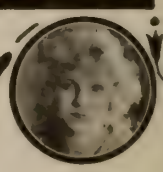

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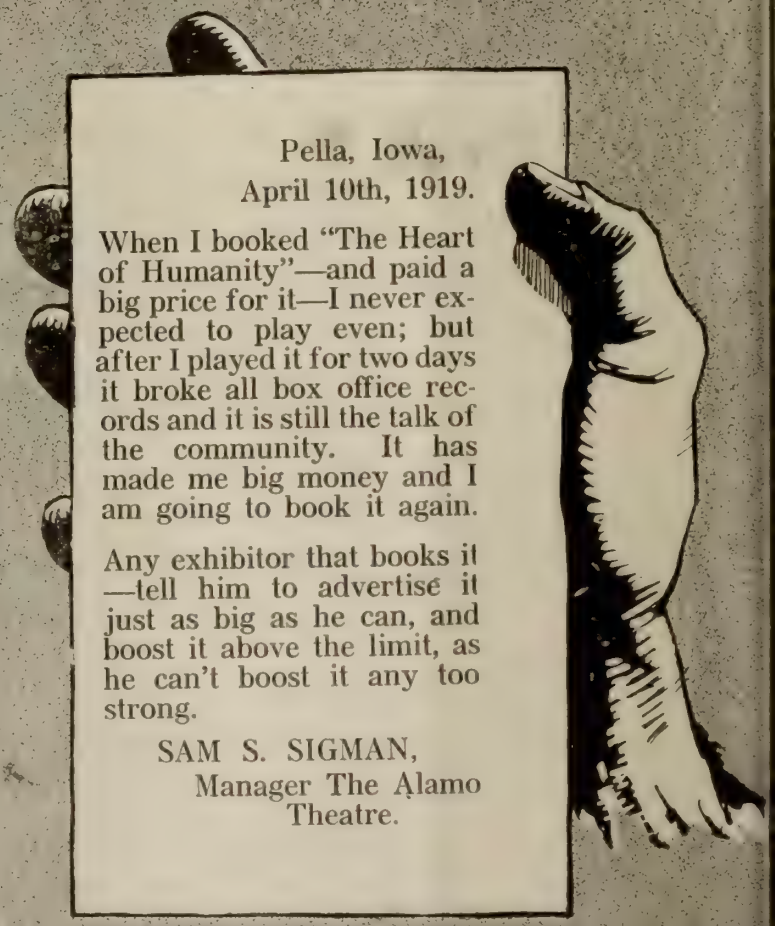

Pella, Iowa,
April 10th, 1919.

When I booked "The Heart of Humanity"—and paid a big price for it—I never expected to play even; but after I played it for two days it broke all box office records and it is still the talk of the community. It has made me big money and I am going to book it again.

Any exhibitor that books it—tell him to advertise it just as big as he can, and boost it above the limit, as he can't boost it any too strong.

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Manager The Alamo Theatre.

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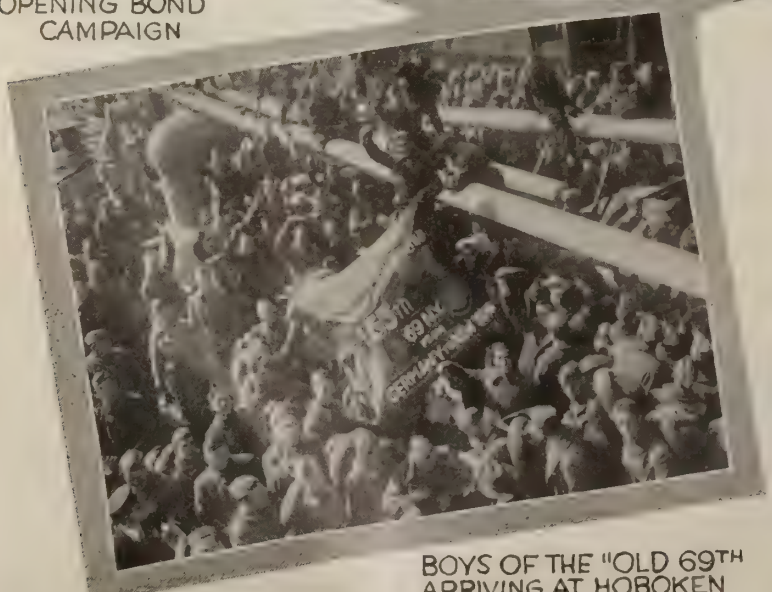

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## "COME OUT OF THE KITCHEN"

IN

*A Paramount Picture*

## A Spring Clean-up

THERE'S more money for exhibitors in "Come Out of the Kitchen" than in any Marguerite Clark picture ever before produced.

The book, by the popular women's writer, Alice Duer Miller, is known and loved by numberless women. The play by the famous dramatist, A. E. Thomas, ran two years in New York and for equally long runs all over the country. The story is as popular as "Peg o' My Heart"—the kind of story most popular with all classes of audiences.

Marguerite Clark hasn't had such a charming, humorous, human, lovable part since "Miss George Washington." She is supported by Eugene O'Brien as leading man.

A regular spring clean-up, this one. Worthy of an extended run.

Let 'em all see it!

*By Alice Duer Miller*
*Dramatization by A. E. Thomas*

*Scenario by Clara Beranger*
*Directed by John S. Robertson*

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# "THE WOMAN THOU GAVEST ME"

BY HALL CAINE
Directed by **HUGH FORD**
Scenario by BEULAH MARIE DIX

Hugh Ford

THREE powerful factors absolutely assure the box-office success of "The Woman Thou Gavest Me."

One is the world-famous story by Hall Caine.

The second is an all-star cast including Katherine MacDonald, Theodore Roberts, Milton Sills, Jack Holt and Fritzi Brunette.

The third, and perhaps the greatest, is the masterly direction of Hugh Ford.

Admittedly one of the foremost producers in the theatrical and motion picture worlds, Hugh Ford has rapidly won an international reputation.

Among his brilliant stage successes are "Joseph and His Brethren," "The Garden of Allah," "The Melting Pot," "The Yellow Jacket," "Potash and Perlmutter."

His remarkable skill on the screen is proved by such hits as "Sapho," "The Prince and the Pauper," "Such a Little Queen," "Mrs. Wiggs of the Cabbage Patch," and Hall Caine's "The Eternal City."

Hugh Ford is a personal friend of Hall Caine; knows the facts surrounding the startling story of "The Woman Thou Gavest Me"; knows from his travels, the scenes in England, India and Africa which are covered by the action.

The result is a big, thrilling, red-blooded production that means record crowds and record profits for exhibitors.

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## MILDRED MANNING
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"Princess of Park Row"
"Next Door to Nancy"
"The Green Door"

## WILFRED LUCAS
co-star of

"What Every Woman Wants"
"Sins of Ambition"
"The Co-Respondent"
"The Judgment House"

## ROBERT McKIM
co-star of

Rex Beach's "The Brand"
"Fuss and Feathers"
"The Marriage Ring"
"The Vamp"

## GRAHAM PETTIE
featured in

"The Pretender"
"Beyond the Shadows"
"Closin' In"
"The Claws of the Hun"

## MARY JANE IRVING
featured in

Rex Beach's "The Brand"
"The Temple of Dusk"
"The Heart of Rachel"
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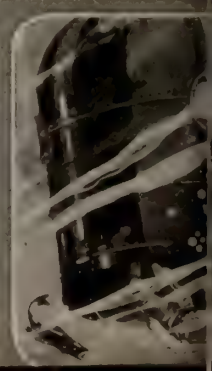

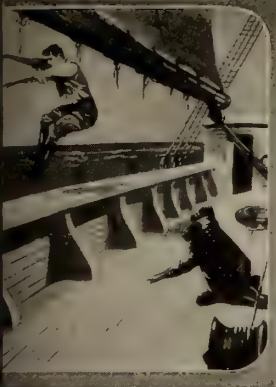

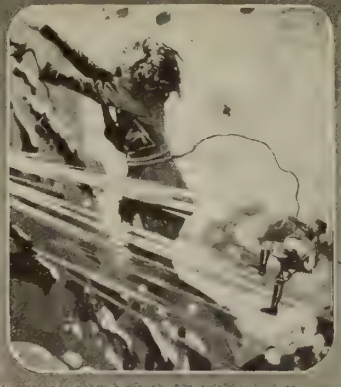

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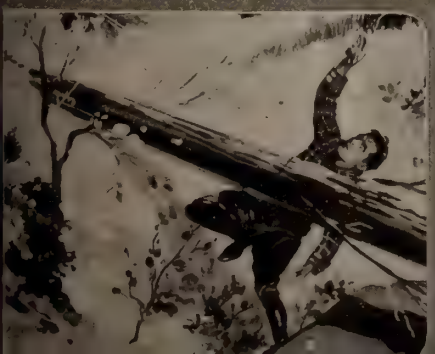

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"A Stitch in Time" is a masterful blending of comedy and drama. Its title is known, its star is known, its director is known It is a feature brimming with every element that attracts, holds and pleases

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# "It Is 12-Cylindered And All of Them Hit"

Chicago has seen "The Eternal Magdalene" and such is its verdict, expressed through the columns of that powerful and fearless newspaper, the Chicago Herald and Examiner. Upon the opening of its unprecedented booking of four weeks at a "Loop" theatre, the critic of that paper wrote:

"They take chances, those actors in 'The Eternal Magdalene.' They delve deep into the hushed subjects of life, they carry out with reality a daring theme. Goldwyn took a chance on casting them so, for Robert H. McLaughlin's play, which was a sensation on the stage, is a radical treatment of the oldest of evils.

"Regarding the moral and lesson, you are advised by Judges Cook, Fisher and Jarecki of the Municipal Court and Harry E. Miller, city prosecutor, that they are good, instructive and powerful. From me, however, you are asking only one thing—'How is it as a picture?'

"*It is twelve-cylindered and all of them hit.*"

The official endorsements to which the Herald's critic refers are ample evidence of the tremendous local interest aroused whenever a showing of "The Eternal Magdalene" is announced. The exhibitor who books this picture will find immediate local support in endorsements similar to these from Chicago:

Prosecuting Attorney Harry B. Miller:—"The Eternal Magdalene" is a gripping picture.

Wells M. Cook, Associate Justice of the Municipal Court: I earnestly direct every father and mother to this brilliant motion picture.

Justice Edmund K. Jarecki:—It is entertainment of a high and intense order and a moral stimulant at the same time.

Dr. Anna Dwyer of the Morals Commission and Morals Court:—Gazing as I do into the torn, soiled pages of the human soul it was with a thrill of satisfaction that I saw "The Eternal Magdalene." It is pulsing, human and dramatic, artistic and exalted, but straight to the point and descriptive of common feelings and emotions throughout.

# The ETERNAL MAGDALENE

Goldwyn

*Samuel Goldwyn presents*

# GERALDINE FARRAR

IN

# THE STRONGER VOW

# As Big as the Biggest Special

# FARRAR

# "The Stronger Vow"

Geraldine Farrar's newest picture is also her greatest. It tops the highest points of her screen career—from "Carmen," in which Samuel Goldwyn introduced her to motion pictures, to her last powerful production, "Shadows."

"The Stronger Vow" gives your audiences three of the most picturesque and moving sides of this versatile player's art. It first shows Farrar as "Senorita Velvet Eyes" of the Carnival, instinct with the beauty and pulse of Spain. It carries her to Paris, the happy, luxurious, gorgeously, gowned Paris of the days before the war, and shows her wedded unwittingly to the man she has vowed to kill. Finally, it sweeps her into the underworld of the Paris Apache to fulfill a "stronger vow."

Through it all, Reginald Barker's superb direction of a typical Farrar story—strong, swift, full of suspense. Supporting Miss Farrar and interpreting Izola Forrester's narrative are such players as Milton Sills, Thomas Santschi and Hassard Short.

*There's nothing you can do with a special that you can't do with Farrar.*

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# Louis Bennison

## in "The Road Called Straight"

*Written by Wilson Bayley — Directed by Ira M Lowry*

## *Analyze This Picture For Yourself*

Don't take anybody else's word for it. See Louis Bennison in "The Road Called Straight" and make up your own mind on its merits.

On the basis of what you *actually see*, you will agree that—

Bennison is just as lovable, breezy and big-hearted in this picture as in his other plays.

Bennison shows an added power and drive that carry him beyond his previous best work.

There is *punch* in this story of the cattle king who didn't know the meaning of a marriage of convenience.

It is built to keep interest racing along from thrill to laugh and back to thrill again.

It is—in the last analysis—"real audience stuff."

See Bennison in "The Road Called Straight" and you will endorse every one of those statements.

If you find you can't, well, Goldwyn still says:

"Do your own thinking."

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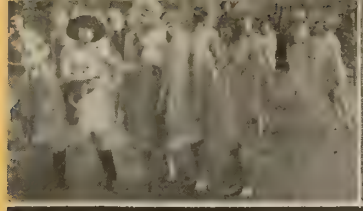

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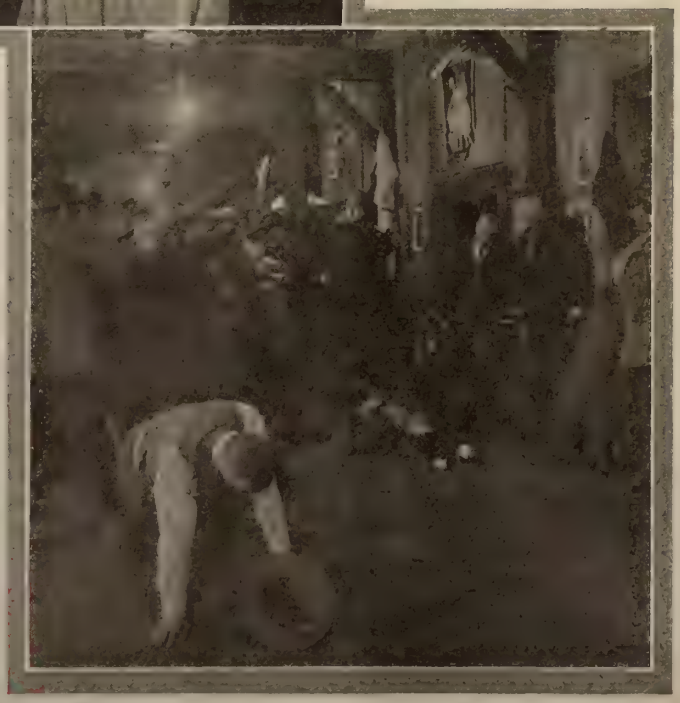

PICTURES

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Studio: Culver City, Calif.

# A PLEDGE

Grateful to the exhibitors of the world for their splendid support and inspiring encouragement in my past efforts, I hereby pledge all my energy, will and power to the creation of such a high standard of film comedies as will create their future interest in my activities. I would like to have it believed that the consummation of these artistic results means far more to me than mere monetary returns.

HENRY LEHRMAN

# TAYLOR HOLMES

STARRING IN

## TRIANGLE SPECIAL PRESENTATIONS

"IT'S A BEAR"
"A REGULAR FELLOW"

"TAXI"
"UPSIDE DOWN"

TRIANGLE SPECIAL PRESENTATION
TAYLOR HOLMES
IN
"TAXI"
PHOTOPLAY PRODUCTION OF
GEORGE AGNEW CHAMBERLAIN'S-
COSMOPOLITAN SERIAL STORY.

# TAYLOR HOLMES IN "TAXI"

With two seats for the theatre comfortably secure in the upper pocket of his full-dress vest, Robert Harvey Randolph entered the pink apartment of Madge Van Tillier.

Clean shaven and fresh from the tub, he felt in a jovial humor at 8 P. M. that crisp, clear, winter evening. But in less than five minutes he thought it the grey dawn of the morning after.

"I'm not going anywhere with you," Madge told him, "You can't afford me."

*My, what a bump!*

When he got to the street he just naturally stepped into the wrong taxicab. That's how it came about that he rescued little "Pam" from the back row of the chorus. Poor Robert, by way of compensation Pam disinherited him from his fortune.

*My, what a bump!*

When he became a taxi-driver to fill the vacuum of a lost income, somehow or other he regained his humor. And incidentally he became the Good Samaritan of New York's ne'er-do-wells.

Then, woman-like, Pam searched for her suave benefactor in every taxicab in New York. And when she found him she offered *some* compensation. *My, what a bump!*

*Why worry about the high cost of gasoline when you can lock up your Ford or discard your Packard Twin-Six for a joy-ride with Taylor Holmes in "Taxi"?*

GO
STOP

# *Awake!*

Get the Holmes Habit

Profits are the reward of the Exhibitors who realize *now* that their crowds are becoming partial to comedy of refinement.

That's why we say book

# TAYLOR HOLMES

IN

# "TAXI"

This star will draw to your box-office hosts of his friends of the legitimate stage. His name will draw the crowds of his admirers who have been responding to his unique ability as an entertainer in "It's a Bear" and "A Regular Fellow."

The title "Taxi" will draw the 3,500,000 people who have just finished this story in the Cosmopolitan magazine.

You will win not only profits with "Taxi," you'll also attract to your theatre the *kind* of an audience that will be *permanent*.

Get the Holmes Habit of Happy Patronage.

Continue to give your house the high standing it enjoys.

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CATHERINE CALVERT

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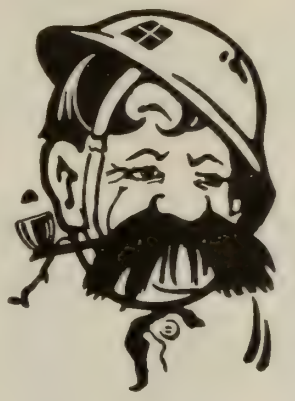

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## Directed by Thos. H. Ince

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# First of the Reviews on NAZIMOVA in The RED LANTERN

## From the Motion Picture News

"IN *The Red Lantern*" Metro has turned out a photoplay which will challenge attention with any production ever presented."

"IT is a superior achievement—realized not only in the scope and magnitude of its lavish scenes, all of them conceived with painstaking care and accuracy, but in the graphic and logical development of its story and characterization."

"NAZIMOVA, undertaking a dual role in which the characters are entirely different, displays the highest form of histrionism. Her performance is superb in its vividness, poignancy and sympathy."

"WOULD not have scored so effectively were it not for the appreciation of Metro in selecting appropriate material. Theirs will be the distinction hereafter of *having produced The Red Lantern*".

METRO PICTURES CORPORATION

# First from the Exhibitors on

# NAZIMOVA in The RED LANTERN

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Day Letter | Blue
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R A ROWLAND

PRES METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

RECEIPTS AT ZIEGFELD THEATRE TODAY MORE THAN DOUBLE ANY ATTRACTION EVER SHOWN HERE BEFORE THE RED LANTERN WITH NAZIMOVA PROCLAIMED BY PUBLIC AND PRESS OF CHICAGO THE GREATEST AND MOST ARTISTIC PICTURE EVER SHOWN HAVE ARRANGED FOR SECOND WEEK CONGRATULATIONS TO METRO AND NAZIMOVA IT IS A GREAT MASTERPIECE

ZIEGFELD THEATRE LINICK JACOBY ENTP.

TELEGRAM

GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Day Message | —
Day Letter | Blue
Night Message | Nite
Night Letter | N L

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1919 APR 25 AM 6 48

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RICHARD A ROWLAND

891

METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

JUST FINISHED REVIEWING RED LANTERN WONDERFUL DOES NOT EXPRESS MY OPINION OF THE PICTURE ACCEPT MY CONGRATULATIONS UPON HAVING PRODUCED SUCH A PRODUCTION WITH SUCH A STAR SURELY IT HAS SET A NEW STANDARD THAT IS HARD TO EQUAL FOR FIRST TIME IN HISTORY OF THE MERRILL I AM ENDORSING A PICTURE OVER MY SIGNATURE AS BEST I HAVE EVER SEEN

E C BOSTICK

MANAGER MERRILL THEATRE.

METRO PICTURES CORPORATION

IF you were a girl, young talented and beautiful and you had lost faith in life, and then if opportunity placed in your path a tremendous temptation you might yield -

But if in yielding you found in your terrible mistake the one great thing in life, you would have the plot of the

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*All Star Series*
*Production*

See and appreciate brilliant Emmy Wehlen in Thomas Edgelow's story, adapted by arrangement with Young's Magazine, and produced in the splendid manner that makes Metro productions the best of all.

*Released by*

Metro presents
EMMY
WEHLEN
in
The Amateur
Adventuress
Adapted by June Mathis
and Luther Reed and
directed in 5 Acts by
Henry Otto.
METRO May 5th
Maxwell Karger, Director General.

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# RECEIVER CHOSEN FOR GENERAL FILM

## Asa B. Kellogg Appointed to Steer Concern Out of Its Present Embarrassment Due to the War

ASA B. KELLOGG was appointed receiver of the General Film Company on April 29 following the institution of bankruptcy proceedings against the company in the United States District Court, and a meeting of the stockholders was immediately called to decide on whether the business shall be liquidated or reorganized.

The petition in bankruptcy was filed by Max Sheinart with the claims of the following creditors: the Interstate Film Company, $4,000; Frank M. Williams, $600, and Herbert H. Yudkin, $500. The petitioners alleged that the company is insolvent and that it had committed an act of bankruptcy in making preferential payments to certain creditors.

**Company's Possibilities Great.**

Judge Augustus N. Hand appointed Mr. Kellogg receiver of the business, as he was familiar with the film company's affairs, having been recently appointed receiver of the General Film Contracting Company, which is allied with the parent corporation, which was one of the pioneer concerns in the film industry and played a prominent part in its development.

**Suspension Will Result in Loss.**

The application made by the Interstate Film Company for the appointment of a receiver sets forth "that the good will of the business of the alleged bankrupt in said film exchanges is very valuable as a running business and that if the hiring and rental of films and moving picture productions be suspended great and irreparable loss and damage will result to the alleged bankrupt estate by reason of loss of customers and good will of great value.

The General Film Company operated twenty-six exchanges throughout the country and also had an extensive foreign trade which was crippled as a result of the war, which is said to have contributed materially to the present embarrassment of the company.

**Preferred Holders Favor Liquidation.**

It is understood that a substantial number of the common stock holders are anxious to reorganize the business and continue it, but some of the holders of preferred stock are reported to be averse to any such plans and desire to have the business liquidated. Consequently unless their holdings are purchased under a reorganization plan or they are induced to change their present attitude it is considered likely that the business will be liquidated.

A preliminary meeting of a number of the stockholders was held at the offices of the company at 25 West Forty-fourth street on Tuesday evening, April 29, to consider the situation.

**Action Seems to Indicate Passing.**

It seems to be generally believed that this latest action in the affairs of General Film would indicate an eventual, and final, passing of the organization from any participation in picture activities.

Some weeks ago the attaches of the various branch offices, with exception of the managers, were dispensed with. All salaries due to branch managers and employees were paid in full to Saturday, April 26. Those who remained for the current weeks are awaiting the decision of the receiver as to their future connection with the firm.

## Selznick Pictures Takes Part of Biograph Studio

SELZNICK PICTURES has taken over part of the Biograph Studio, the Bronx, New York, which is generally considered the finest and most completely equipped studio in the East and ranking among the foremost of the country.

Production Manager Myron Selznick is buried knee deep in plans and preparations for coming productions and Harry Rapf, general studio manager for Selznick, is working full speed so that all will be in readiness by May 15, at which time things are expected to get fully under way at the studio.

Selznick Pictures Corporation has already arranged to have three of its companies work at the studio. Olive Thomas, Elaine Hammerstein and Eugene O'Brien are all in readiness to start work on new productions at the earliest possible moment. Manuscripts are being considered for production and Selznick Pictures will make some important announcements in the near future.

In the meantime the organization is concerned with moving its belongings and effects to the studio.

**Another Step in C. K. Y. Litigation.**

Justice Donnelly, of the New York Supreme Court, has rendered a decision in favor of the C. K. Y. Film Corporation in its litigation to prevent Clara Kimball Young from violating her contract to produce motion pictures for that company for distribution through Select Pictures Corporation.

This decision establishes the jurisdiction of the New York Supreme Court over Clara Kimball Young, who has been in California since last summer, and clears the way for the decision of the application for an injunction restraining Clara Kimball Young from violating her contract.

**Suggest Censor Jobs for Soldiers.**

The suggestion has been made at Winnipeg that returned soldiers be appointed to the Manitoba Board of Censors because of the apparent fact that seasoned warriors generally are the possessors of broad minds, fair judgment and practical intellect.

### "How to Advertise the Picture"

EXHIBITORS don't need preaching. They want—and appreciate—help and encouragement."

* * *

"The exhibitor who thinks he does not need to advertise may be an exhibitor, but as a showman he is a moss-gatherer."

* * *

"Advertising used to be regarded as a speculation. Today it is recognized as an investment."

* * *

"A conclusion of greatest folly is that only special attractions are worthy of an exhibitor's best publicity efforts."

* * *

"Publicity is valuable only when it reaches those who can reach you."

* * *

"Keep in touch with the right man on your local papers."

* * *

The foregoing are excerpts from the article, "How to Advertise the Picture," which appears on another page of this issue. Opinions on the subject were written by the editors of the four leading motion picture trade journals for Fox's Exhibitors' Bulletin. The article is well worth careful perusal and reflection.

## Goldwyn Policy Changes To Be Announced Soon

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, now on his way to New York after two months spent at the Goldwyn studios at Culver City, Cal., will give out an important announcement on his arrival.

Preliminary information suggests that the Goldwyn plans for next season will be revolutionary not only as far as Goldwyn is concerned, but also from the standpoint of the entire art of the motion picture and the business structure on which it has been reared.

Details of the new plans, which appear to comprehend wide and sweeping changes in the whole conduct of picture making, are known at the Goldwyn offices in New York, but final disclosure of them awaits Mr. Goldwyn's arrival. He is expected in New York on Monday, May 5.

It is known, however, that as a part of the changed Goldwyn policy, Mr. Goldwyn will shortly undertake a trip to Europe, where he will remain for an extended stay.

## B. S. Moss to Build Big New York Picture House

STILL another theatre will be added to the B. S. Moss string of photoplay-vaudeville houses in Greater New York. Representing the most important theatrical deal thus far effected in the Bronx, Mr. Moss completed negotiations recently with Henry Acker, for the purchase of the property at the northwest corner of Prospect avenue and 161st street for the erection of a big theatre structure calling for a seating capacity of 3,500. It will be the ninth theatre owned and operated by B. S. Moss. Plans also include an adjoining amphitheatre with a capacity of 3,000. An outdoor pipe organ will be one of the innovations.

The new house, which will be named later, will distinguish itself in that it will be the largest and most imposing theatre in he Bronx. Ground will be broken on May 1, and it is expected to have the house completed for occupancy on January 1, 1920.

The policy will be a combination of vaudeville and pictures, supplemented with a symphony orchestra of forty pieces, a large pipe organ, and operatic soloists.

The cost of the land and building will be aproximately $1,000,000.

# BEECROFT BACK FROM EUROPEAN TRIP

## Finds Conditions Considerably Changed by War—American Interests Are Endangered.

BACK from his eleven weeks spent abroad, Chester Beecroft was found by a representative of Moving Picture World to be a source of much interesting data concerning film conditions in England and on the Continent. Mr. Beecroft is American representative of the Scandinavian Film Agency and has been abroad several times since the great war flamed up and changed matters for the entire world.

How he was more than once torpedoed while crossing the Hun's "forbidden zone" was told in these pages at the time. But his last trip developed none of those harrowing details.

"Famous Players-Lasky and Gaumont have done more to develop the European market for American film men than any other interest," said Mr. Beecroft. "They converted the European trade to the 'star system,' made obsolete the old method of selling film on sample prints and practically revolutionized sales methods everywhere abroad save in England. The English are too tradition-bound to be readily converted—but their time to change methods will eventually materialize."

**Englishmen Lose Financial Chances.**

Mr. Beecroft explained that the business of exhibiting and distributing films was so differently constituted here and abroad that American film men must eventually adapt themselves to the different methods. "England insists on showing only two films a week," Mr. Beecraft said, "and English showmen are losing fortunes because they refuse to turn to daily changed programs. Until they do realize that their 'off days' are created by their own folly the market for American films in Great Britain will be dull. Right now the cinema managers are booking their films for June and July, 1920. There is slight chance for new subjects to penetrate the English system.

"I visited England, Denmark, Sweden, Norway, Finland and France in the ten weeks I was away, and found conditions on the Continent greatly changed during the years of the war. Through Gaumont the 'star system' has been introduced as a factor in Continental cinema commerce. They want stars."

**War Plays Taboo Abroad.**

War plays are shunned by every nationality abroad, according to Mr. Beecroft. Militarism has been their daily life so long that they will have none of it even in fiction or pictures. England still sticks to melodramas of the Drury Lane variety, and the villain still pursues the fair heroine in a chase that brings unending delight to the Britisher. But Continentals want American films, like the American method, and European producers are taking over American stars and directors to do things in an American way.

"But what of the market for these foreign films with American methods?" was the question here addressed to Mr. Beecroft.

"Foreigners are bound to seek a market for them here," he said. "There is not enough outlet over there for these productions and Americans must look ahead to the time when foreign made films will be on the market here. There are not enough picture theatres abroad. In France there are hundreds of communities from 5,000 population upward that have no cinema hall. And the post-war regulations are so arranged that outsiders may not come in and build them. So the English, French, Danish and Italian producers, who are now getting busy, must come here for a sufficient market."

**Film Shipment Makes Record.**

Mr. Beecroft declares that the film transactions he completed on his trip represented the largest deal that has been made since the armistice, and equals any of record even before the war. The Scandinavian Film Agency took the continental rights to all of the Robertson-Cole productions, extending their territory to include Egypt. The deal includes all productions for 1919-20. Mr. Beecroft also took with him a series of Billy West comedies, the J. Stuart Blackwell specials and his firm will absorb such other features as he may select on this side.

## D. J. Sullivan Is Appointed Kinograms' General Manager

DENIS J. SULLIVAN, former general manager of the Mutual Film Corporation and for the last year manager of distribution for the Government's Division of Films, has been named general manager of Kinograms, the news reel.

Mr. Sullivan will give special attention to sales and distribution work in connection with Kinograms and its allied interests. Kinograms, established but a matter of weeks, has been rapidly growing in favor and volume of business, necessitating some marked increase in the staff of the organization.

Mr. Sullivan is to be credited with the wide-spread distribution of the war pictures issued by the Government and the equitable plan by which they were made available to the exhibitors.

Prior to his film connections Mr. Sullivan was an active figure in the American Tobacco Company and was a member of the sales board of that corporation with New York headquarters.

## Exhibitors Discuss Plans for Seattle Convention

A SPECIAL meeting of exhibitors of the Northwest territory and of exchange managers was called by the Northwest Film Board of Trade on Friday, April 25, to discuss definite plans for the big convention of motion picture men of the territory to be held in Seattle, July 16-19. The meeting was called at 10 o'clock at the Washington Hotel, and the fact that a big crowd was present at this early hour, when there were no eats to tempt them, shows that they meant business. Many out-of-town exhibitors were present, including several from outside the state.

The purpose of the convention, it was explained, would be, first, to get as many exhibitors of the territory together as possible in order to perfect the organization of the associate membership of the Northwest Film Board of Trade, and secondly, to entertain these visiting exhibitors. Great enthusiasm for the event was voiced, and a director-general was thereupon appointed. This important personage is to be W. J. Drummond, for the last year manager of the Kleine office in Seattle. Mr. Drummond has already begun appointing his committees, and the convention, which has been spoken of heretofore only as a possibility, is now a certainty.

## Pearson Photoplays Lease Triangle's Yonkers Studio

THE Virginia Pearson Photoplays Company has leased from the Triangle Film Corporation for a number of years the studio located on the Clara Morris estate in Yonkers, which is at present unoccupied. This studio will be used for the production of photoplays in which Miss Pearson will be starred.

Chance played a large part in the securing of this studio as it was while Paul Meyer, treasurer of the corporation, was en route to a golf club near Yonkers that he was attracted by the scenery surrounding the studio. On learning that it was available, he immediately got into communication with his brother, Louis Meyer, president of the organization, and negotiations were rapidly completed.

## Pathe Contracts for Rubens-Goodman Plays

PATHE EXCHANGE announces a contract made with Alma Rubens, former Triangle star, and Daniel Carson Goodman, the American novelist, for the production of eight pictures during the coming year. The productions will be made in the East and most of the stories will be from the pen of Dr. Goodman.

Dr. Goodman has the stories for the series partially selected. All of his stories are rich in emotional stimulus and powerful in sympathetic appeal. All are treated with realism and a profound knowledge of human nature.

## Minta Durfee Preparing to Appear in Comedies

MINTA DURFEE (Mrs. Roscoe Arbuckle), who recently announced her intention to return to the film world, is very busy these days. Aside from choosing an ultimate career on the screen under the banner of one of the largest producers, she is wading through scenarios and books that contain the material in which she is most interested.

Since comedy work has always proved her greatest forte in the past, Miss Durfee proposes to continue in that branch of screen activity.

A national publicity campaign is being prepared, which will be put into effect within the next few weeks exploiting Miss Durfee's ability and reintroducing her.

# SIX MORE THEATRES FOR PHILADELPHIA

## Quaker City to Have Two New $1,000,000 Houses—$3,500,000 in All To Be Spent in Construction

SIX large motion picture theatres are soon to be erected in Philadelphia at a total expenditure of more than $3,500,000. The smallest of these will seat 2,000 persons and the cost of each will range from $225,000 to $1,000,000.

The Stanley Company will erect a $1,000,000 motion picture theatre at the southwest corner of Nineteenth and Market streets, with a seating capacity of 4,000 persons.

Others to be built will be located at Fifty-second and Chestnut streets; Market street between Seventh and Eighth street; one in Logan, and another at Broad street and Allegheny avenue. This will have a seating capacity of 3,000 persons and will cost more than $1,000,000.

**Cohen to Build Heavily.**

Joseph E. Cohen, owner of the Allegheny Theatre, at Frankford and Allegheny avenues, and his four business associates, who will erect this theatre on the site of the old Convention Hall, will also construct a six-story apartment house with accommodations for 5,000 persons, a dance hall with capacity of three thousand and a row of eighteen stores on the plot. Mr. Cohen announces that the construction will start immediately. He expects the theatre to be completed by next February.

The new Stanley theatre, to be erected at Nineteenth and Market streets, will be the last word in theatre construction. Jules Mastbaum, head of the Stanley Company, said he would spare no expense to make it the most beautiful in the country. It will stand on a lot 176 by 200 feet on Market street, the plot alone costing $600,000. One of the new features will be private elevators leading up to the boxes. The plans are now being completed and construction soon will begin.

ARMATO.

## First National Circuit Secures Lehrman Comedies

A CONTRACT has just been consummated by Harry A. Sherman in conjunction with the First National Exhibitors Circuit, under the terms of which is made an arrangement with that distributing organization for the Lehrman Comedies. The deal involved a sum said to exceed $1,000,000.

This sum of money is said to be the largest ever paid for two-reel comedies, with the exception of one or two comedy star contracts, and is undoubtedly the highest financial return ever recorded for comedies of the shorter length, minus a star. This transaction is made all the more extraordinary by the record breaking time in which it was concluded, not more than an hour having been required to consummate.

**Comedies Every Six Weeks.**

The comedies to be produced under this contract are to be released every six weeks and are to be known as the Lehrman Comedies. They are to be created at the new Lehrman studios at Culver City, and it is said that no expense will be spared to make each of the comedies a genuine feature attraction.

Mr. Lehrman has long been distinguished as one of the foremost comedy producers of the screen, and has been releasing his productions through William Fox for several years. The new arrangement marks the first time in his screen career that he is to have complete personal supervision of his screen activities, all of which will be conducted entirely under his own auspices. Mr. Sherman is authority for the statement that Mr. Lehrman is determined to make every expenditure of time, energy and money necessary to establish new comedy standards and that the trade will be presently surprised with the future Lehrman productions.

## Joseph Goldberg Plans Bigger Majestic Theatre

JOSEPH GOLDBERG, proprietor of the Majestic and Lillian theatres in Clarksville, Tenn., says he owes his success to keeping pace with picture development. It was eight years ago that Mr. Goldberg withdrew his active interests from the furniture business in Clarksville to become an exhibitor. He thought he saw a bigger future in pictures. Now he is the recognized "picture king" of that part of Tennessee.

Mr. Goldberg had never felt that his patrons wanted a steady diet of the market's biggest features until last winter, when he obtained from the Big Feature Right Corporation, of Louisville, which handles the First National attractions, twenty-five features which he played consecutively.

Mr. Goldberg is going to remodel his Majestic Theatre so that it will hold more people. He intends spending several thousand dollars on it, so that it will be the equal of the best theatre in any town of the size of Clarksville, in the country.

"I always tried to keep up to the times in pictures," says Mr. Goldberg, "but never until now did I realize that the exhibitor who desires to get the most out of his house must have the best pictures. From now on no day in the week with me, not even Saturday, will have for its booking a picture inferior to another I might get instead."

## Eight More Film Firms Incorporate in New York

Albany, April 28.

IN addition to the many motion picture concerns and distributing agencies which have lately sprung into existence in New York, eight more have been added during the past few days, incorporating with Secretary of State Hugo.

These latter include Broda and Meyer at $10,000, with Maryan F. Broda and Louis and Maurice Meyer, of New York City; Burson Films, at $10,000, with Anne Silverman, Ethan Katz and Bernard Witt; Lux Products Corporation, dealing in screens and supplies, at $350,000, with N. H. Meyers, Benjamin Greenhut and H. B. Davis; Walter Hast, at $50,000, with Alex Rose, Morris Rose and Walter Hast; Washington Motion Pictures, Inc., at $25,000, with Harry Marcus, Hyman Shapiro and David Goldstein; Photo Serials, Inc., at $5,000, with Joseph Weinstock, Emanuel Manheimer and Joseph Umans; Sunapee Film Corporation, at $100,000, with Robert Russell, Elliott H. King and Herman J. Witte, and Superior Amusements, incorporating with Myron Sulzburger, Claire Goldberg and Edna Egan.

GRANT.

## Margaret Marsh to Star in Her Own Two Reelers

MARGARET MARSH has formed a company of her own for the production of two-reel subjects, and it is announced that production will be begun at an early date, several stories already having been selected. Her most recent screen work was as co-star with Herbert Rawlinson in "The Carter Case," a Craig Kennedy Serial prepared for the screen by Arthur B. Reeve and John W. Grey.

Miss Marsh severed her connection with Oliver Films, Inc., upon completion of this serial, and while she has given out no details of her plan, she believes that there is a wide market at the present time for two-reelers, and has already made arrangements for a studio.

Previous to her success in "The Carter Case," Miss Marsh was featured in the Houdini serial. She also recently created the role of Elizabeth Bradshaw, around whom the plot centers in "The Eternal Magdalene," the Goldwyn production of Robert H. McLaughlin's celebrated play.

Miss Marsh has had a versatile career, having appeared when a mere child in the stage production, "The Mascot." Later, she was a member of the Oliver Morosco stock company in Los Angeles, and then joined the Biograph Company, working under D. W. Griffith's direction.

**Soldier Shoots Villain on Screen.**

During the presentation of a picture in the Crystal Theatre, Vancouver, B. C., James Conners, a returned soldier, took a shot at the figure of the villain on the screen of the theatre, the bullet penetrating the silver sheet and imbedding itself in the real wall of the theatre.

The show was stopped and the police were summoned, after which the arrest of the war veteran was effected on the charge of carrying a concealed weapon. He was found to have a revolver and several .38 calibre cartridges, one of which was discharged.

A few people left the theatre hastily but there was no panic.

**Evelyn Greeley Recovers from Influenza.**

Evelyn Greeley, recently promoted to stardom in her own right by World Pictures, after having been co-starred with Carlyle Blackwell, Montagu Love and other well-known picture stars, has recovered from an attack of influenza that interfered with the production of "Relations." Miss Greeley has started work at the studio at Fort Lee on a new picture that bears the title of "Phil for Short." The story was written by Clara Beranger and Forrest Halsey and will be directed by Oscar Apfel.

# CIRCUIT SIGNS CONSTANCE TALMADGE

## First National Gets Star for Six Productions; Option on More—Emerson-Loos to Write and Direct

THE First National Exhibitors' Circuit has placed its corporate seal beneath the signature of Constance Talmadge on a contract for the distribution of six big attractions to be produced by her within a year. The agreement contains an option in favor of First National for an additional six productions.

The series in which Miss Talmadge is to be starred is to be written and directed by John Emerson and Anita Loos. This combination of talent is characterized by First National officials as "an effort to further increase standards of screen entertainment by obtaining, in the writing and direction of special attractions, ability equal to that of the star."

**Williams Pleased With Contract.**

"The combination of Miss Talmadge John Emerson and Anita Loos is one of the forces that make for bigger and more successful productions," declared James D. Williams. "First National's chief purpose is to encourage better work by stars and producers. Our exhibitor members know thoroughly the value of greater quality and they are ready to go more than half way to obtain it. It is the salvation of their business as theatre operators."

Miss Talmadge's productions under her contract with First National will be made in Eastern studios. Work on the first of the six will be started immediately. It is said that this will be an adaptation of a famous stage play. It is expected to be completed and ready for release early in August.

"As soon as it was rumored about that Constance Talmadge might not continue with Select Pictures" said Joseph M. Schenck, who will be Constance Talmadge's producer, "she received offers from practically all the large motion picture producers and destributors, and the great increase in her box-office value in the last year is well-demonstrated by the fact that the lowest estimate placed on her services was exactly double the salary she has heretofore been receiving. But no possible contract would have pleased me more than the arrangement with the First National, as it has ever been my cherished ambition to have the two sisters' releases under the same banner."

# SKELETONS RATTLED AT OPEN MEETING

## Public Session of F. I. L. M. Club Brings Number of Suggestions for Reform from the Exhibitors

THE gentle pastime of rattling the family skeleton was done to perfection on Wednesday evening, April 30, in the Nimrod Room of the Hotel Astor, when exhibitors of New York met with the exchangemen in an open meeting of the F. I. L. M. Club, which, through the Hoy Reporting Agency, adjusts all differences between the distributing organizations and the exhibitors.

The family skeleton in this case turned out to be a plurality and not a singularity of person. Exhibitors stated their grievances frankly and earnestly, while the exchangemen were nothing loath in bringing forth that gentle reminder of yesterday's misdeeds, Specific Instance. Although the exchangemen put up a good fight, they could not withstand the assaults of the showmen, who came primed with a number of excellent suggestions for the reform of present methods of the F. I. L. M. Club.

**Excellent Concrete Suggestions.**

The open meeting of the F. I. L. M. Club was called at the suggestion of Sydney S. Cohen, president of the New York State Exhibitors' League. The session was presided over by I. E. Chadwick, secretary of the F. I. L. M. Club, who acted as chairman of the proceedings in the absence from town of the president and vice president of the club.

Mr. Chadwick opened the meeting by outlining the work of the Club since its formation in 1916 to combat evils existing in the business intercourse between showmen and exchanges, stating that the functions of the club had expanded until it now took in every phase of activity relating to the mutual benefit of distributor and exhibitor.

When the meeting was thrown open for general discussion, Sydney S. Cohen took the floor and presented a series of concrete suggestions for the reform of the F. I. L. M. Club. They were: exhibitor representation on the grievance committee of the club which settles disputes between exchange managers and exhibitors; a standard contract to be used by all exchanges; the acceptance or rejection of contracts by the exchange within a period of seven days after the contract is signed; elimination of the deposit system, or at least the payment of 6 per cent. interest on deposits made by exhibitors; prompt rendition of bills by the producers, who send out bills late and then hold up play dates because they are not paid.

**Goldwyn Policy Applauded.**

Discussion was full and constructive on each suggestion. Sam Eckman, chairman of the grievance committee of the club, became the center of the maelstrom when he voiced the personal opinion that exhibitors should have no representation on the committee. Mr. Eckman could not stand the attack of Messrs. Cohen, Manheimer, O'Reilly, and Bracher. He had the pleasure, however, of hearing the Goldwyn policy of paying 6 per cent. interest on exhibitor deposits warmly applauded.

S. I. Berman, secretary of the State Exhibitors' League, registered a protest against the payment of the 5 per cent. film tax by exhibitors, while William Brandt, president of the Brooklyn League, took out the axe on "Fit to Win," the Public Health film.

A heated discussion of exhibitor combinations to beat down prices on film rentals took place. When exchange men cited examples of showmen combination, the exhibitors retaliated with concrete illustrations of collective selling on the part of exchange managers.

Mr. Chadwick announced that all th suggestions presented by the exhibito would be given careful consideration the meeting of the F. I. L. M. Club ne week, after which meeting the resul would be communicated to the variou exhibitor bodies.

A more detailed account of the mee ing, not possible in this issue becau the World is even now going to pres will be printed in our issue of May 1 It will be of interest to all exchang and exhibitors. REILLY.

## Censors Will Co-operate with National Associatio

REPRESENTATIVES of the Nation Association of the Motion Pictu Industry and the National Board Review met at the Hotel Knickerbock on Wednesday afternoon, April 30, f the purpose of bringing closer co-oper tion between the producers and the N tional censorship body.

A joint conference committee was a pointed to discuss the particulars furth and to carry out the wishes of bot bodies. President William A. Brady a pointed for the National Association A thur Friend, J. Stuart Blackton, Pa Cromlin, E. A. Powers, and Gabriel Hes The representatives of the Board of R view are Edward F. Sanderson, direct of the People's Institute; E. D. Marti director of Cooper Union Forum; Wi liam B. Tower, of the National Surve of the Methodist Church; O. G. Cock secretary of the National Committee f Better Film, and W. D. McGuire, se retary of the National Board of Revie

The first meeting of the joint com mittee will be held early next week

## A. S. Kirkpatrick Returns to the Production Fiel

A. S. KIRKPATRICK, for the la year assistant general manag and director of sales of the M tual Film Corporation and Exhibito Mutual Distributing Corporation, h resigned, effective May 3, to return t the producing field.

Mr. Kirkpatrick refuses to reveal d tails of his plans further than to a nounce that he leaves New York on Ma 7 for Los Angeles.

In his new connection, Mr. Kirk patrick re-enters production after fiv years in distribution. His first exp rience in the motion picture industr was in producing and it was his origin intention to be a producer.

**Banquet for Sunday Boosters.**

The banquet to be given by the Ne York State exhibitors to Messrs. Be man, O'Reilly and Cohen as an acknow edgement of their untiring efforts in b half of the Sunday opening bill, is set f Tuesday, May 27, at the Hotel Con modore, New York City. The F. I. M. Club has appointed a representati to meet with the exhibitors to arran for a full attendance of its members.

**Working for Local Sunday Ordinance**

Hudson, N. Y., through its Board Aldermen, is working for an ordinan for the showing of Sunday pictures. T signature of the Mayor is expected confirm it. The Motion Picture Exhi itors' State League is preparing a can paign for Sunday opening, starting wi Poughkeepsie, Elmira, Ithica, Utic Schenectady, Cohoes, Watertown a Albany.

# INDUSTRY WILL BE ITS OWN CENSOR

## At Joint Meeting in New York Both Producers and Distributors of National Association Unanimously Provide for Supervision of Pictures and Theatres

BELIEVING that motion pictures of questionable moral theme publicly exhibited threaten the very existence of the motion picture industry, more than ninety-five per cent. of the recognized producers of screen stories met on Friday night, April 25, in the Claridge Hotel and took decisive action, which, it is believed, will effectively cleanse the screen of sensational, salacious films. Announcement of the steps to be taken was made by William A. Brady, president of the National Association of the Motion Picture Industry.

**Against Harmful Shows.**

The plan of vigorous, aggressive action against the disreputable motion picture, and particularly against the producers of pictures who would seek to profit financially by exploiting sensational scenes and stories on the screen, is taken as the result of unanimous action by the producer and distributor members of the National Association who have pledged their own product to the same scrutiny as that of the producers not members of the association.

The plan in effect as outlined in the resolutions is to serve notice immediately upon every exhibitor of motion pictures in the United States—of whom there are about seventeen thousand—that none of the distributing agencies of the producing companies would serve any theatre or exhibitor with motion pictures if he should run for public exhibition any film that has been disapproved by the National Association.

**Bad Use of Worthy Pictures.**

Mr. Brady said: "The action taken by the producers and distributors of the National Association of the Motion Picture Industry, representative of more than ninety-five per cent. of the recognized makers of screen product, is directly impelled by the fact that throughout the United States there are being released at present for public exhibition certain films and health propaganda motion pictures which were made for the exclusive exhibition to soldier audiences in cantonments and billets, both here and abroad. These films treat of the social evil, and, properly distributed among the men of the army and navy, aided materially the medical corps of the army and navy in their work.

"It has come to our attention, however, that these pictures are exclusively for army distribution, and others patterned along the same lines in some manner have become released for public exhibition before mixed audiences of men, women and children. Unjustly, the entire motion picture industry is being made to suffer by the righteous indignation of the public against these exhibitions. That the public has not been fully acquainted with the facts which led to the dissemination of such pictorial information only complicates and makes more dangerous the menace to the recognized producers in the industry.

**Industry's Fine War Record.**

"I defy any other industry to point to its record of war co-operation with the United States Government with any greater pride or with any cleaner story than can be told by the motion picture industry. The activities of the films in behalf of maintaining the morale of the soldiers abroad and the civilian population at home are too well known to the general public to bear repetition. So vibrant is the medium of the animated picture, however, that unless it is guided by the hands of those fit and qualified to direct it, it may turn its sharp weapons upon itself as in effect the exhibition of the pictures to which I allude are doing.

**Protests Against Legal Censorship.**

"The motion picture industry denies emphatically the right of legislators, of local commissions, of self-constituted reviewers to censor the motion picture beyond the regulations embodied in the law of every state of the Union prohibiting the dissemination of unclean and indecent literature and pictures. Self-willed, sincere, but narrow-minded persons are seeking to fasten upon a medium of expression as great as the spoken word or the press a diabolical censorship which is un-American. Of late the force of arguments of these individuals has been strengthened by the reference to the social evil pictures referred to.

"In so far as discouraging the exhibition of these pictures is concerned every self-respecting motion picture producer in the United States agrees with these proponents of legalized censorship. But we do not agree—in fact, we will not tolerate—the methods of legalized control because we feel we have in our hands far greater responsibility and far greater ability to combat the evils that are against us than have any other agencies."

**Pass Resolutions Unanimously.**

The resolutions follow:

"First: That all members of the National Association of the Motion Picture Industry shall submit to it every picture produced and distributed by them upon its request at any time prior to or after the public exhibition thereof, and shall accept any and all rulings made by said National Association in respect thereto.

"Second: That all producers and distributors shall attach at the beginning

**Herbert Rawlinson Says the Fireman on the Left Is a Chubby Sort.**

While Margaret Marsh, on the right, says white elephants and white horses are much the same in "The Carter Case," the Oliver serial.

of the first reel of every picture produced and distributed by them such mark or stamp as shall be authorized and issued by said National Association and shall remove the same upon order thereof.

**Will Govern Theatre Showings.**

"Third: That all members of the National Association of the Motion Picture Industry shall forthwith advise all of their exhibitors that on and after the first day of June, 1919, they shall refuse to furnish any of their product for exhibition in any theatre in which there shall be exhibited after the receipt of such notice any motion picture disapproved by the said National Association of the Motion Picture Industry, or from which eliminations have been ordered or changes in titles or subtitles have been ordered by it but not made; and that the purport of this third paragraph be incorporated in and made a part of all contracts between distributors and exhibitors hereafter entered into.

"Fourth: That the National Association of the Motion Picture Industry take all steps that may be permitted by law to prohibit the exhibitions of such pictures as are by it disapproved or from which eliminations or changes in titles or subtitles have been ordered by it but not made.

"Fifth: That the National Association of the Motion Picture Industry shall adopt rules, regulations and orders with respect to the foregoing and provide for their proper enforcement.

"Sixth: That the National Association of the Motion Picture Industry condemns the exhibition of all pictures which are obscene, immoral, salacious or tend to corrupt or debase morals, or that are exhibited contrary to its rules, regulations or orders.

**Will Aid in Proper Prosecutions.**

"Seventh: That the National Association of the Motion Picture Industry shall assist and co-operate with the proper authorities in any legal proceedings, whether criminal or otherwise, that may be undertaken to prohibit the exhibition of such pictures and in the prosecution of those exhibiting the same.

"Eighth: That the National Association of the Motion Picture Industry reaffirms its unalterable opposition to any form of legalized censorship of motion pictures prior to their exhibition.

**The Constitutional Amendment.**

"Ninth: That the National Association of the Motion Picture Industry shall endeavor to cause to be adopted an amendment to the Constitution of the United States prohibiting the enforcement of any law abridging the freedom of expression through the medium of the motion picture to the same effect as is provided in Article I of the ten original amendments to the Constitution of the United States that were declared in force December 15, 1791, prohibiting the enactment of any law abridging the freedom of speech or of the press.

"Tenth: That the National Association of the Motion Picture Industry urge the passage of a law by the next Congress of the United States amending that section of the Penal Law of the United States which now prohibits the transmission by mail or otherwise of indecent pictures or literature so as to clearly include the prohibition of a like transmission of obscene or indecent motion pictures."

**Those Present at the Meeting.**

All of the leading companies were represented at the dinner by the following:

William A. Brady, Arthur S. Friend, John C. Flinn, Walter L. Greene, J. Robert Rubin, Percy L. Waters, Herman Robbins, Ronald Reader, N. J. Baumer, J. Stuart Blackton, Charles C. Pettijohn, E. J. Ludvigh, A. Alperstein, Arthur Ryan, Louis J. Selznick, Joseph M. Schenck, Jesse L. Lasky, Adolph Zukor, Walter W. Irwin, Richard A. Rowland, P. A. Powers, D. MacDonald, Gabriel L. Hess, Paul H. Cromelin, William Wright, J E. Brulatour, E. W. Hammons, Emil E. Shauer, John R. Pembleton, Al Kaufman, Lewis Innerarity and Frederick H. Elliott.

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**Fashion Creator Engaged by Universal.**

S. Zalud, creator of thousands of America's latest styles of hats, capes, gowns and dresses has succumbed to the lure of the motion picture. The young New York designer whose costumes have been the talk of the continent since America entered the world war, has been engaged by the Universal Screen Magazine to show how the many designs which have come from his studio are conceived.

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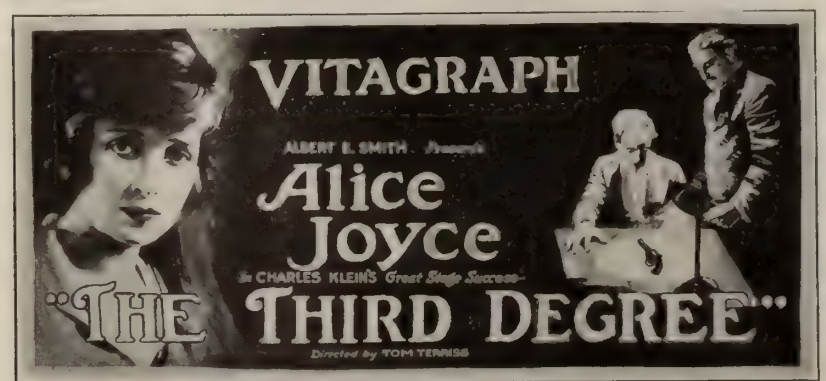
**Zierler Starts Publicity Service.**

Sam Zierler, sales manager of the Big U Exchange, has started a publicity service for newspapers in his territory and a service department for exhibitors. Fred E. Baer, who is just back from service with the army in France, is in charge. Mr. Baer is a former newspaperman with experience in St. Louis, Philadelphia and New York.




**It's "The Third Degree" in a 24-Sheet, but Alice Joyce Reconciles the Figurative Disagreement.**

## Capt. Kaufman Back After Filming History Overseas

CAPTAIN AL KAUFMAN, formerly manager of eastern studios of the Famous Players-Lasky Corporation, has returned from France, having served seven months as officer in charge of all motion picture work in the photographic division of the Signal Corps, A. E. F.

Captain Kaufman's chief work was the compiling of an historical photographic record of America's participation in the war, and this took him to England, France, Luxemburg, Belgium, Asace and Germany.

The motion picture business in Europe, according to Captain Kaufman's observations, is due for a big boom. The war naturaly proved a big setback, but now that it is all over and conditions are again settling down to a semblance of the normal, exhibitors are already finding it hard to keep pace with the public demand for more and better pictures. Captain Kaufman and his superior officer, Major Hardy, enjoyed the unique distinction of being the first Americans to enter a German motion picture theatre since the entrance of this country into the war. This was at Trier, or Treves, on the evening of the first day of the Americans' march into Germany.

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## Famous Players-Lasky Make Bond Film in Record Time

WHAT is believed to be a record in handling motion picture film, from exposure to the screen, was established by the Famous Players-Lasky Company last week as part of that organization's stunts to boost the sale of Victory Bonds in New York.

At noon crowds began to gather in front of Aeolian Hall, West Forty-second street and, under the direction of Captain Al Kaufman, the famous Players-Lasky cameraman began taking pictures of the note buyers. The first purchases was Mrs. Adolph Zukor, wife of the president of Famous Players-Lasky.

At six minutes past four the last foot of film was exposed, and a messenger hurried to the Empire City Film Laboratory, on West Forty-fourth street. Just exactly one hour and ten minutes later the negative was ready for printing. Eight titles were inserted in the print and in the total time of two hours and forty-five minutes the print was ready for projection. It was rushed to the Strand Theatre and there thrown on the screen.

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**Harry A. Bilger Dead.**

Harry A. Bilger, former manager of the Hopkins Theatre at Louisville, and who for years has been a well-known exhibitor and showman in the South, died last week at his home in Memphis, Tenn.

Mr. Bilger first went to Louisville to take charge of the Hopkins Theatre when it was changed from a dramatic to a picture house. Then he became manager of Fontaine Ferry, a big amusement park, which he conducted successfully until two years ago, when he suffered a nervous breakdown. He had never recovered sufficiently to resume his business activities and ultimately returned from Louisville to his old home in Memphis.

# PSYCHOLOGY OF FILM SALESMANSHIP

## Must First Convince Prospective Customer He Wants a Thing and Has the Money to Buy It, Says World's Oregon Correspondent—Analyzing the Various Steps

**By Abraham Nelson**

SALESMANSHIP is the art practiced by one man upon the mind of another to convince that other of his desire and his ability to possess something which the salesman has. Matters pertaining to the science of the mind are psychological, therefore the connection between psychology and salesmanship. After convincing a man of his desire for a certain thing and of his ability to gratify the desire, the salesman steps out and the "order taker" comes in. Every salesman is naturally an order taker. But the number of "order takers" who are not salesmen is legion, even in this most pleasing branch of the selling profession, the selling of moving pictures.

Generally speaking, every sale, whether it be of films, real estate or live stock, proceeds through the same steps, just as every geometric proposition is solved in the same general way. Sales managers have analyzed a sale by dividing it into three general steps: the approach, the interview or demonstration and the closing. It appears to the writer that these steps may be further subdivided to get a clearer understanding of sales psychology, into: the preapproach and the approach, the prelude to the interview, the analysis of the buyer's motives, the demonstration of the seller's wares, and the grand argument where the motives of the buyer as analyzed are fitted to the proposition of the salesman.

**Film Salesmen Can Get to Exhibitor.**

The film salesman has little to worry about the pre-approach, that is, of the office boys and subordinate clerks; the ordinary exhibitor has few such to bar the way to the inner sanctum. The good salesman remembers, however, that there is but one place to talk business and that is a place where all handicaps have been cleared away and unnecessary interruptions barred. The film salesman who attempts to talk business in the theatre foyer or in the projection room while the show is going on is wrong from the start. Better wait until the show is over or come back the next day.

And the salesman who makes the fatal error of apologizing for his "intrusion" and "begging," literally or otherwise, for his customer's "valuable time," does not know the first principles of his profession. The average exhibitor will welcome the film salesman. Psychologically, it should be the salesman's purpose to impress the exhibitor in the approach that his calling upon him is strictly a business proposition for the exhibitor's benefit which requires no apology, no servility, any more than does the opening of the doors of a theatre to the public require excuses. Of course there are some theatres which ought to apologize to the public for being open at all, and the analogy follows with some men.

**Creates Atmosphere Through Approach.**

Right here in the approach is where the salesman creates the atmosphere through which it is going to be easy or hard sailing to close the deal. The question of negatives and positive becomes in issue. An example: "Mr. Blank, I have called upon you to SELL you some film." Negative, absolutely. The psychological part of the exhibitor concerned herein grasps that little word "sell" right out of the idea, holds it in its little cells—note the difference in the spelling—and the salesman who has made the error has a hard time to pry it loose. "Sell" to any man means to take money away from him and no man wants to part with money.

This is the right way: Perhaps after a few joyful and gloom-dispelling preliminaries, say this: "Mr. Blank, I firmly believe I have a picture that will make you some money." And right here let the reader be impressed with the value of "firm belief," that is, earnestness. Throughout the argument stick with the firm belief that your film will get the exhibitor the money. That is primarily what he is in the business for. The buying of film and the incident parting of the exhibitor from a little of his money is a mighty important part of the theatre business. But do not bring it home to your customer; he will fail to appreciate your efforts.

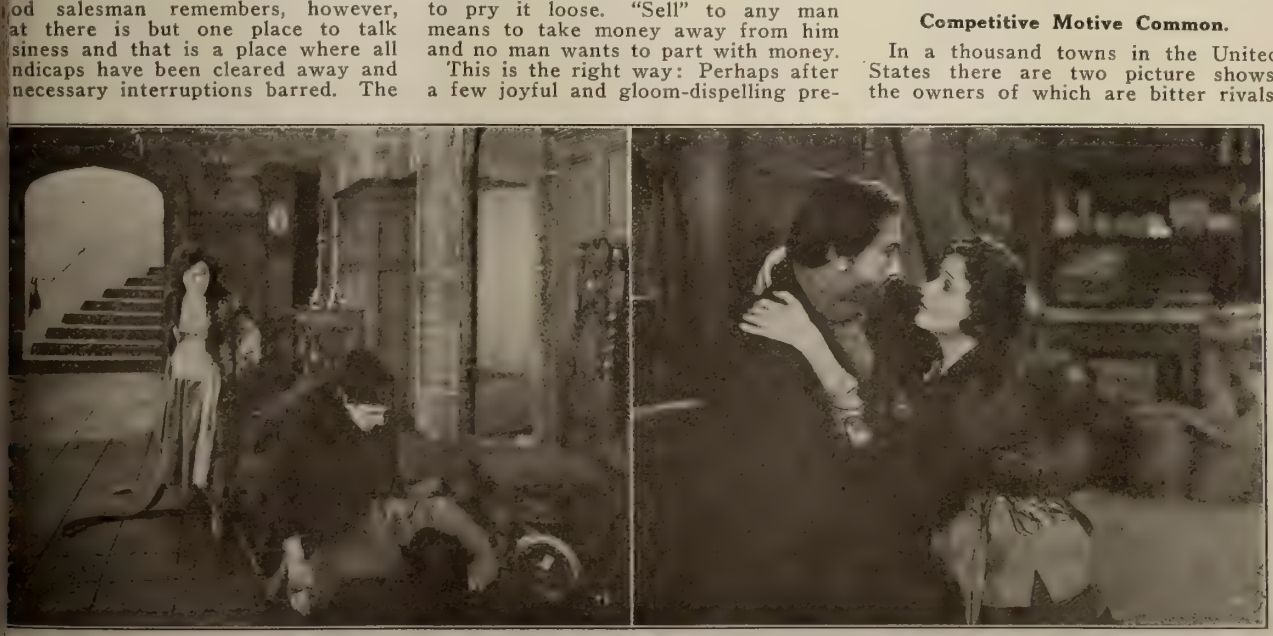
**Find Out His Motive.**

Having done your best to impress upon your customer that your efforts are for his benefit along financial lines, gauge him to find out what motive he might have in buying your product. Of course, the exhibitor's big motive is to make money, but exhibitors have different ideas as how the money should be made. A few deft questions, a little observation, will usually uncover the motive.

A salesman called upon a Western theatre manager one evening and complimented him upon his excellent attendance. "Bah," said the showman. "The crowd matters nothing, it's the profit that counts. Film costs too much these days." This man's motive was easily discerned. It was further evidenced by his own presence in the box office in the place of a tidy cashier. His house might have been called the "Cheap" Theatre. The argument in his case was the low price of the salesman's service considering, of course, its unusual merit.

**Competitive Motive Common.**

In a thousand towns in the United States there are two picture shows, the owners of which are bitter rivals.



**There Is Plenty of Atmosphere and Vivid Action in the Coming Norma Talmadge Feature, "The New Moon."**
H. H. Van Loan is the author of the Russian story which Chester Withey directed for Select.

The motive of a man in such a town in buying your product is obvious: to keep the other fellow from getting it. This motive will appear without asking your customer any questions at all. Do not play it too strong. There are many cases where rivals have been played against each other by film salesmen until, for their own protection, they have declared an armistice and, united, have turned in battle array against the film-selling concerns with disastrous effect on the price question.

If the exhibitor is of a type that wears a flannel shirt and operates a garage or a coal yard in the daytime, find out how he feels about "boiled shirt" plays. Nine times out of ten you will make the amazing discovery that only Westerns "go" in his town or theatre. If you are selling a regular service, show him all the gun shootin' stills you have in your portfolio, touch but lightly upon your society plays and you will get his name on the dotted line.

**Motive Is "Minimum Chance."**

An important motive of a buyer of films is that of "minimum chance." In other words, the desire to play only sure things. When this motive appears dominant, discuss your product's former successes and show where others have made money with that which you have to offer. In searching for this motive exhibitors will tell you that films which go big in one city or locality are impossible in their theatres. With such exhibitors forget the motive of "minimum chance" and look for another.

A glance at the lobby might show the exhibitor's motive to be "expressive paper." Many exhibitors select their programs in the poster room. In a town full of churches, a "holy city," as it were, the motive might be "superwhitewashed pictures." Perhaps you have a production in which some of the appeal is in the antics of a shapely chorus. Remember the town's peculiarity; forget the chorus. Your picture has other selling points.

**Motives in Many Combinations.**

Motives appear in many combinations. The observing salesman selects the big motives and makes combinations of his own. He loses sight of the minor points. With the big motives singled out, he marshals his forces, selects his batteries and makes the grand attack in the demonstration and argument.

Except that the salesman should never lose sight of the positive quality of his argument, little need be said about this stage of the sale. Be clear, firm, logical, about bringing home the points that will best meet the customer's motive. And when you have made all those points, you have done enough and you are through.

Appreciate the fact that you are through. Just because you have been so eloquent in your appeal that the exhibitor is overcome and stands breathless, awed and silent before you, do not get the idea that you will help your sale any by raising another fine point. Keep to the big points and then close with your customer.

**Closing of Sale Minor Detail.**

The closing of a sale is of course the purpose of your visit. In the psychological diagram of a sale, the closing is a comparatively minor detail and follows the argument as a matter of course if the psychological principles are clearly understood. The big thing about closing is when to do it. Intuition will tell you. Ask the clinching question or make the closing statement in terms that are positive and affirmative instead of negative. Do not ask your question in such a way that it will suggest a negative answer. Try to frame your question so that if you do not get "yes" for an answer, your customer will at least say something that will reopen the demonstration from a new angle. Never lose hope.

**Psychologist Will Get Orders.**

To the man who understands the psychological elements of a sale there will be no doubt but what he will eventually close successfully. He considers a sale like a gasoline engine, with valves adjusted and gears meshed to explode the charge at the proper time, and with a sufficient flywheel to carry the machine through another revolution should the first charge miss fire. To such a salesman the law of averages gives more than his share of successes. The man who does not comprehend the psychological elements of a sale gropes in the dark, and using the gasoline engine again as an illustration, fires his charge before it is properly compressed or after the compression is released, and the law of averages usually slights him.

In the words of a well known film sales manager of Gotham, there are exhibitors in this land of ours who maintain that Niagara Falls are not naturally the way they appear on the screen, but that the water is merely diverted that way occasionally for the benefit of the moving pictures, and that the assassination of Abraham Lincoln was nothing but a thrilling rehearsal for a scene in the silent drama. But even with the most skeptical exhibitors the great psychological principles of salesmanship apply and the salesman who understands his approach, studies his customer's motives, demonstrates as his observations guide him and closes at the right time in a sincere, affirmative manner, wins.

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**Johnny Dooley in Two Reelers**

Clarence L. Bach, president of Johnny Dooley Comedy Films, Inc., announces that Johnny Dooley, the comedian, will be seen in a series of two-reel comedies based on Bide Dudley's humorous newspaper stories, "The Office Force," now a popular feature of the New York Evening World, and three score other publications throughout the United States and Canada. In each picture the comedian will appear as the office boy whom Mr. Dudley has made so entertainingly unctious.

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**Delivers Films by Aeroplane.**

The Harma Company, a progressive British film producing concern, is the first commercial firm in Great Britain to deliver goods by aeroplane.

Recently the company held trade shows of their two national features "The Power of Right" and "The Warrior Strain," in both of which pictures His Royal Highness the Prince of Wales has taken part. The films were carried from town to town in a biplane.

## Robert Warwick Is Signed by Famous Players-Lasky

ROBERT WARWICK has bee signed to a long-term contrac with the Famous Players-Lask Corporation to appear as a star in Para mount and Artcraft pictures. And a if this were not enough honor to b bestowed upon an actor-soldier, or sol dier-actor, the same day which brough this announcement to New York fror the West Coast brought also a tele gram to the home office from Los An geles conveying the news of the erst while Captain's promotion to a Majo in the Reserve of the United State Army. The promotion dates from Apr 8 and is for five years, and is given i recognition of Major Warwick's dis tinguished service as a member of th General Staff of the A. E. F.

The engagement of Major Warwic as a permanent star in the galaxy o Paramount and Artcraft players wa the direct outcome, it is stated, of hi splendid work in the leading role o "Secret Service," the big Famous Play ers-Lasky special production just com pleted at the Lasky studio by Directo Hugh Ford.

Major Warwick will be starred nex in a screen version of "Told in th Hills," the novel by Marah Ellis Rya which, at the time of its publication good many years ago, was one of th most sensational fiction successes eve written. Will M. Ritchey has writte the scenario and Hugh Ford will direc with Ann Little assigned to the lead ing feminine role.

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## National Association Creates Real Estate Departmen

THE offices of the National Associa tion of the Motion Picture Indus try have become so well estab lished as a general clearing house fo film companies, 95 per cent. of whic are represented in the organization, tha it has been decided to establish a rea estate department for listing propertie offered for lease or sale.

This action has been taken followin many requests received from individual and companies which are looking fo studios, as well as for the benefit o those having property to offer. Definit plans are being worked out by Presi dent William A. Brady and Executiv Secretary Frederick H. Elliott, and i is proposed to have a complete file o all properties which are on the marke together with detailed descriptions an photographs of the buildings.

This latest addition to the long lis of the Committee and other activitie of the National Association will b known as the Real Estate Department and it is the intention to render fre service to members of the Association while individuals and companies no affiliated will be charged customar rates.

N. L. Manheim, who was recently re leased from the navy, will act as man ager of the Real Estate Department Mr. Manheim will be glad to receiv communications from any persons de siring to lease their motion pictur properties, also requests from thos who are in the market to lease o purchase studios anywhere in th country.

# "HOW TO ADVERTISE THE PICTURE"

## Trade Paper Editors Discuss Topic in Fox Exhibitors Bulletin—Much Pithy Advice Contained in Opinions of Men Conducting Industry's Four Leading Organs

ONE of the outstanding developments in the film industry in its later phases is the great increase in service which the producer is giving the exhibitor. In the early days of the business many producers thought their duty ended with the making of indifferent pictures and the sale of these to exhibitors. As men of greater vision entered the business, however, they developed the idea that the producer's duty consisted not alone in making good pictures, but in helping the exhibitor to market them to the public.

A striking example of this policy is given in the current issue of the William Fox Exhibitors Bulletin, published this week. This number of the Bulletin contains something unusual in exhibitor service—a symposium of the views of four editors of trade papers on the general subject "How To Advertise the Picture." The articles were written especially for the Exhibitors Bulletin, as a part of its aid to exhibitors, by Lesley Mason, editor of the Exhibitors' Trade Review; William A. Johnston, editor of The Motion Picture News; Martin J. Quigley, publisher of The Exhibitors Herald and Motography of Chicago, and George Blaisdell, editor of The Moving Picture World.

**Articles Contain Sound Advice.**

The articles were written from the standpoint of service to the exhibitor and contain an abundance of sound advice on principles and methods of exhibitor exploitation of motion pictures. While varied in their treatment of the subject the editors unite in advocacy of live advertising and publicity on the part of exhibitors.

Pointing out that up-to-date exhibitors appreciate the importance of good advertising, Mr. Johnston says:

"These exhibitors don't need preaching. They want—and appreciate—help and encouragement. And let me say that the trend of thought in the inner councils is to give them more and more aid. The Fox Exhibitors Bulletin is one such evidence.

"As for the exhibitors who have not yet learned the lesson of advertising:

"The time for preaching is past. The exhibitor whose eyes are open can readily see what advertising is doing for others—and how others are doing it. The exhibitor whose eyes are open will take advantage of the aids that the producers are supplying. The exhibitor whose eyes are open will follow the sign-post that points to the highway of Big Money.

"The exhibitor who, 'having eyes, will not see,' will be shunted to the roadside and forgotten in the onward sweep of the greatest, keenest, livest business on earth."

**Divides Exhibitors Into Two Classes.**

Mr. Mason divides exhibitors into two major classes—those who advertise and those who do not. The latter class he subdivides into the exhibitors who think they don't need to advertise, the exhibitors who don't believe in advertising, and the exhibitors who don't know what advertising means.

"The exhibitor who thinks he does not need to advertise," says Mr. Mason, "may be an exhibitor, but as a showman he is a moss-gatherer. He is too easily satisfied with the patronage he has, and he will only have that so long as no wide-awake competitor arises to dispute his patronage with him.

"The second man is generally the shiftless theatre owner who has nothing to advertise, and wouldn't spend a nickel as long as his box office is busy.

"The third man is usually the struggling, well-meaning exhibitor who can't understand why his townsfolk pass his theatre by to flock to a well-kept and well-advertised house.

"The exhibitor who has such a theatre, and doesn't advertise it, ought to get wise to himself.

"Advertising used to be regarded as a speculation. Today it is recognized as an investment and a service that is expected by the customer."

**Quigley Raises Interesting Point.**

Mr. Quigley in his article raises a point that will be of special interest to exhibitors who have made it their policy to advertise only when they play a special attraction.

"A conclusion of greatest folly," declares Mr. Quigley, "is that only special attractions are worthy of an exhibitor's best publicity efforts. To allow a suspicion to form in your patrons' minds that you are only half-sold on your program of a certain day is the surest way to be left with a half-filled house. Your day-by-day advertising forges a great chain of publicity that binds your patrons to your theatre.

"Lessening your efforts on a single picture results in a weakened link that menaces the stability of the entire chain."

Pointing out that selling a picture via the screen is not a simple test, Mr. Quigley asserts that so many things enter into the proper exploitation of a motion picture that the exhibitor must be an analyst.

**Must Study Picture.**

"The dominant exploitation features of a production may be pointed out to him, but to obtain the fullest value for his particular theatre he must carefully consider the chief 'selling points' with reference to the tastes and tendencies of his clientele. It is a grievous error to hang your argument exclusively upon personalities.

"What type of play is it? What is the

**Judging from the Determined Look on His Face Sessue Hayakawa Won't Let "The Debt" Hang Over Him Long.**
The gaming table evidently has little appeal to the star of this Robertson-Cole production released by Exhibitors Mutual.

story about? These are questions which mechanically occur in the minds of the public, thereby creating an opportunity for the exhibitor to answer the queries with pungent, interest-exciting paragraphs that result in convincing the reader that this is a picture he wants to see.

"Titles of the right sort offer opportunities for positive profit when used adroitly in advertising announcements.

"Titles that pique the curiosity of the reader, that effectively suggest romance, sensation or humor cannot be used too conspicuously in your announcement.

"This being a pictorial art, the lavish use of illustrations is not only consistent, but absolutely necessary. Your film tells its story in pictures. Your advertising story—or at least 75 per cent. of it—also should be told in pictures. Your message in type may not be read, but your message in halftone or line cut illustration cannot escape. In the wording of your advertisements be brief. In analyzing any and every picture you will discover some fact of dominant appeal, whether it be the star, the story, the production or some other essential of a good picture. Drive this fact home."

**Small House Used As Example.**

For the basis of his discussion of the topic, Mr. Blaisdell, of the Moving Picture World, takes a 600-seat house in a community of detached dwellings in a city of 25,000 inhabitants.

"There is a local daily—perhaps there are two—the advertising rates of which hardly can be described as prohibitive," says Mr. Blaisdell. "Make a contract permitting a minimum of two inches a day and yet capable of expansion to any figure.

"There won't be a day that any one of your patrons present or prospective will be in doubt as to what is being shown at any time during the week. Every Saturday advertise liberally, going more or less into detail as to what is 'on' during the next six—or seven—days.

"If in the list there is a subject that stands out—if you are satisfied that it really does stand out, and you should make it a point to have at least one every week that does—go to that one extra hard and raise the admission price. Take pains, too, to see that no one night shall be fixed in the minds of your patrons as a special night.

"For your newspaper advertising use a characteristic logotype of the name of your house—in single, in double and in triple column—so that your customers instinctively will spot it when glancing at the page.

**Give Heed to Typography.**

"Make it a point to give heed to your typography. Make it attractive.

"Keep in touch with the right men on your local papers. Know them, and know them well, so that they will never be in doubt that you are a customer of the paper. Drop in on the editor an occasional afternoon just as the paper goes to press. Say 'halloa' to him, tell him how your bill is going; bring in an announcement for publication on the day following, so there will be no excuse for not having it in time. If you possess a car take him for a ride, casually reaching the theatre just as the best thing in your program is going on.

"Under no circumstances lose contact with that editor.

"And advertise your show according to its strength. Don't mislead your public. If you 'pull a flivver' don't be afraid to apologize for it.

"Use slides sparingly. Don't, between shows, put on your screen announcement of all the pictures you'll show for three weeks. Don't bore your customers. If you have on your slate something really big, that's a different matter. But three or four slides are enough—more are not only tiresome, but patrons will not attempt to keep track of them.

**Spend More Than You Can Afford.**

"As to billboards, spend a little more than you really can afford—and that same statement will apply in the case of almost any advertising.

"Publicity is valuable only when it is right.

*"Publicity is valuable only when it reaches those who can reach you.*

"Know your 'regulars' and personally keep them posted as to what big stuff is coming to your house. Learn the names of your patrons and address them accordingly. If you don't know the name that goes with a familiar face inquire of a mutual friend.

"Don't smear your lobby with posters and stills. Use a few selected stills in a frame and put them where they can be seen. As for one-sheets, have a care. If they are not artistic, just forget them.

"In conclusion, when dubious as to what amount of money to allot to advertising a picture that you are satisfied will make a hit with your clientele, if only you can get it into the theatre, give the benefit of the doubt to that sum just exceeding what you think you can afford."

**Other Features of Interest.**

In addition to the discussion by the tradepaper editors, there are numerous other features in the current Exhibitors Bulletin that will prove of great interest to exhibitors. There are stories regarding the activities of progressive showmen throughout the country, as well as short, gossipy items of a personal nature about exhibitors in different territories.

One of the features of especial interest is an important announcement regarding the activities of William Fox in Europe. This announcement gives details regarding the plans of Mr. Fox to produce pictures on the battlefields of France, as well as information concerning new stars of world wide fame with whom Mr. Fox is negotiating.

The Bulletin, which has forty pages, has a cover printed on buff paper, showing Mr. Fox, Winfield R. Sheehan and Abraham Carlos about to sail from New York.

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**Separate Structure for Art Department.**

Despite that Thomas H. Ince's new studios at Culver City, Cal., seemed to be entirely adequate to all needs, it has been found necessary to provide a separate building to house the Art Department, while still another will be required for the wardrobe. The latter is temporarily housed in one of the three large projection rooms in the administration building. This department is under the supervision of Roy Purden.

Irvin J. Martin heads the art department. In the new structure there will be a room for the photographic work, separate apartments for the artists, and another for mechanical subtitle work.

## Garson's "The Hushed Hour" to Get Detroit Premiere

HARRY GARSON'S next production featuring Blanche Sweet, which is to be released soon, is "The Hushed Hour." Mr. Garson has not decided as to whether he will state right this feature or sell the negative outright, several parties are negotiating on the latter proposition. In either event it is the intention to open the picture at the Broadway Strand, in Detroit, the same theatre in which "The Unpardonable Sin" had its sensational premiere.

"The Hushed Hour" boasts of one of the most unusual casts ever seen in a motion picture, and for once "an all star cast" does not belie its name, for besides Blanche Sweet are Wilfred Lucas, Milton Sills, Mary Anderson, Rosemary Theby, Harry Northrup, Gloria Hope, Wyndham Standing, Ben Alexander, Winter Hall, Lydia Knott, Edward M. Kimball and L. T. Steers.

The opening in Detroit is set for May 18.

## George D. Baker to Spend Vacation in the East

WHILE George D. Baker, the Metro director, is taking a well-earned vacation from the megaphone, George D. Baker, the writer, is still on the job in his office at Metro studios in Hollywood. When the two continuities he is now engaged upon are completed. Mr. Baker, the writer, will also rest upon his labors.

Mr. Baker expects to complete his labors in two weeks and will then catch the first train to New York to indulge in his second real vacation in six years (the "flu" vacation not included). He will rest for probably two months, returning to California this summer to direct special Metro features.

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**Laemmle Buys a Fannie Hurst Story.**

Carl Laemmle, president of the Universal Film Company, announces the purchase of a story from Fannie Hurst, the short story writer. This Fannie Hurst story, "The Petal on the Current," is the first the author has sold for motion picture production and it will be produced shortly at the Universal City studios.

Neither the star nor the cast for the production which will be in five or six reels, has been announced but it is thought Mary MacLaren will be given the leading role.

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**Artcraft Picture Smashes Records.**

All records established by the Rialto Theatre, Omaha, prior to the showing of "Don't Change Your Husband," the Cecil B. De Mille Artcraft picture, were broken by that picture, which ran a full week to jammed houses. The total of paid admissions during the week was 41,000, as compared with 35,000 paid admissions the previous high mark for a week. The Rialto seats 2,490 persons.

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**Turrill Joins Famous Players.**

Jesse L. Lasky announces the addition to the Famous Players-Lasky organization of Howard Turrill, for several years connected with the Exhibitors-Mutual in charge of various activities. Mr. Turrill will be associated with Whitman Bennett, production manager.

# HAMPTON ANNOUNCES GREAT AUTHORS

## Will Picturize Novels of Stewart Edward White, Winston Churchill, Emerson Hough and Others

RETURNING from California, where he went for a final business conference, Charles A. Weeks, treasurer and associate of Benjamin B. Hampton, announces the organization of Great Authors, Inc., one of the most significant developments of recent years in the motion picture industry.

Great Authors, Inc., will produce and market as "Benjamin B. Hampton Productions" the most famous novels of Stewart Edward White, Winston Churchill and Emerson Hough, in addition to the best known novels of other of the most popular personalities in American literary life.

**Great Authors Distributed by Hodkinson**

All productions of Great Authors, Inc., will be distributed through the W. W. Hodkinson Corporation, which handles its physical releasing through the thirty Hathe Exchange offices in the United States with Hodkinson managers and assistants in full and complete charge of selling in each office. To insure increased sales efficiency, the Hodkinson sales mechanism across the country recently has undergone many changes with the introduction of some of the best known exchange figures in the industry as Hodkinson representatives.

Stewart Edward White's "The Westerners" is the first of the big productions ready for release. This most successful novel has been given an all-star cast with Roy Stewart, Mildred Manning, Robert McKim, Wilfred Lucas, Graham Pettie, Mary Jane Irving and Frankie O'Neil and has been made under the direction of Edward Sloman.

Other Stewart Edward White novels to be produced by Mr. Hampton include "The Grey Dawn," "The Leopard Woman," "The Blazed Trail," "The Riverman" and "The Rules of the Game."

Winston Churchill's most famous stories to be produced by this organization include "The Dwelling Place of Light" and "The Inside of the Cup," two of the greatest literary hits of the past ten years.

Emerson Hough's notable successes, "54-40 or Fight" and "The Mississippi Bubble," will serve as his introductions to the screen audiences of the nation.

## Rothapfel's Unit Program Gets Premiere at Rialto

S. ROTHAPFEL'S first Unit Program will be given its premiere to the trade and press Friday morning, May 9, at 10 o'clock, at the Rialto Theatre, according to an announcement made by Frank G. Hall, vice-president, Rothapfel Picture Corporation, whose interests, Independent Sales Corporation and Film Clearing House, Inc., are handling the distribution of the Rothapfel Unit.

The Unit Program will be given in its entirety—from overture to curtain—with the full Rialto orchestra giving the musical accompaniment as conceived and arranged by Mr. Rothapfel. Announcement will not be made of the subject matter of the picture program, but it is said that Mr. Rothapfel has ready for projection some novel and unique subjects, each with a special musical accompaniment, interpreting the sentiments and speaking for the action. The feature number of the program is said to be one of the finest examples of dramatic expose, giving Mr. Rothapfel's own individual ideas as to special effects and dramatic interpretation by an all-star cast of the screen's best artists.

## Schwerin Secures Big Garson Film for South

CHARLES F. SCHWERIN announces that he has purchased from Harry I. Garson, the rights to the Virginia, Georgia, Florida, Alabama, North and South Carolina territory on "The Unpardonable Sin." Mr. Schwerin closed the deal for the Southern territory the first of the week, paying the highest figure, it is said, ever recorded for a single production playing this territory. Immediately after closing the deal, Mr. Schwerin planned a

**Charles F. Schwerin.**

publicity and advertising campaign in every newspaper and local trade paper in that section. Mr. Schwerin is known from New York to the Coast. Recently he toured the Eastern territory as special representative for Frank G. Hall in the interest of the Rothapfel Unit Program. Mr. Schwerin is conceded to be one of the industry's most efficient and capable operators in the independent field, and in his new venture he has the best wishes from his many friends.

**Ray to Fight Professional Pugilist.**

Charles Ray has returned to the Ince studios, after a two weeks' vacation in San Francisco. He will start work on a picture, as yet untitled, under the direction of Jerome Storm.

In the production Ray has to fight a professional pugilist and this fight will be one of the big points in the play.

Ray is meanwhile getting in training in his gymnasium for the big fight, for it is going to be a real one, and will tax every muscle the actor possesses.

Coleen Moore will be leading woman. The story was written by Julien Josephson, author of "String Bean," "The Girl Dodger" and others.

## Cinema Camera Club Holds Successful Studio Ball

THE annual ball of the Cinema Camera Club, held at the Estee Studio, West 125th street, on Saturday evening, April 26, was an enjoyable success. The studio, given over for the purpose by E. Spitz, was thronged to the doors with New York cameramen, screen actors and their friends. There were no elaborate decorations, but the novelty of dancing in a moving picture studio under the lights fully compensated.

A dance by little Helen Bagley, formerly with Thanhouser, and Master Earle Coudert, was one of the features of the evening. The ball was arranged under the direction of George C. Coudert, as chairman of the committee on entertainment. A moving picture of the grand march was taken, giving the friends of the Cinema Club a chance to act before the camera.

Among the screen actors present were Coit Anderson, Paul Fox, Ed. Roseman, Hugh Thompson and Stuart Holmes. Members of the Cinema Camera Club who took an active part during the evening were Larry Williams, "Doc" Travers, Lloyd Lewis, Fred Held, Eric Elderberg, Max Schneider, Al Ansbacher, Joe Schelderfer, George Brautigan, Eugene French, Harry Keepers, Charles Davis, Tom Moloy, Joe Malcolm, and Arthur Quinn.

## Famous Players-Lasky to Screen "Peg O' My Heart"

"PEG O' MY HEART," by J. Hartley Manners, a most successful stage play, is to be filmed in California by the Famous Players-Lasky Corporation as a big special production.

The play was recently released for motion picture presentation by decision of the United States Circuit Court of Appeals, and the final arrangements for the production were consummated between the Famous Players-Lasky Corporation and Oliver Morosco.

In making the above announcement, Jesse L. Lasky, who has just returned to New York from California, stated that he considered it the biggest piece of production news of the year.

"The play will be reproduced with exactness of detail," said Mr. Lasky. "William C. DeMille will direct, and he has been placed in exclusive charge of the casting and all details of production. The selecting of those to interpret the various roles is now under way, and Mr. DeMille has already chosen Wanda Hawley to play the part of 'Peg,' with Thomas Meighan in the leading male role."

Olga Printzlau has written the scenario.

# Rambles Round Filmtown

**With WALTER K. HILL**

**The Rambler.**

**Big News Breaks on Extreme West Coast**

A NUMBER of prominent visitors were entertained at the Christie studios last week, and were shown how the festive picture is made. Among them were Ike Colder, the representative of the American Ice Company, who regularly delivers ice to the laboratory; Mrs. Irma Proudflesh, with her cute little daughter, whom she wants to get into pictures; John Skinner, correspondent for the South Newark Daily Blatt, who is interesting the actors in a souvenir booklet to be published with autographed photos of celebrities (paid for by same), and a large party of society girls from Pasadena who declared that they would be willing to appear in pictures just for a lark.

(No, they wouldn't care to accept money for their appearance, but would take the checks for souvenirs.)

The guests were photographed with the president of the company, and later entertained at an elaborate luncheon especially prepared for the visitors at Mrs. Pshaw's dainty chocolate parlor in Hollywood.

After luncheon the prominent Easterners were photographed for the news weeklies, which will be shown in Guam, Capetown, Adam's Mills, Ohio, and other large cities, together with the latest Christie comedy. The guests expressed themselves as being highly pleased with the manner in which the intricacies of motion picture making were presented to them, and declared that they had never before realized that motion pictures were no longer in their infancy.

—Pat Dowling.

—v—

**Getting Facts in Good Shape.**

Jay A. Gove, author of Fox press sheets, tells the world that Jaunita Hansen is trying to live down her bathing suit reputation gained in screen comedies of her earlier camera career.

While Miss Hanson is thus worried, Anita Stewart is just starting in to live up to what the Fox queen is trying to live down.

**"Words and Music by ....." (Fox).**

(Copped Bodily from the Press Sheet.)

In which the villain's solo he's viol.

An interesting case of striking the lyre.

In which it is proved that vocal music is instrumental in love.

In which the bass thief of an opera score finds he has viol lute.

May an orchestra be said to have prohibition tendencies when it begins to drop bars?

"Viol! Viol! Viol!" is what the orchestra leader was crying one day during rehearsal, and the young man who sits over there in the corner facing the audience thought the director was criticizing the organist.

Our pianist often can be discovered sweeping the chords.

There probably are 99,000,000 people in the United States who think they can write songs.

—v—

**Result of Heavy Reading.**

Attention of Bert Ennis:

"Will you then flee from well ordered cities and **Virtuous Men?**—From the "Crito," by Plato, translated by Benjamin Jowett.

—C. S. Sewell.

—v—

**Here's a Note of Encouragement.**

It has been suggested that we suggest that some photoplay producer use in a subject of Oriental location the Kipling quotation for a subtitle:

"For the East is East and the West is West
And never the twain shall meet."

So many have done so that others may get discouraged.

—v—

Clyde Fillmore is now supporting Madlaine Travers in Fox films.

He will Fillmore film as he goes along.

—v—

**Cause and Effect in Titles.**

Week starting April 27 the cinemas of Kansas City assembled these photoplays. We will give a very Sweet Caporal (advertisement) to the reader who writes the best continuity:

Twelfth Street.—"When Men Desire" (Theda Bara).

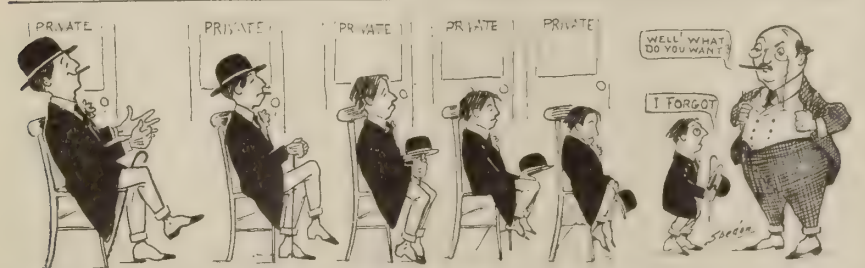
Wonderland.—"The Wicked Darling" (Priscilla Dean.)

Regent. — "The Courageous Coward" (Sessue Hayakawa).

Royal. — "Let's Elope" (Marguerite Clark).

Liberty.—"The Heart of Humanity" (Dorothy Phillips).

Doric.—"The Birth of a Nation" (D. W. Griffith).




THIS young man, trained in newspaper work, had heard that there was an opening for a bright publicist in one of the biggest film concerns in THE industry. He felt useful and important when he was told to wait for the boss until his turn came to be admitted to THE presence. But the longer he waited the smaller he felt until—

**We'd Risk One Eye on It.**

'Tis said that some get their reward in the next world. Here's a clippin from the New York Times, April 25:

*Alice Joyce lost diary in phone booth Grand Central Station. Finder may kee money. Reward for return of diary. 3 West 71st Street. Columbus 9780.*

As a nice ethical point, may I ask Would you look inside?

—Silas Frank Seadler.

—v—

**In a Delicatessen Store.**

Screen Queen (after a kippered herring —Do you speak German?

A Hun (camouflaged)—Nod ladely.

—v—

Arthur Brisbane once said that on picture was worth a million words.

Press agents have taken him literally

—Ben Grimm.

—v—

Betty Blythe complains that we hav not mentioned her name for weeks an weeks.

She has been released from her Vita graph contract, and is now busy at Bio graph studios making scenes for "Hel on Earth."

We didn't realize that leaving her ou would amount to that.

—v—

**"What Money Can't Buy" (Paramount).**

"Freckles" (Paramount).

"Harmony in Flats" (Universal).

"Virtuous Husbands" (Fox).

A drink after .....?

"Help! Help! Police!" (Fox).

—D. B. Simpson.

—v—

Pete Smith threatened to change hi famous salutation on F P-L copy.

For a long time it has been "Pleas Play Up."

Pete's made good. Now its plai "Play Up."

—v—

Harry Reichenbach will give a private showing of "When Bear Cat Went Dry" to the ex-publicists of one of our leading film concerns.

"Efforts are being made," says Harry "to secure the Polo Grounds." This event will initiate the airdome season hereabouts.

—v—

**It Takes a Lot More Than That to Keep a Real Sleeper Awak**

Here you are: The other day the company—the Marion Davies Company, INK —went over to a two hundred year old house, making proud the city of Hackensack, to took some shots on the new picture. Maid Marion did appear fo those shots in suit, tam, boots, etc.

The shots over, Director Allan Dwan thought he'd do a few more there—being the house and the flowers, etc., ad lib. was all ready. But these new ones required Miss Davies to change her clothes

These were dispatched for (excuse me they always use "hastily dispatched," don't they?) to Paragon Studio, from whence the party had come, and, the clothes arriving all right, it was decided to go on, but where was Miss Davies t change? The barn was full of horses and the chicken house full of 75-cen eggs.

So her limousine was draped with th real squirrel robes, and, presto, she go inside to change. A farm hand on Hackensack wagon had been grinning watching proceedings. And, with th former Ziegfield beauty changing int pinafore and braids not two feet from him calmly threw his hayseed head into hi honest palms, fell asleep and snored!

—Rose Shulsinger.

# MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

ered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

HALMERS PUBLISHING COMPANY

FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

P. Chalmers, Sr.....President
F. Chalmers.....Vice-President and General Manager
J. Chalmers .....Secretary and Treasurer
nes L. Hoff.....Assistant General Manager
rge Blaisdell .....Editor
MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

IFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

ted States, Cuba, Mexico, Hawaii, Porto ico and Philippine Islands .....$3.00 per year
ada ..... 3.50 per year
eign Countries (Postpaid) ..... 4.00 per year

anges of address should give both old and new addresses in full be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

SSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

PLAY ADVERTISING RATES made known on application.

OTE—Address all correspondence, remittances and subscriptions to VING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, York, and not to individuals.

NE-MUNDIAL, the monthly Spanish edition of the Moving Pic- World, is published at 516 Fifth Avenue by the Chalmers Publish- Company. It reaches the South American and Spanish-speaking ket. Yearly subscription, $2. Advertising rates on application.

Saturday, May 10, 1919


## Association Takes Revolutionary Action

WHEN the National Association of the Motion Picture Industry decided to censor the product of its own members it did what may be cribed as nothing short of revolutionary. In its ger aspects clearly it is one of the most important s ever taken by organized producers and dis- utors; and the step is the right one to take. It l be indorsed and backed up by every one possessing ion; by every one who is concerned as to matters ond the moment, who takes pride in the standing he industry of which he is a part. It is legislation h teeth in it sharp enough, if necessary, to do erved harm to those who, for temporary gain today, ld jeopardize for months to come the business of r scrupulous competitors.

resident Brady intimates that the "last straw"— one thing that impelled the producers and dis- utors to take matters into their own hands—was exploitation before mixed gatherings of "social " films, intended at the time of their making solely showing to soldiers. That these pictures have a sion this journal indicated in its review of several ks ago, but this mission is not fulfilled when they thrown on the screen unsurrounded by such safe- rds as are obvious — safeguards plainly in the interest of public decency. They are not subjects that should be commercialized, not even by the United States Government, and if any officer of the Government has been a party to the sale and consequent indiscriminate, unsupervised showing of these pictures to unsegregated groups the National Association would perform a public service if it should uncover his identity and tell the people about it.

The New York World, in a news story, announces that the National Association by its action tacitly admitted the recent charges of the female fifth deputy police commissioner concerning immoral and salacious films. If the outburst of Mrs. O'Grady was precipitated by the exhibition of Government-made films there may be a shade of truth in the statement. If there be truth in it the men of the industry have a right to demand of the Government that no action be taken by any of its officers that will subject the motion picture business to contumely. The motion picture interests have supported the Government whenever and wherever there was a chance to do so. The industry is not entitled to, nor does it claim, any particular credit for the performance of its duty. It does have a right, however, to ask from the Government the same protection of its business reputation that is accorded to any other division of commercial activity.

The decision of the National Association will make for better pictures. What is of more importance it will go far to eliminate the few bad pictures, and that means better business for every one who is deserving of it.

## Faith in the Future

NO more favorable indication of the health and prosperity of the moving picture industry could be desired than the week-after-week news of building activities all over the country. This week brings another refreshing chronicle—that of expansion in the Northwest, New England and the Middle Atlantic section, represented by Philadelphia. Three colossal structures are going up in Minneapolis, St. Paul and Duluth; four houses representing an outlay of a million and a quarter are under way in Springfield, Ansonia and Stamford; while Philadelphia will soon erect six photoplay theatres, with capacities ranging from 2,000 to 4,000 and the expenditure totaling more than $3,500,000.

The erection of these new picture palaces indicates a confidence in the future of the industry. The capital going into them is looking ahead. The slipping of the building leash by the conclusion of the war, bringing daily news of construction activities, demonstrates besides the faith of the exhibitors in the backing of the public.

## At Large in Winnipeg: A Humorist

OUR Canadian correspondent sends word of the suggestion made in Winnipeg that returned soldiers be appointed to the Manitoba board of censors. The story points out that the intimation is due to the apparent fact that "seasoned warriors generally are the possessors of broad minds, fair judgment and practical intellect." The statement is made that no action has been taken as yet.

Which surely is cause for regret. We are speaking of the matter contained in the preceding sentence. But is there any one in Winnipeg or anywhere else who does not know that the very possession of "broad minds, fair judgment and practical intellect" as a general rule is sufficient in itself to establish disqualification for the job—that is, in the minds of those who most loudly do clamor for censorship?

Much might be written on this subject. The possi-

bilities for speculation are seemingly endless. Just what productions would most likely be put under the ban by a soldier board—a board composed of men just back from service, where they had seen little in the way of amusement? Of course, prize fights, abhorred by all reformers, would be the first to feel the scissors; and then again bathing comedies would be removed from the screen pronto. With slapstick surely soldiers would have no patience. The "cooties" in "Shoulder Arms" would be declared out of order as being—well—indelicate and offensive to the finer sensibilities. But why go further?

Your average soldier most closely approximates "the man with the bark on." He has no patience with cant. He estimates men by what they have done, not by what they pretend. So, after all, we fear there is no chance for their employment as censors.

### Sunday Privileges Bring Responsibilities

SUNDAY pictures are now legal in the State of New York. The moving picture exhibitors have many friends who have supported their cause with feelings of confidence that any powers granted them would be well and wisely used. The opponents of the exhibitors who made dire predictions as to the outcome of Sunday pictures and prophesied all kinds of Sabbath desecration will now be more censorous and critical than ever. They will wear spectacles of "extra magnifying power" and will keep a record of all delinquencies so that they may be fortified with material to attack the "Sabbath breakers" next year.

The future of Sunday pictures, therefore, is no longer in the hands of the opponents, but the exhibitors themselves must "make good," justifying their friends and covering themselves with credit. If next year, in addition to their present friends, they have an army of new ones, together with satisfied authorities and confounded opponents, they will deserve well. Moreover, more than forty states in the Union are looking to New York in these matters. Suffice it now to subjoin the opinion of the Brooklyn Eagle at this important time:

> Our hope is that the motion picture magnates will realize that a new responsibility is put upon them. Films of dignity, of character, of educational value are available. If tawdry eccentricities were cut out on Sundays, if the drama offered on that day were classical or artistic, or both, opposition would gradually disappear. But if the reverse is the magnates' policy they may as well be warned that Sunday restriction will come back, for this state is not ruled by its city population, and Albany is not always or often responsive to the East Side element of Manhattan.

### Delivering the Goods

THERE is no going behind the returns! The goods are being delivered! High-grade pictures in greater numbers than ever before are being shown to the public. In the Broadway theatres, New York, the week of April 27 Cecil B. De Mille's Artcraft production, "For Better, for Worse"; Harry Garson's "The Unpardonable Sin," starring Blanche Sweet, and Goldwyn's "The Stronger Vow," with Geraldine Farrar, were shown. The previous week had seen Elsie Ferguson in "Eyes of the Soul," an Artcraft picture.

The week of May 4 promises Nazimova in Metro's gorgeous production, "The Red Lantern"; the First National release, "Mary Regan," starring Anita Stewart, and the Salvation Army picture, "Fires of Faith." Seven subjects of so fine a calibre in three weeks is a record of which to be proud. The list of other high-class pictures released lately is proportionately large.

### Making Friends with Newspaper Men

NO better advice can be given any exhibitor than "Know the newspaper men in your own town." It should be more than an acquaintance; the contact should be close enough to constitute real friendship. On another page we tell the story of what this friendship meant to Mr. Maloney, manager of the Strand in Fort Worth. The theatre man was confronted with a situation—one in which he found his house booked to show a pretentious subject, but lacking the wherewith that would exploit it. There were no heralds, posters, press sheet, slides, or any of the accessories usually accompanying, or rather anticipating, the film. Mr. Maloney called on his newspaper friends, and he leaned on his club chums. In spite of the initial handicap the picture was viewed by throngs; and it was well advertised, too, both in the newspapers and by word of mouth.

Speaking about the possibilities of an alliance between the picture showmen and the newspaper men of his city, a suggestion has come to us as this is being written. When you, Mr. Exhibitor, talk with your local newspaper man about the manner in which he ignores the news value of motion picture announcements, and incidentally mention the large amount of space given to sporting news, don't intimate that the latter be curtailed in any way. If you do you will create antagonism. Ask him to establish an extra department.

One argument exhibitors may use in this connection—and beyond question it is a good one—is that for every additional subscriber put on the presses of a daily newspaper there is an increase in the value of the advertising. In other words, the increased circulation makes the paper more valuable to every merchant employing those columns to exploit his goods; and the newspaper may accordingly charge increased rates. So it works out that the publisher gets his return—his monetary return—from printing motion picture news, not necessarily from the exhibitors, but from every advertiser using his columns.

### The Right Way to Remove Misunderstandings

THE exhibitors and exchangemen of New York City have adopted a sane way of removing misunderstandings. On Wednesday, April 30, the members of the F. I. L. M. Club and the exhibitors of New York met in open session and talked plainly.

Among the suggestions submitted by the exhibitors for the consideration of the exchangemen—and assurance was given that they would receive thoughtful attention—were exhibitor representation on the grievance committee of the exchangemen; a standard contract to be used by all exchanges; acceptance or rejection of contracts within seven days after signing, and the elimination of the deposit or the payment of 6 per cent. interest.

### Europeans Want No War Plays

WAR plays are taboo abroad, according to Chester Beecroft, American representative of the Scandinavian Film Agency, just returned to the United States from an eleven weeks' trip covering England, Denmark, Sweden, Norway, Finland and France. Of things military the men and women on the other side have had their fill in the last five years.

There is a scarcity of motion picture theatres abroad, Mr. Beecroft points out, and adds that under post-war regulations foreigners are debarred from building. Europeans like American picture-making methods, and are adopting them.

## Personal and Otherwise

JESSE GOLDBERG, of the Frohman Amusement Company, just one month since his departure to the Coast, has returned to New York. He is enthusiastic over the two-reel western productions by the Frohman Company, and says he will give a trade showing the latter part of next week.

* * *

The Sawyer and Lubin Pictures Corporation, by additions to their newly furnished and decorated offices, is sharing the eleventh floor of the Longacre Building about fifty-fifty with the Metro.

* * *

Phil Kauffman, from Toronto, representing the Allen interests, is in town. He is stopping at the Astor.

* * *

We announce with much regret the death of the father of Irving Cohen, manager of the Sixty-eighth street and Rex theatres, New York. Mr. Cohen is an honored member of our industry and his many friends extend to him their deep and sincere sympathy.

* * *

C. J. Meegan, publicity director for General Film, during the time George Kleine was general manager, has been employed by the Knights of Columbus, in a clerical capacity. Mr. Meegan is contemplating going to Cuba as a representative of a large commercial concern.

* * *

Wid Gunning, who has been in New York for the past two weeks, will return to Los Angeles, the week of May 8.

* * *

The executive offices of the United Artists Distributing Corporation, now occupy the rooms in the Godfrey Building, hitherto tenanted by General Film.

* * *

Lewis Boche, manager of the Electric Theatre Supply Company, of Philadelphia, was in town during the convention of the First National. With him was A. G. Buck, associated with Harry Schwalbe, of Philadelphia.

* * *

Harry Crandall, of Washington, D. C., was in New York last week with Mrs. Crandall and their daughter, Ethel. Harry did a lot of business while here, but we are glad he gave us an opportunity of meeting part of his family, whose hospitality we have enjoyed on many occasions when visiting the National Capitol.

* * *

George Germain, as salesman, goes to Buffalo with Select's new branch manager, A. W. Moses.

* * *

We met Fred P. Elliott, of the Clinton Square, Theatre, Albany, at the Astor, the other day. He has in mind the building of a larger house at the state's capital.

* * *

J. M. Franklin, of the Strand, Halifax, N. S., wrote us a few days ago that he has given a special showing of the "Life of Nelson," a feature made in England. He speaks of it in glowing terms.

* * *

P. S. Greenburg, Philadelphia representative of the Capital Film Company, was in New York during convention week at the Hotel Astor. He will remain in New York for several days and says it is very probable that the Capital will establish an office here in the film centre.

While talking with Mr. Greenburg, we were introduced to F. H. Smith, of the home office of the Capital Film Company, located at Indianapolis.

* * *

Vitagraph has made many marked improvements in the rearrangement of their business offices at 1600 Broadway. The space which was used for the shipping and distribution of posters and printing is now occupied by the executive office staff.

* * *

In the course of saunterings on the film trail the past week, we met up with the following out-of-town visitors to Manhattan: Ludwig Schinaler, Nathan Ascher and F. O. Neilson, of the Mickey Film Corporation, Chicago; Tom Moore, of Washington, D. C.; Sol Lesser and T. L. Tally, of San Francisco; Alfred S. Black, of Rockland, Maine; John A. Schuberg, W. P. Dewees and R. A. Scott, of Vancouver, B. C.; A. Cubberly of Ruben & Finklestein, of Mineapolis, and N. J. Flynn of Richard and Flynn, Kansas City.

* * *

We are told that Sam Suchno, of Albany, N. Y., has taken over Proctor's Annes, which he will remodel for a modern motion picture house. He also has under consideration the building of a new theatre in the fall.

* * *

Mary Pickford has taken her departure from the Coast and will arrive in New York, on Friday, May 2.

* * *

William S. Hart is in our midst and camping at the Hotel Claridge.

* * *

J. W. Flynn, general manager of the Vitagraph Distributing Company, is on his way to California. He will stop at the Vitagraph exchanges en route. He will be gone about three weeks.

**Oscar A. Price**
President of United Artists.

## President Price Meets Trade Paper Editors

OSCAR A. PRICE, president of the United Artists, which organization sometimes is referred to as the Big Four, was the guest at luncheon of the editors of the five motion picture trade papers at their weekly get-together April 25. Mr. Price frankly is seeking information about the making and distribution of motion pictures. He makes no pretense of having any advice to impart on these subjects.

The former officials of the railroad administration is a likable man to meet. He is without frills. His gray hair seemingly is no indication of his age. His face is youthful, yet bears the impress of the stamp of experience in large affairs. He is one of those who acquire knowledge fast.

Perhaps Mr. Price's idea of success was summed up in his reference to one of his former associates, a man who has attained eminence in the United States Army and whose name had been mentioned by one of the party: "You call him a genius. So he is. You will notice that most men who are credited with possessing that attribute have a capacity and a will to work eighteen hours a day. That is what he does."

Mr. Price saw service in the Spanish-American war, emerging a first lieutenant. He is a former newspaper man. Incidentally he is a type for which there always is room in any industry. That among the motion picture fraternity the chief of the United Artists will be voted a welcome addition is a foregone conclusion.

### Boston Director for Broadway.

Signor Ronualdo De Martin, formerly of the Boston Symphony Orchestra, has been engaged by B. S. Moss to conduct the New American Symphony Orchestra of forty pieces at the Broadway Theatre, which will open Friday night under the direction of Mr. Moss, with "The Unpardonable Sin," the big multi-reeler, as the chief pictorial attraction. The members of this orchestra are soloists of individual distinction, and represent the pick of the country's symphony field.

### O'Shea Returns to the Universal.

James O'Shea, who started his picture career as a member of the business department of the Morosco plant, has returned to the Universal. O'Shea made "The Rummy" and "Jim Bludso" for the Fine Arts. Now that he is with Universal he will soon be seen in support of Neal Burns in the comedies being produced by Al Santell. He has been assigned a heavy role in "Father Was Wise," a comedy in which Neal Burns and Josephine Hill are starred.

### Goldwyn Distributor Knighted.

Oswall Stoll, one of the most important amusement men in England, managing director of the Coliseum Syndicate and distributor of Goldwyn pictures in the entire United Kingdom, has just been knighted for his work during the war, which aided greatly in keeping up the morale of the British army. Mr. Stoll—now Sir Oswald—contributed liberally to all the war charities, and did his most important work through the arranging of amusements for the soldiers.

# ROBERTSON-COLE CREATES NEW BRAND

## Exhibitors Mutual to Release "Superior Pictures"—First One Is Warner's "The Man Who Turned White"

ROBERTSON-COLE announces that, beginning with the first of June, they will inaugurate a new brand of attractions which will be known as "Superior Pictures."

Only the most pretentious and vital photoplays, with a stirring public appeal, will be released by Robertson-Cole through Exhibitors Mutual under this category.

H. B. Warner, in the Jesse D. Hampton attraction, "The Man Who Turned White," a big, pulsating photodrama of the ever-interesting, mysterious sands which lie down behind the Mediterranean, will be the initial Superior Picture released by Robertson-Cole.

Superior Pictures will be "specials" in every sense of the term, and must possess an extraordinary box office value before going under this classification.

**Superior Pictures All "Specials."**

Robertson-Cole is taking its keen judgment on inaugurating the series with "The Man Who Turned White." This Warner picture is hailed as one of the most finished products ever sent out of the West.

After a most exhaustive study of the motion picture situation Robertson-Cole have come to a decision regarding the real merit of "Special" productions, and with the inauguration of Superior Pictures these views will be put into practice. Any photo play which is released as a Superior Picture will have to be a "special" in every respect, it is said. And no production will come under the classification of Superior until it has passed the test of rigid perfection Robertson-Cole has arranged for these offerings.

In their study of the field, the Robertson-Cole officials have found that spectacles do not always attain the "special" class in the eyes of the public. It is the public which must be eventually satisfied, and it is the box office as well as the artistic merit which will be considered by Robertson-Cole in the selection of Superior Pictures.

**May Be Sure of Superiors.**

Exhibitors may feel certain, Robertson-Cole promise, that when they book a Superior Picture they are obtaining a "special in every sense—a production of the first rank."

"The Man Who Turned White" was screened in New York last week, and was hailed as one of the biggest and best pictures Robertson-Cole has ever handled for American distribution. Money was spent lavishly, though carefully, it is said, on "The Man Who Turned White." An entire Arabian village was built for this picture, elaborate interiors were erected in the Hampton studios, and the entire country was scoured for the finest type of Arabian horses.

The supporting cast contains all prominent players, with the beautiful Barbara Castleton as leading woman.

**Did You Say "Money Corral"?**
It looks like William S. Hart in "The Girl Corral," but Artcraft says it's "Money."

## Emerson-Loos Investigation Tour Shows Need of Stories

JOHN EMERSON and Anita Loos, the well-known writers and producers for Paramount, have returned to New York after a transcontinental tour, undertaken for the purpose of investigating conditions in the industry, getting closer to the audiences and theatre managers, and thus, with their fingers on the film public's pulse, determining what is required for their future productions.

When Mr. Emerson and Miss Loos were interviewed upon their return, they concluded their discussion of the whole situation throughout the country, by saying, "They don't need more stars or new ones, they don't need more directors or better ones, they don't ask for more artistry or more elaborate settings, the public is not looking for new tricks of the camera or in lightings, but they certainly do want more good stories."

Mr. Emerson and Miss Loos visited over twenty of the larger cities and no less than thirty smaller communities, where they tested out their plan precisely as they did in Chicago, Denver, Kansas City, San Francisco and other large cities. Mr. Emerson appeared before a number of men's clubs, while Miss Loos spoke to more than forty women's organizations. After every address they invited open discussion by their hearers and in this way gained a very accurate idea of what the better class of the public wants. They also interviewed theatre managers, managers of exchanges, and people in all walks of life.

**Cummings With Famous Players-Lasky.**

Irving Cummins has been placed under contract by Famous Players-Lasky Corporation to appear in pictures made on the Pacific Coast, starting July 1.

Mr. Cummings has just completed work in "Street Service," doing a heavy role, under the direction of Hugh Ford.

**Tom Santschi.**
Favorite featured in Fox plays.

Prior to that, he appeared in Ethel Clayton's picture, "Men, Women and Money," for Paramount. Among the screen stars Mr. Cummings has supported are Clara Kimball Young, Nazimova, Florence Reed, Pauline Frederick, Hazel Dawn and Ethel Barrymore. He also played an important part in Maurice Tourneur's production, "The Whip."

## Want Ways of Securing and Protecting Patents Changed

REFORM of the procedure covering the securing of patents will be agitated early in the coming session of Congress, and a number of bills have already been prepared to cover what are considered needed changes in the present methods of securing and protecting patents.

For years, it is declared, individual inventors, manufacturers and attorneys have endeavored to secure needed reforms, but have failed because of lack of unanimity among those working toward that end. The patent committee of the National Research Council, however, composed of some of the leading scientists, inventors and patent lawyers of the country, has completed an investigation of the Patent Office and patent system and have determined upon suggestions which will be included in four bills which have been prepared for submission to Congress.

The proposed measures will call for the establishment of a single court of patent appeals, the separation of the Patent Office from the Department of the Interior and its elevation to the position of an independent bureau; increases in the salaries of examiners, so as to enable the Government to secure the men best equipped for the work; and an amendment to the Revised Statutes enabling the patentee in all suits where the patent has been found valid and infringed to recover at least a reasonable royalty or other form of general damages.

They Can't Walk Back
Buy Bonds to the Limit

# RUBBERNECKING IN FILMLAND

## Players Positively Popping with Pep to Push the Victory Loan Over the Highest Top

### By Giebler

THE old colony is busy, positively popping over with pep, stepping right along on high day and night; the studios all busy, with every head, every star, every director and every player working like a Trojan to make the Victory Loan a success.

Down in Pershing Square there is a wonderfully realistic miniature ship called the "Victory," and every night this vessel is manned by a crew of players captained by a star or a director, and the people pack themselves into the park like the proverbial sardines in the metaphorical tin can, and they cheer and hurrah and huzza and listen to the music and join in the choruses of the songs and look at the stars and—best of all—they buy bonds.

It is a good thing Rubbernecking is full of rubber. It had to be stretched all over the map this week, and even then it didn't get but a modicum of the momentous happenings.

**National Builds Bit of Bowery.**

One day I went out to the National studios, where Director Bertram Bracken has got a section of little old New York set up in the lot for Henry Walthall's new play, "The Parted Curtain." Bowery stuff, with the elevated railway and a stairway that is practical enough to be climbed up on, and a lamppost that is not real enough to be leaned against unless you want a property man with a hammer in his hand and a baleful look in his eye to regard you with a look of scorn.

Underneath the elevated stairs a row of fronts, stores, pawn shops, McGurk's Place, a window that might belong to a restaurant from the looks of its sign, which reads "He that cometh to me shall never hunger," but which is in reality a mission; and next to that, the Little Jumbo saloon, with a fine picture of a scoop of suds on its glass front.

**Putting on Scoop Stuff for the Drys.**

They were not shooting the street stuff, but I went in to one of the dark stages and found the interior of the Little Jumbo all set up, and Bert Bracken making drama on the sawdust floor.

Henry Walthall and William Clifford were working in the scene, and Walthall's make-up was so good that I had to have him pointed out before I recognized him.

Watching them make that scene in the barroom answered a question that I have long wanted answered.

Bracken staged a bit of action that showed Clifford having a tilt with the Bartender. There was an extra in the scene, a little sawed-off chap. I don't know where they picked him up, but he was the exact type.

The extra's part was to lend atmosphere to the scene by drinking a tall scoop of beer. When the time came he raised the glass to his lips, tilted back his head and let gravity do the rest. I never saw such simplicity and such utter realism.

**When Retakes Add to Gayety.**

I have often wondered what it was that the players drank in movie barrooms. After that scene I began to suspect. Then Bracken said, "We'll take it again." A smile of beatitude overspread the extra's face, and my suspicions grew stronger. They started the camera and again the extra elevated the scoop and again the liquor disappeared with pouring-it-in-a-rat-hole realism.

Bracken was still unsatisfied with the action, and once more the extra did his part, with never a gasp or a gurgle, never a slip to the machine-like smoothness of his work, and my suspicions became a certainty. I knew.

I am casting no insinuations, making no inviduous allegations, but that chap was not drinking the cold tea with soap suds on it that many of us have been led to think is served over movie bars. There was too much dram-ah to his work for that.

**Meets Up with a Crowd.**

I had a long talk with Mr. Walthall, and he told me about the play he was making and his part, which is a Walthall part down to the ground.

Then I went over on another stage and saw William Seiter direct Carter De Haven and Flora Parker De Haven in a comedy dining room scene which was good and snappy. I saw Harry Pollard, who said he was going to start directing Bill Parsons "tomorrow" in a comedy, and Louis Chaudet wearing an overcoat and a megaphone practicing for his next Billie Rhodes feature.

I then paid my respects to Isadore Bernstein and told him how much I regretted the fact that my old friend Smiling Bill and Mrs. Smiling Bill were not at the studio.

After this I went over to Metro, and, as we would say back in Missouri, I ran "right smack dab" into a circus.

**Bert Lytell Digs Up a Collar.**

The circus, which was the most complete I have ever seen on a movie lot, was being used as a location for Bert Lytell's new feature, "One Thing at a Time O'Day," and Bert—talk about make-ups! He had on a suit of rube store-clothes and one of those clean-'em-yourself-with-a-wet-rag rubber collars that I thought went out along with free silver parades.

Bert says he got the collar down in Sonora Town, the Mex quarter of Los Angeles, and he wouldn't take a whole dozen of imported collars for it.

The circus, as I have said, was most complete, and Bert says he once transferred the contents of a good-sized lake into the interior of three elephants to look at one not half so good. And there were three hundred extras sitting in the seats, having a good time and getting paid for it.

John Ince was directing the circus and Webster Cullison was helping. Eileen Percy was supporting Lytell. Jules Hanft was the ringmaster, and Bull Montana was a trainer who got "One Thing at a Time O'Day" in shape to knock the tar out of Stanton Heck, who plays the heavy.

**Sounds Like a Regular Circus.**

There were all kinds of animals; a band dressed in tights; a tall Uncle Sam, who kept bumping his head against the top of the tent; a trained goose, and a "mountain canary" with a colt—I suppose you call 'em colts—that was just a little over a month, and the cutest little thing!

Bert says he is going to teach it to sing in his odd moments.

It was hard work, but I finally man-

**D. W. Griffith Making Speech at the Opening of the Picture Players Bond Drive.**

**Hale Hamilton**
Demonstrating "Pep" in liquid form.

aged to drag Theodore Taylor, who is doing the press work at Metro, away from the circus and over on the stages, where I found Charles Swickard working out a scene from "His Father's Wife" written by my old friend, Ed Durling.

**Nothing Temperamental About Swickard.**

May Allison was playing the lead. Hugh Fay, Frank Curier, James Weston James, Walter Percival and Henry Miller, Jr., son of the Henry Miller of the regular stage, were in the action, and Charlie was going along in the usual smooth and easy manner that always permits of his dropping everything and coming out of the set to give visitors a hearty handshake and a friendly greeting.

On another stage Hale Hamilton was doping out "Full of Pep," a Latin-American comedy under the direction of Harry R. Franklin.

Hale was in the set entirely surrounded by bottles of his wonderful "pep," the stuff he uses to invigorate the population of a Central American city in the film, and stuff that we are going to be sadly in need of after July first in these United States.

Alice Lake, ex-slapstick queen, Frank Malatesta and Alice Nolan were working with Mr. Hamilton.

Viola Dana was out on location with her company, making outdoor stuff for "The Pliant Patricia," and George D. Baker was getting ready to take a vacation.

**Leonhardt Stocks Up on Cones.**

Monday night I went down to see the dedication of the ship Victory; saw the bottle of water from the River Rhine smashed over the bows; heard D. W. Griffith make his impassioned and telling speech; talked to Harry Leonhardt, who had his usual job of taking care of the door and lost children.

Last October, when Harry was guarding the gate at the Tank bond sale meetings he evolved a neat little system of taking care of the lost kids. As soon as a youngster would find its way to the tank, which it invariably did, Harry would have an announcement made to the crowd through a megaphone and then start filling the kid up on ice cream cones until its parents arrived.

Harry says it is a fine scheme but it needs some kind of checking system to prevent the same kids from getting lost two or three times every night. One kid showed up the first hour of the first night of the present drive and said: "Well, here I am, lost again. Bring on your cones."

**The End of a Perfect Week.**

The next day I went out to the Christie plant and saw Al Christie exercising his wonderful gift—I wish I had a word that would express ambidexterity of mind. At any rate, Al has it, whatever it is that enables him to direct comedies, write stories, continuity, talk to half a dozen visitors all at once and keep on smiling at the same time.

I watched Fay Tincher and Katherine Lewis putting comedy in classical dancing; said Hello to Charles Christie, and a few brief words to Pat Dowling, editorial expert, and came away.

That night I went down to the ship again, and watched Doug Fairbanks sell bonds, and saw Ted Reed, Doug's scenario editor, who used to be cheer leader of the Michigan University, work the crowd up to the boiling point of enthusiasm and wake the echoes of the old town with their concerted roaring.

**Bert Lytell and His Mountain Canary.**
Both members of the Lambs Club.

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**Culbertson Wrote "Heads Win."**

The scenario for "Heads Win," a five reel picture which the Universal has just completed for the International Correspondence Schools, and which was given its initial showing at the Symphony Theatre, April 25 and 26, was written by Ernest Howard Culbertson, until recently on the scenario staff of the Universal. For a considerable time Mr. Culbertson was associated with Jack Cohn and edited Universal's Screen Magazine.

## High Class Publicity Aids Precede "Fall of Babylon"

THE publicity department of D. W. Griffith's enterprises, headed by Robert Edgar Long, knows the "ins and outs" of first class promotion, a statement inspired by giving the "once over" to the press book for picture showmen who shall play the latest Griffith production, "The Fall of Babylon." The work is done in high class style, proving that travelling with first class road shows or publicizing a real, big circus leaves its mark of showmanship on the man who has thus learned his business.

**Matter Gets Intelligent Treatment.**

"The Fall of Babylon" gets intelligent treatment in the many and various press notices to hand for exhibitors who contract for the new Griffith presentation. They are written in a style that will admit of an editor running them without mutilation or subsequent apogogy to himself or the owner of the sheet he edits.

Program copy, advertising catch lines, twelve unduplicated advance notices, a set of mail-order announcements, a set of seat-sale notices, a full dozen of unduplicated special stories and three unduplicated reviews are printed in imitation typewriter type, on perforated sheets of vari-tinted paper—and all on one side of the paper and never an "upper case" display of words or expressions to torment the copy-reader who must finally pass the material along to the composing room, and that is all important in publicity.

**All Done in "Big Time" Style.**

It's all done in "big time" style. The showman who gets it will have "longs and shorts," specials and advertising aids to help him win the elusive dollars from Mr. and Mrs. Public in slick and clean fashion. The newspaper-man who gets the Griffith copy will realize that the infant industry is growing into its place in the best company of theatricals.

HILL.

**Katherine Lewis and Fay Tincher.**
Putting a little "jazz" in classical stuff.

# DEMILLE'S FINEST ACHIEVEMENT

## A Distinct Advance for the Man Who Directed It, the New Artcraft Picture, "For Better, For Worse," Is Rich in Matter That Lies Close to the Heart of Today

**By Edward Weitzel**

AFTER all, no story is bigger than its theme! "For Better, for Worse," Cecil B. DeMille's latest and finest achievement in production, bears out this self-evident fact. It is the result of a combination of fortunate circumstances, and the Artcraft trademark has never been placed on a better picture. Taken from a play by Edgar Selwyn, the story has the advantage of true dramatic form which the screen version never forgets to respect. Jeanie Macpherson made the scenario, and her efforts deserve the name of photoplay. The characters reveal their lives by their own acts; no one is given the tedious task of explaining things at second hand.

To go back to the theme, "For Better, for Worse" does tardy justice to the millions of brave men who never wore the United States uniform either here or abroad during the world war, but who helped to win the conflict by staying at home, and, in the face of undeserved contempt, did their duty where they were needed most. Four persons are vitally concerned with the outcome of the plot, and their story is told with the help of every device known to the skilled dramatist. In place of the familiar triangle, the love motive is a four-sided affair, and there is no conflict between honor and baseness. Two upright men love the same woman, and matters are complicated by the deep affection felt for one of the men by a young girl who is in every way worthy of him. The suspence is never broken until the very end, and the variety and vitality of incident keeps the interest always taut and in harmony with the scenes.

**A Test of True Courage.**

The opening of "For Better, for Worse" finds Dr. Edward Meade and his close friend, Richard Burton, rivals for the hand of Sylvia Norcross. Both men have enlisted for the war, and Sylvia, who favors Doctor Meade, is intensely proud of the spirit shown by the two friends. As Meade is trying on his uniform the head surgeon of the children's hospital where the young doctor has gained a fine reputation for performing difficult operations, enters the room and tells him his duty demands that he stay at home and attend to the helpless little ones under his charge. Meade pleads the need of surgeons in France, but the old doctor insists that his place is with deformed and injured children whose only hope of cure lies in the skill of the man they have learned to trust and to love. Convinced at last, Meade shows true courage by resigning his commission and remaining at home.

Sylvia cannot see the matter in the right light. Disappointed at Meade's supposed want of courage she turns to Richard Burton, and is married to him on the day he sails for Europe with his regiment. Meade conceals the hurt in his heart, and devotes himself to his duties at the hospital. During this time Betty Hoyt, who has always loved Burton, hides the wound in her breast in the same brave manner. Clearly defined, founded on a phase of the war that has practically never been used and alive with sympathetic interest, this explanatory section of the drama sets up a problem that will baffle most spectators.

**Novel War Scenes.**

The second step in the story is taken when Sylvia, now Mrs. Burton, starts aiding the families of the soldiers from the east side, and her automobile runs down a little girl. The child is an orphan, her father having been killed at the front and her mother dying from overwork. Sylvia has the sufferer taken to her own home, when she learns the orphan may never walk again. A search for the most skillful surgeon in New York brings the information that Doctor Meade is the only man left at home who is able to perform the operation. Sylvia hesitates for a moment, but does her duty and goes to him. He readily consents to take the child's case, and devotes all his skill to her recovery.

In the meantime, over in France, Richard Burton is doing his part in the war. In a novel and gripping series of incidents that get away from the familiar trench scenes, he is shown calmly facing almost certain death in the discharge of his duty. He is terribly wounded, and, when he recovers sufficiently to realize his condition, finds he has lost his right hand, and the left side of his face has been almost destroyed. Shrinking from himself and the thought of the feeling he may arouse in the woman he loves, he extracts a promise from one of his comrades that he will tell Sylvia the man she married has been killed.

**The Return of Richard.**

Back in New York fate is taking a further grip on Sylvia's life. She has watched Doctor Meade's care and tenderness toward the litle orphan, and has come to understand his splendid courage and fine nature. When the news is brought of Richard's death she turns to the man she has always really loved. Betty Hoyt accuses her of loving him, and she cannot deny the charge. With the injured child now well and playing near them, Doctor Meade, after waiting a proper length of time, asks Sylvia to become his wife, and she consents. On the night their engagement is to be announced Richard Burton returns. Wonderful surgery has restored his face to a near approach of its former condition and supplied him with a substitute for his hand. Impatient and eager to see his wife, he hurries to the house. The first person he meets is Betty. The warmth of her greeting inspires him with new hope that Sylvia will not shrink from him. Betty brings husband and wife together.

**Between Love and Duty.**

Overcome at first, Sylvia tries to do her duty. She conceals her repugnance at Richard's scarred face, and throws her arms about his neck. While he is being toasted as a hero by the guests, Sylvia and Doctor Meade face the situation, and it is agreed that Richard has the first claim. The physician goes to his home without betraying his second disappointment, and Sylvia prepares to take up her life as best she may. She finds Richard waiting for her in her room. He is beaming with joy and affection. As he takes his wife in his arms she can no longer hide her aversion for him. Quick to understand, he reproaches her bitterly and leaves the room. In the hall he meets Betty, and tells of what has happened. Her own joy shows itself in her face. She makes it so clear how gladly she will take Sylvia's place in his life that the sensi-

**Gloria Swanson Has Just Received News of Her Husband's Death.**
Elliott Dexter is seen in the background in this scene from "For Better, For Worse."

ble hero puts his arms about her and accepts his happiness without further delay. Sylvia, whose sole thought is to get to Meade, hurries to his home. He is seated in a big chair, the little orphan asleep in his arms. Sylvia explains that she tried to give herself to Richard, but her love for his rival was too strong. Burton has followed Sylvia. The explanations which ensue bring peace and contentment to the four persons whose lives have come so near to being wrecked.

**Cecil B. DeMille Uses His Best Skill.**

There is no denying the artistic and commercial value of such a story. Up to the minute in theme, dignified in tone, adroitly proportioned and correctly presenting a collection of human beings that interest by their sterling qualities and dramatic incidents of their lives, "For Better, for Worse" has received the benefit of Cecil B. DeMille's best skill. His direction has given it the tempo, distinction and perfect play of every feature required. The war scenes are short in point of time, but brilliant in originality and execution. A few brief flashes of a symbolic nature is the only departure from the drama treatment of the story.

The cast is in close harmony with the requirements of its several roles. Elliott Dexter as Dr. Edward Meade, Tom Forman as Richard Burton, Gloria Swanson as Sylvia Norcross, Sylvia Ashton as Sylvia's aunt, Raymond Hatton as Bud, Theodore Roberts as hospital head, Wanda Hawley as Betty Howe and the litle girl who plays the crippled orphan complete a list of characterizations that are gratifying from every point of view. "For Better, for Worse" is a distinct advance for the man who directed it, and is rich in matter that lies close to the heart of today.

# WOMEN BACK "OUR TEDDY" CAMPAIGN

## California Exhibitor Packs House by Getting Support of Inglewood's Exclusive Women's Club

THE hand that rocks the cradle is the hand that helped George S. Bell, proprietor of the Inglewood, Calif., pack his house for "Our Teddy." the authorized Roosevelt picture.

The strongest organization in Exhibitor Bell's town is the Inglewood Women's Club. Bell knows a thing or two about feminine psychology. He noticed that it's not the screen stars with the lady-like features and action that "go big" with his women patrons; it's the strong virile men like Douglas Fairbanks and Bill Hart that win their admiration.

Manager Bell was thinking along these lines when he booked "Our Teddy." What woman wouldn't be interested and thrilled, he reasoned, by a picture in which a two-fisted fighting man like Theodore Roosevelt is the hero? He resolved to make a try for the support of the exclusive Women's Club of Inglewood in his campaign for the Roosevelt drama. Here is Bell's own story of what happened:

**Women Enlisted in Campaign.**

"By enlisting the women in my campaign for 'Our Teddy,' I saw two distinct advantages for my house. I would win the good-will and friendship of the women of the town—something in the career of any theatre proprietor. I also saw an opportunity to establish prestige for my house by showing an excellent picture to the most prominent people in the city.

"First, I told the Women's Club all about 'Our Teddy.' I called in the assistance of my good friend, W. E. Knotts, manager of the First National Exchange in Los Angeles, and between us we convinced them that here was just the sort of a picture they should get behind—a thrilling drama portraying the career of a national hero. They agreed with us, and immediately went to work with a will.

"The Women's Club backed our advertising campaign in 'Our Teddy' to the limit. They persuaded all their friends and acquaintances to see the picture and canvassed the town on its behalf. The result was a clean-up. My house was packed and, what is more important, every patron was tickled to death with the picture. I gained the confidence of the people of Inglewood. When I advertise now that I have a fine picture at my theatre, I get the crowds. Their experience with 'Our Teddy' has convinced them that I know a good picture when I see one, and my judgment is respected."

## A. Victor Smith Returns to Vitagraph from Overseas

UPON his recent return from France and his discharge from the A. E. F., Lieutenant Victor Smith has been appointed a member of the sales promotion department of the Vitagraph at 1600 Broadway, New York, and, if we do not miss our guess, he will inject into its efficiency the benefits of the experience and training of his business and military life.

Lieut. A. Victor Smith.

At the age of twenty-two, in 1906, "Vic" Smith, the youngest brother of A. E. Smith, president of the Vitagraph Company of America, came from California to enter the motion picture industry in its infancy. He started with the building of the first studio, consisting of one small concrete structure in Flatbush, Brooklyn, then known as Greenville. His training in mercantile business made him a valuable, all-round man, and in 1912 he was made general studio manager, which position he held until America entered the war.

On May 10, 1917, almost immediately after war was declared, Lieutenant Smith enlisted and joined the Officers Training Camp at Plattsburg, New York. He left there with a Lieutenancy, to go to Camp Upton, where he remained for three months, and from there was sent to Fort Meyer, Va., depot of supplies, as Officer in Charge. In the fall of 1918 he went to Paris, France, where he was stationed as emergency man, in charge of motor transport work.

**Western Players Return from Ausable Chasm.**

The players who are now engaged in making "The Great Gamble," the new Western Photoplay serial, which will be the next episodic thriller on the Pathe program, have returned from a journey to upper New York State, where, under the guidance of Joseph A. Golden, they have been taking part in scenes in and around the Ausable Chasm.

A. Alperstein, treasurer and general manager of the organization, reports the successful taking of a number of stunt scenes.

Anne Luther and Charles Hutchison, the co-stars in the production, will be obliged to return to the Chasm within a few days. Among those who will accompany the stars on their return journey are Richard Neil, who is cast in the role of the villain; William Cavanaugh, Warren Cook and Billy Moran.

"The Great Gamble" will be released on the Pathe program starting August 3.

**Fox Films on Ceiling for Wounded.**

Wounded soldiers who will be brought home on the return trip of the U. S. Hospital Ship Mercy, will have their pain lightened by seeing William Fox photoplays. The picture will be thrown on the screen stretched across the ceiling of the ship's big hospital ward, so that the men in cots will not even have to raise themselves on their elbows to see the pictures.

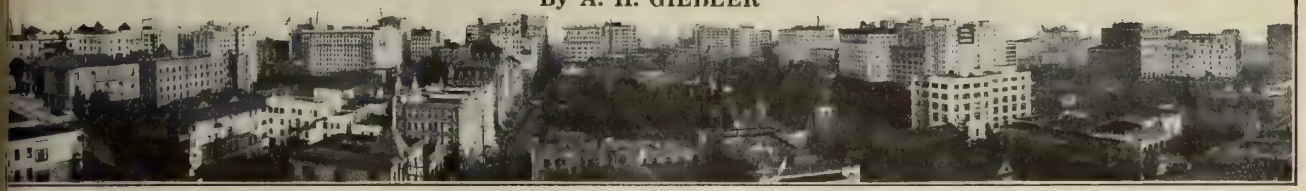
Five Fox plays were lent to Major H. P. Moorehead and Paymaster Walter Wilson, who will have charge of the entertainment of the wounded men on their trip home.

**Goldwyn Presents Trophy to Sailors.**

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, presented a twelve inch silver trophy to the third gun crew of the U. S. S. Nevada, the victors in the gun-mounting contest held on Victory Way. The winners of the contest loaded and fired their shell in the remarkable time of 8 2/5 seconds.

# News of Los Angeles and Vicinity

By A. H. GIEBLER



## PLAYERS OPEN VICTORY LOAN CAMPAIGN

### Actor Folks Stage Stirring Stunts Around Victory Ship in Pershing Square—Many Filmites Subscribe

MEMBERS of the Los Angeles film colony have buckled on their bond-selling harness and jumped into the ring with the same vigor and enthusiasm that characterized their efforts in campaigns that have gone before.

The Victory Ship, a miniature transport that has been erected in Pershing Square, is headquarters for the bond-selling work of the players.

The ship was dedicated on Monday night, April 21, with appropriate ceremonies, and christened by Col. Charles Hutchins, of the 160th Infantry, with a bottle of water from the River Rhine, which he brought a week ago.

**Griffith Makes Opening Speech.**

The opening speech was made by D. W. Griffith, chairman of the Victory Loan Committee, who addressed a forceful talk to the crowd that filled every available foot of the park—and the campaign was on.

The next evening Doug. Fairbanks was sales manager at the ship. Doug not only addressed the crowd from the quarter deck of the vessel, but jumped overboard into the sea of humanity that surrounded the ship and made his bond selling arguments at close range.

The Fairbanks propaganda film, "Knocking and Knockers," was shown. Ted Reed, scenario editor for the Fairbanks company, led the cheering, and even Bennie Zeidman and Bull Montana were pressed into service.

Wednesday night Anita Stewart was the magnet that drew an immense throng to the Square.

The film of the William S. Hart holdup of the war exhibit train in the San Fernando Valley was given its first exhibition on this night.

**Studio Folks Buy Heavily.**

Over $189,000 in bonds have been sold as a result of the first three nights at the Ship, and of this amount $128,000 worth were bought by the studio people themselves. D. W. Griffith's personal subscription was for $30,000, and the employes and players at the Griffith plant bought $57,000. Douglas Fairbanks bought $25,000, and the people at his studio $9,000. Anita Stewart studio employes subscribed for $2,000, and Miss Stewart $5,000.

The picture colony has been given a quota of $3,000,000. Of this sum the players have pledged to take $1,250,000 and to sell $1,750,000 to the public.

Two studios outside of those who have participated in the Ship meetings have already made their allotments. The National Film Corporation went over the top three days before the drive started with a completed quota of $30,000. William Parsons, the president of the company, making a personal buy of $25,000. The William S. Hart plant has bought $6,000 more than their allotment. Mr. Hart subscribed for $30,000 personally.

## California Theatre Men Hold Frolic at Harlow's

A NUMBER of elaborate sketches and entertaining features were secured for the annual frolic of the Theatre Owners' Association of Southern California and their guests held at Harlow's Dome Cafe at Ocean Park on the evening of April 24. One of the special atractions was the appearance of forty members of the St. Francis Follies and a chorus of twenty beautiful girls.

A dancing contest, with a handsome silver cup as the prize, was another feature of the entertainment. The dome was decorated with American Beauty roses as the predominating flower. Exhibitors from San Francisco and San Diego attended in large numbers, as well as many theatre managers from smaller towns adjacent to Los Angeles.

Tables and boxes for studio groups were reserved early, and among the film producing companies represented were the Mary Pickford, Sessue Hayakawa, Billy Parsons, Mack Sennett, Metro, Vitagraph, Ince, Fox, Lasky and others. Charlie Murray, as usual, enacted the role of major domo.

**J. A. Quinn in the East.**

J. A. Quinn, manager of the Rialto Theatre, and representative of the Motion Picture Protective Association, recently organized by him, has gone to New York, and from there will visit other cities in the East in the interests of the movement for better pictures sponsored by his association. While in the East, Mr. Quinn will complete arrangements for financing the unit studio that has been projected by the association he represents. It is planned to erect the studio on the Newton ranch, near Sierra Vista, about 15 minutes ride from Los Angeles. Arthur Levitt and A. H. Catern, owners of the tract, are interested in the Quinn plan.

**"The Clansman" at Mason.**

"The Clansman," D. W. Griffith's photoplay from the Thomas Dixon novel of Civil War times, began an engagement at the Mason Opera House on April 21.

**Two Stars Join Forces.**

Another new venture in the production of photoplays has brought to light an interesting arrangement between Mitchell Lewis and Kathlyn Williams to join forces and appear as co-stars in special stories written to suit their particular talents and capabilities. The first story for the new company will be an original plot and theme by Monte Katterjohn, and will deal with the rugged life and atmosphere of the Northwest. Norval MacGregor will direct the picture.

**"Hall Room Boys" Comedies Announced.**

William Parsons, president of the National Film Corporation, is making arrangements to produce a series of one-reel comedies adapted from the cartoon, "The Hall Room Boys." Mr. Parsons secured the film rights for fifty-two comedies based on these cartoons during his recent visit to New York.

**Hank Mann Company Organized.**

Hank Mann, back from the fields of France, has organized a company of his own, and has begun the production of comedies at the Horsley Studio in Los Angeles. Vincent Bryan has been engaged to write the stories, and will assist Mann in directing the films. Discharged soldiers will be given preference as actors and studio employes in the Hank Mann Company. Scenes for the first comedy were shot on April 22. Madge Kirby plays opposite the comedian in the picture.

**"The Westerner" Completed.**

Major Stewart Edward White, author and producer, was host to a number of friends at a presentation of his newly finished production, "The Westerner," at the Brunton studio one evening last week. Among the guests were Mrs. White, Charles Chaplin, Rob Wagner, Benjamin Hampton, Edward Sloman and other film celebrities.

**Moos Heads Efficiency Bureau.**

Sigmund Moos, formerly special representative of Universal in New York, and recently connected with the Los Angeles Universal Exchange, has been placed at the head of the labor and efficiency bureau at Universal City. Mr. Moos will give his special attention to the welfare of the employes of the Universal studio, working along lines that have been adopted by other corporations employing a large number of workers.

**Nehls to Remain in West.**

R. R. Nehls, general manager of the American Film Company, who came to

the Santa Barbara studios from the Chicago office, was a visitor in Los Angeles last week, and announced that he would probably remain in the West for several months longer.

**Broadway Company Leases Superba.**

The Broadway Theatre Company has leased the building at 520 South Broadway, which houses the Superba Theatre, and will make extensive improvements before opening the house under the new management. The leasing company is affiliated with the Universal Film Company.

**Gunderson to Assist Nathan.**

Guy Gunderson, formerly manager of the Fox, and later of the Pathe exchanges in Los Angeles, has been engaged to assist Al Nathan in exploiting his features in the Southwest.

## Studio Shots

Olive Thomas, who left for New York last week, was given several little farewell parties before her departure. Jack Pickford, her husband, shared the honors.

George Siegman, formerly of the D. W. Griffith Company, has returned from war, and has been engaged to direct Priscilla Dean at Universal. George saw active service in the trenches, even to the extent of being gassed.

Helen Holmes, of the railroad thrillers, will support Eddie Polo in his forthcoming serial for Universal.

The all-star cast for "A Little Brother of the Rich," to be produced for Universal by Lynn Reynolds, includes Frank Mayo, J. Barney Sherry, Kathryn Adams and Lillian Leslie.

Lewis S. Stone has deserted the screen after making one picture, and has signed a contract to play leading roles in a newly organized stock company under the management of Thomas Wilkes at the Majestic Theatre.

James Clemens, former assistant to Al E. Christie, has been promoted to the office of stage manager for the Christie studios.

John Ince is directing the new Bert Lytell picture, "One - Thing - at - a - Time O'Day," at Metro.

Henry Walthall has finished "The Long Arm of Mannister" under the direction of Bertram Bracken at the National studio.

Verne Hardin Porter has resigned from the scenario staff of the Ince Company.

Katherine MacDonald has gone to New York to purchase new gowns for her second production, "The Bleeders."

Samuel Goldwyn left for New York this week to consult with the heads of the New York office on future Goldwyn productions.

Frederick Warde, stage and screen star, recited Henry Van Dyke's poem, "God of the Open Air," at the daybreak services on Eagle Rock, near Pasadena, on Easter Sunday.

Colleen Moore, who supported Charles Ray in "The Busher," is again Ray's leading lady in a new picture from an original story by Julian Josephson.

The Monroe Salisbury Company has returned from Keene Camp in the San Jacinto Mountains, where scenes were made for "The Open Road."

Ruth Roland spent a few days last week in the Santa Cruz Islands, just off the coast of southern California. The Roland players hunted wild goats for a diversion between scenes.

Carmen Phillips is supporting H. B. Warner in "The Pagan God."

Harry Houdini, the handcuff king, arrived in Los Angeles last Sunday night, and will begin work in an Arthur B. Reeve mystery story at the Lasky Studio about May 1. Mrs. Houdini accompanied the actor.

Lester Cuneo, formerly of the Harold Lockwood Company, is expected to come home from France in May.

Edwin Carewe has returned to Metro from a two weeks' stay in New York.

Clare Alexander has been engaged to play leading parts in L-Ko comedies.

Lila Lee made personal appearances in connection with the showing of her late picture, "Puppy Love," during its run at the Grauman Theatre.

Dwight Cleveland, formerly of the Vitagraph scenario force, has been put in charge of the reading department at Universal City.

Harry Carey has completed his tour of the theatres in the West, and is vacationing at his ranch near Newhall while waiting for his new story, "A Man of Peace," to be put in shape for filming.

Agnes Vernon, former Bluebird star, is playing opposite William Desmond in "Bare-Fisted Gallagher."

Jack Mulhall is leading man for Emmy Wehlen in "Family Trees," being produced by Herbert Blache at Metro.

Arthur Hoyt, formerly with Universal, is now at the Fox Studio in Hollywood.

Theodore Kosloff, the Russian dancer, whose vaudeville tour closes in June, and who is now filling an engagement at the Orpheum, is considering an offer to star in pictures in Los Angeles during the coming year.

Marguerite Clark will begin work about May 1 at the Morosco studio under the direction of Walter Edwards in the Clyde Fitch comedy, "Girls."

Josephine Hill, who played the role of "Cuddles" in "School Day," when Lila Lee deserted the stage for the screen, is now co-starring with Neal Burns in Universal comedies.

Fatty Arbuckle is negotiating for a large block of stock in the Vernon Ball Club.

Roger MacKinnon, Australian actor, recently with the Anzacs in Gallipoli, the Dardanelles and in Egypt, is supporting Madge Kennedy in her new Goldwyn picture.

Director Vin Moore has started on a new L-Ko comedy featuring Dot Farley.

Little Zoe Rae and Lena Baskette are supporting Mary MacLaren in "The Weaker Vessel."

Jack Cunningham, continuity writer at Brunton, is using up his first vacation in months by making motor trips over southern California. Last week he went to San Diego, and this week he is going to San Francisco.

The William S. Hart Company have gone to Sacramento to make scenes for a new picture.

Harry Pollard has again assumed the role of director of the Billy Parsons comedies.

George Beban is making a personal appearance tour in the East and Middle West.

Maxine Elliott Hicks plays the part of a little consumptive girl in Dorothy Phillips' new picture.

Maxwell Karger, Metro director-general, celebrated Easter Sunday by making his first trip in an aeroplane.

Tom Santschi has been engaged for a leading part in the Monte M. Katterjohn story soon to be filmed.

Rita Stanwood, wife of H. B. Warner, will appear with her husband in films produced at the Hampton Studio.

Frank E. Woods, superviser of Lasky productions, is building a home on a ranch near Hollywood.

Eileen Percy, Joseph Kilgour and Bull Montana are three important members of the cast of Bert Lytell's new picture "One-Thing-at-a-Time O'Day."

Margaret Loomis, one of the Ruth St Denis dancers, has been engaged to pla a leading part in a Lasky picture to b directed by George Melford.

## Film Board Warns Showmen to Scan Their Contract

IN order to prevent any possible mis representations on the part of un scrupulous salesmen, the Minneapoli Film Board of Trade has addressed a letter to all exhibitors of the territor cautioning them to scrutinize their con tracts carefully before signing the dotte line. The letter follows:

To All Exhibitors:

The Minneapolis Film Board of Trad was established for the purpose of elimin ating numerous bad practices on the par of the exhibitor, as well as on the par of the exchange and salesmen.

It has been called to the attention o the board that salesmen throughout th territory are making certain promise and concessions verbally to the exhibitor in violation of their instructions fro their managers.

Therefore, we request and urge ever exhibitor when signing a contract with a salesman that any concessions or agree ments made must be made a part of th contract and written in the contract a the exchanges will not recognize any ver bal promises whether it be for advertising material, pictures or stars. If you ar made any promises be absolutely sure tha it is in your contract.

It is further called to our attentio that certain salesmen throughout the ter ritory are misrepresenting to the exhibit ors that they are going to have certain stars on their program, and in view o this fact the exhibitor is hoodwinked int signing a contract expecting these stars

If a salesman promises you certain stars please see that the names of the star appear in the contract, as this is an un fair advantage some of the salesmen ar using against other companies as well a to the detriment of the exhibitor.

## Robertson-Cole to Release Big Pictures During Summer

IN pursuance of its policy to further in every way the interests of the exhibitor, Robertson-Cole has decided to issue some of its biggest productions during the summer months when the showman, handicapped by the weather, finds the sledding hard and unremunerative.

Instead of holding off until the fall when most big offerings are issued, Robertson-Cole will begin the release of the Beatriz Michelena features through Exhibitors Mutual during the month of May. This decision was reached last week when it was decided to introduce the Michelena series with "Just Squaw" and to begin releasing in May.

In addition to the Michelena series, Robertson-Cole promises exhibitors a series of unusual photoplay productions featuring one of the handsomest and best known women on the stage or screen. The first of this popular favorite offerings will be made during the summer.

Within the next fortnight Robertson-Cole expects to be in a position to announce the name of the star, the plans it has made for her, and the name of her initial release which is now nearing completion.

# Chicago News Letter

by Jas. S. McQuade

## ILLINOIS FILM MEN FORM ASSOCIATION

### New Body Appoints Three to Head of State Campaign Against Buck Censorship Bill

DURING the closing days of the week of Monday, April 14, the Motion Picture Association of Illinois was formed in a quiet way, and to avoid any charge of factionalism on the part of existing organizations in the trade here, Peter J. Schaefer, Illinois director of the Motion Picture Exhibitors of America; Lewis F. Jacobson, general counsel, and Dr. Sam Atkinson, field secretary for Illinois, of the same organization, were appointed to take charge of the state campaign against the passage of the Buck censorship bill, which awaits the action of the House of Representatives at Springfield.

As the result of the deliberations of these men, a conference of exhibitors from all parts of the state was called for Monday afternoon, April 28, at the Hotel Morrison, and invitations to attend were sent out accordingly. The object of this conference was to formulate a plan of campaign of education throughout the state opposing all harmful legislation against the moving picture business and, more particularly, against the passage of the Buck censorship bill.

**Conference Precedes Convention.**

This conference was arranged as a preliminary meeting to the convention that was held the following day, Tuesday, April 29, at the same hotel, at 11 o'clock a. m. This convention was devoted especially to the formation of plans to reach the masses of the people of Illinois and acquaint them fully with the mal-influence of the Buck bill on their favorite amusement. The convention was attended by various representatives of the moving picture business, including exhibitors, film exchange managers and employes, moving picture operators and supply men.

To spread widecast the evil that would be wrought on moving picture amusement by the passage of the Buck bill and to awaken the people of Illinois to the attempted infringement of their rights by this bill, the convention arranged that slides, trailers, pamphlets, etc., and "four minute men" would be sent to every moving picture theatre in the state, so that voters in Illinois may notify their representatives in the legislature what action is expected from them when they vote on the Buck censorship bill.

**Must Fight to Defeat Bill.**

Dr. Atkinson, field secretary for Illinois, at the time of writing, expressed himself to the writer as being much encouraged by the outlook thus far; but he also realizes that the Buck bill is an administrative measure and that it will require tremendous efforts, backed by public opinion, to defeat it.

Every exhibitor in Illinois is besought to join his fellows in solid ranks to assist in the defeat of the Buck state censorship bill. In season and out of season he should acquaint his patrons with the true object of the bill, which is to deprive them of the right to think and judge for themselves in the matter of amusements and to bestow that right on the holder of a political position, who can hold it only by the consent of the people themselves.

Illinois always has been proudly American and no American of this type has yet learned to permit a creature of his favor to become the master of his thought and judgment. He who would lead must also serve. Keep Buck and his bill in place.

## Ike Schlank of Capitol Resigns as Its President

IKE SCHLANK, president of the Capitol Film Company, Inc., with home offices in the Merchants Bank Building, Indianapolis, has resigned that position, but still retains his stock and interests in the organization. It is said that the president of a prominent bank in Indianapolis, who is financially interested in the company, will succeed Mr. Schlank.

C. Eddy Eckels, advertising manager of the Capitol, was in New York last week attending to the business interests of the concern. He is well known in newspaper circles of the Middle West, and when newspaper publishers recognized that moving pictures merited a department for themselves Mr. Eckels originated and conducted the first department of that kind on the Cleveland Plaindealer. He afterward started, in succession, similar departments for the Chicago Journal and the Chicago Post.

For the past two years Mr. Eckels has been associated with J. E. Willis, under the firm name of Willis & Eckels, with offices in the Consumers Building, this city, in the production of Filmcraft, which has been recognized by exhibitors as a valuable aid.

**"Betrayal" to Open at Illinois May 5.**

Opening May 5, at the Illinois Theatre, "The Betrayal," a historical photoplay directed by J. A. Barry, will begin an indefinite run. The business di-

**Pauline Frederick's Utterly Oblivious of the Strife Going On in the Picture Adjoining.**

Such is life in the movies. Anyhow, Pauline is seen in "The Fear Woman," while on the left Owen Moore fights in "The Crimson Gardenia," another Goldwyn.

rectors of this quietly heralded superfeature are J. J. McCarthy and Theodore Mitchell, who had charge, for D. W. Griffiths, of "The Birth of a Nation" and "Intolerance," numbered among his finest masterpieces in cinematic art.

Mr. Barry was Mr. Griffiths' personal representative for several years, and the production has been financed by the Lenox Producing Corporation, of New York, which has been engaged in its filming for a year and over, it is said. Its appearance at the Illinois will mark its first presentation on the screen before a public gathering.

The Illinois was the scene of the initial triumph of "The Birth of a Nation," in Chicago, and is considered the leading dramatic house in the city.

**Major Funkhouser's Case Delayed.**

The legal fight started by Major Funkhouser some time ago for reinstatement as second deputy superintendent of police and, incidentally, as head of the municipal censor board in Chicago, has been delayed for one week by Judge Torrison, to allow time for the attorneys of the Civil Service Commission, which ousted him, to prepare an argument to quash the writ of certiorari, which calls for the production of the records of the trial in court. If the writ is quashed that will probably end the matter; but, if sustained, the entire proceedings of the trial will be reviewed by the court.

## Samuel S. Hutchinson Talks of America's Productions

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., when seen one day last week, was highly pleased over a letter which he had just received from a leading English exhibitor, who owns a large circuit of houses in the "tight little isle." The letter was written in jubilant vein over the great success that is being made by American's productions in his theatres, and facts and figures were quoted to sustain the writer's statements. The letter concluded with the following paragraph:

"It's easy to understand the popularity of 'Flying A' pictures. They're pictures with the spark of genius."

"A tribute like this is immensely gratifying, not only to me but to every member of our organization," said Mr. Hutchinson. "It means widespread recognition of the way in which every department of our forces is working in co-ordination to make the American's picture as nearly perfect as we can make them.

**Aim to Creat Works of Art.**

"Our aim is to create works of art; or, as our English friend puts it, 'pictures with the spark of genius'—pictures that will live, simply because they deserve to live. We have believed in composite genius—or special aptitude—in our studio management, in our stars, in direction and photography, in stories and casts, in lighting and settings, etc. It is the combination of all these which gives the 'spark of genius' to any picture.

"The picture theatre goers of America know pretty definitely what kind of pictures they like and just as definitely what kind they dislike. After years of close observation and study I can say, without boasting, that we are now able to gauge the public demand pretty accurately. This special knowledge enables us to avoid the type of picture that will be handicapped from the very outset by its nature. We concentrate on the class of pictures which the peopie are eager to see, because that policy means co-operation all around, among patrons, exhibitors, distributors and company."

**Pictures Must Be Entertaining.**

On being questioned as to the kind of stories that are most likely to please, Mr. Hutchinson replied: "As I see it, the big idea in pictures today is entertainment, with a capital E; but that entertainment must be of high grade, avoiding the slapstick stuff that once passed muster, and it must be clean and wholesome throughout. By that I don't mean sticky-sweet stories nor the kind that wave a moral in your face, like an old-fashioned fable or a Sunday-school book. I think our writers have given abundant proof that it is possible to turn out red-blooded dramas, crammed with entertainment, and clever comedy dramas that draw spontaneous, hearty laughter, without being guilty of any offense."

Here Mr. Hutchinson was asked if the policy just outlined was satisfactory from a business standpoint and he answered:

"Well, since the measure of success in this business is quality of picture plus quality of bookings, the answer would certainly seem to be 'Yes.' Not only are 'Flying A' productions being booked in many theatres, but they're being seen in some of the highest class houses in every city. In New York they can be found at the Rivoli, the Symphony and in the theatres on the Marcus Loew circuit; in Chicago at the Riviera and the Woodlawn; in St. Louis at the Pershing, Jefferson and other houses of the Consolidated Amusement Co.; in Minneapolis and St. Paul at the Reuben & Finkelstein houses; in Denver at the America and the Strand; in San Francisco at the Tivoli and the California, and so on.

**Stars' Names Household Words.**

"In all these and in many other important theatres throughout the country, the names of Mary Miles Minter, William Russell and Margarita Fischer are household words.

"Wasn't it Carlyle who defined genius as 'the transcendent capacity of taking pains, first of all'? There isn't a person in the American organization who isn't a post-graduate in the art of painstaking. From one release to the next, American pictures show how sincere is the collective aim for increasingly better pictures and the efficiency of the means adopted to secure that result."

Mr. Hutchinson then declared that the volume of business has fully doubled in bookings since this time last year, notwithstanding that the product has been reduced one-half in the same time. In other words, the cash receipts for one-half the number of pictures are more than double what they were last year, at this time.

"'Better pictures' will be the watchword for the year entered upon—high grade, clean pictures, with stories of heart interest, the accent being on 'clean,'" said Mr. Hutchinson, as the interview closed.

**Not the Finger of Accusation, but the Hand of Mute Appeal.**
Making one of the pathetic moments from "Whom the Gods Would Destroy," the Macauley production released by First National.

**"Red Lantern" Big Hit in Chicago.**

Metro's latest feature production, "The Red Lantern," with Nazimova as the star, was given its first showing in Chicago at the Ziegfeld Theatre, Saturday afternoon, April 26, after a great gathering of enthusiasts, who were impressed that this is the greatest screen appearance yet made by that notable artiste. Manager Smith, of Metro's Chicago office, sent out invitations to attend, with the result that many admirers of the great actress were turned away. The Linick, Jacoby enterprises, which control the Ziegfeld, will present this great production for one week.

**"The Unpardonable Sin" Breaks Records.**

Louis Jones, manager of the Randolph Theatre, informed me that "The Unpardonable Sin," with Blanche Sweet, broke all records at that house during its first week's run. The receipts for that week exceeded the best week's showing of "Cannibals of the South Seas" by $2,000. The general admission is 25 cents, but a few choice seats are always filled at $1 per seat.

**Woodlawn Theatre News Is Launched.**

The Woodlawn Theatre News, published monthly by the Woodlawn Theatre Co., with E. J. Ryan as editor, made its initial appearance Saturday, April 26. On this date, last year, the Wood-

wn was opened, and to assist in re-inding the Woodlawn patrons of its econd birthday as well as to keep em in close touch with the policies the management, the attractive little eet has been launched.

The news matter will be confined to e Woodlawn and to its coming at-actions, and the advertisements will e restricted to the business houses in e Woodlawn district. The circula-on will be 15,000 for each monthly sue, and it will be confined to the omes in the Woodlawn territory.

## Corporal Nyhagen Returns; Wants Old Customers Back

THE writer had a pleasant call last week from Corporal R. A. Nyhagen, a strapping, young sixpoter, straight as an arrow, with the miliar hardiness on his cheeks which dicated service in France, under the oud colors of Uncle Sam. Corporal yhagen served one year in France, the heavy tank service, in battalion 6, under Major Crutcher, which was cluded in brigade 306, under the comand of Colonel Ware.

As Corporal Nyhagen modestly exained, his battalion had only a little ush with the enemy, under the British, ear LeCatalet. His brigade was prearing to go up into the Argonne region hen the armistice was declared, much the disappointment of the boys, as at put an end to the chance for ory to which they eagerly looked rward.

Before joining the colors, Corporal yhagen had been engaged in theatre air repairs, in Chicago, at 14 East ckson Boulevard. He established the siness two years ago and had created successful trade when the call of ar claimed him. Now he will begin over again, trusting that his old stomers will renew their orders.

Corporal Nyhagen is giving preferce, in employing help, to mechanics o have seen active service in France, d doubtless this will, as it should, ad to still more liberal patronage om Chicago exhibitors generally. His vertisement will be found in this isle, in the picture review section.

# AD WRITERS MUST KNOW PRODUCTIONS

## Publicity Departments Are Not Furnished with Enough Data to Get Best Results, Says Raver

**By Harry Raver.**

APROPOS the controversy over the best advertising for motion picture products a good deal is said pro and con as to the intelligence, or lack of intelligence, displayed by advertising men in spending their appropriations. Something also might be said about the character of the advertising.

There is a tendency on the part of producers to leave advertising and kindred matters too completely in the hands of advertising departments which have not been furnished with adequate data and then to wonder why there is something wrong with the advertising. Thus, too much advertising is superficial—based on imperfect knowledge of the product advertised.

Many an advertising manager knows less about the pictures he is spending thousands to exploit than does the shipping clerk or his organization, simply because it is taken for granted that being an advertising manager he must necessarily know all about it. It is not enough that this gentleman know the names of author, producer, star and director. Yet from his product it would appear that often this is all he does know of the production. The rest is fluff.

**Departments Should Be in Close Touch.**

The advertising and publicity departments ought to be in close touch with and thoroughly informed on every stage of production in order that they may be able to ripen their publicity ideas before picking them.

Too often these important departments know practically nothing of the work they are called on to publicize until a short time before release date, when a mass of material is dumped on somebody's desk with the injunction to "get busy," whereupon the department engages in a wild scramble for words that will circus the picture instead of being able to push actual selling points—to use fact instead of fancy.

It seems to me that exercise of the same degree of personal contact and co-operation by the producer in connection with his advertising and publicity campaigns that he invariably accords less vital processes involved in the presentation of his wares would save him much money and bring other good results.

I am opposed to flambuoyant or misleading publicity material. The nearer one comes to telling the absolute truth about a picture, the more likely it is that the production will realize its full merits and this is all that can be legitimately asked.

**When Advertising Is Not Good.**

I do not believe that advertising in publications which merely carry motion picture departments can be considered good advertising. My experience is that exhibitors do not read these publications and that the money spent for such space may be regarded as an investment for good-will.

The best advertising is truthful advertising. That advertising medium which can be depended on to print truthful reviews is the best advertising medium.

It is with great satisfaction that I look forward to the sale and merchandising of my own new Four Star series of Augustus Thomas' plays. Through our distributors, the W. W. Hodkinson Corporation, we have provided ourselves with a picture merchandising and advertising specialist, a man who knows the exhibitor's problems from the ground up, and who is not only going to advertise the plays properly but also help the exhibitor sell them to a largely increased audience.

This is what I mean by advertising co-operation on the part of the producer and distributor—where they actually help the exhibitor sell the pictures he buys.

**"Eileen, It's Hard to Tell You This, but Don't Believe Bill Russell: He Is 'Some Liar.'"**
Well, anyhow, Eileen Percy, in the scene at the right, is going to fight it out with the star of the American feature, "Some Liar."

# HOLD JOINT MEETING ON TRADE RULES

## Exhibitors Agree to Regulations of Washington's Association of Exchanges Following Discussion

WASHINGTON CITY'S exchange managers are going to adhere to the trade rules recently adopted by their association. This decision follows the joint meeting held by them with a large delegation of exhibitors from Virginia. It is said that this meeting was something of a stormy session, although when it was over exchange managers and exhibitors alike went to a nearby bowling alley and proceeded to have a few friendly games.

There were a great many exhibitors in the Virginia territory who did not comprehend the meaning of these rules. They protested against their adoption until a joint meeting could be held. This was agreed to by the managers' association and the exhibitors were invited to a dinner at Harvey's. President Smeltzer, manager of the World Film Exchange, greeted the guests, stating that the meeting was to be nothing but a co-operative one, and he explained that these trade rules were aimed at the bad exhibitor and that the good exhibitor had nothing to fear from them.

**Protest Against Prepayment Rule.**

Harry Bernstein, representing the Wells interests, responded and asked that each rule be taken up by itself and given full discussion. The exhibitors agreed that the rule providing for the payment of transportation charges by them was fair, and there was no controversy over this rule, but a storm of protest came against the prepayment requirement involving the sending of films C. O. D. where no check had been sent to the exchange to cover the cost of the show.

The managers told their guests that the good exhibitors would have nothing to fear from this requirement, for the good exhibitor, the man who attends to his business in a businesslike way, will have his check in the exchange on time, and after long discussion it was declared that the regulation was a reasonable one.

**Abolish Verbal Agreements.**

It was agreed by both sides that verbal agreements should no longer be recognized. The exchangemen pointed out to the exhibitors that contracts always passed hands before service was started and that they should see to it that all promises and agreements are made a part of their contracts before signing them. It develops that many controversies have arisen as the result of verbal agreements being entered into, very often by the salesmen covering the territory, regarding which the managers are not always apprised and they are sometimes of a nature that is not sanctioned by the home office.

There has long been a grievance committee of managers and exhibitors in Washington and the Virginia exhibitors suggested that a committee be formed having one member from Virginia, one from Maryland and one from the District of Columbia, selected from among the exhibitors, and three exchange managers. Whenever North Carolina is involved, the president of the exchange managers' association is to communicate with the president of the North Carolina league and have him appoint an arbitrator. In case of a deadlock in the committee, the six members are to select a seventh man.

**To Wipe Out Delays.**

The exhibitors urged that everything possible be done to get their shows to them on time. This is covered by the rule on delays and the managers are going to try and wipe out the practice of holding and bicycling films. Where an adjustment is in question and cannot be settled between the manager and exhibitor the matter is to be left to the grievance committee.

The five per cent. war tax on motion picture films was explained to the exhibitors and agreed to.

**Those Who Were Present.**

Those present were Harry Bernstein, Richmond, Va.; J. L. Spry, Culpepper, Va.; C. F. Geoghagen, Chase City, Va.; J. C. Weiss, Emporia, Va.; M. M. Collins, Covington, Va.; Val Steele, Alexandria, Va.; L. A. DeHoff, Baltimore, and the following exhibitors of Washington: Harry M. Crandall and Joseph P. Morgan, of the Crandall Amusement Company; Lawrence A. Beatus, manager of Loew's Palace, and Fred Klein, manager of Loew's Columbia. The exchange managers present were Robert Smeltzer, World Film; Oscar A. Morgan, Famous Players-Lasky; George F. Lenihan, Goldwyn; R. E. Wilson, Vitagraph; Herbert C. Wales, Universal; Sidney B. Lust, Super Films Attraction, Inc.; Sidney E. Kent, Triangle; E. R. Champion Pathe, Inc.; Rudolph Berger, W. W Hodkinson Corporation; Louis H. Bell American; G G. Coleman and W. A White, Capitol Film Company; Abe Dresner, Exhibitors' Co-operative Film Exchange; B. P. Rogers, Fox Film; D F. O'Donnell, United Picture Theatres B. C. Cunningham, of the First National and Mr. Fuller, of Metro. Mr. Marks, of Metro; Mr. Hody, of Universal, New York; Lester Rosenthal, of Famous Players, and M. Levy, of Mutual, were also among those present. LINZ.

## William S. Hart Studio Oversubscribes V Loan

THE William S. Hart studio at Hollywood oversubscribed its quota for the Victory Loan by 37 per cent. the first day of the drive and is now flying an honor flag. The studio's quota was $25,000 and Mr. Hart personally subscribed $30,000.

The pre-Victory Loan campaign in Los Angeles and its environs started off with a hold-up reminiscent of the days when road agents waylaid travelers along the Sunset Trail.

Hart stopped the special Victory Loan train at San Fernando and the engineer and fireman came down and grinned into the muzzle of his six-shooter. Twenty horses came to their haunches on the edge of the big crowd and things looked bad for the passengers until a whippet tank, which the train carried along was quickly unloaded and started after Bill and his desperate crew. The outlaws were compelled to surrender and then Bill rode the tank while its pilot made it buck. Hart made a typically good Loan speech.

**Dedicates March to Pearl White.**

A military march, "Pretty Girls of the U. S. A.," has been dedicated to Pearl White, the Pathe serial star, by the composer, Guilllaume Dauvers, well known French musician.

**You Can Always Depend on Harry Morey to Beat the Odds, Destiny, or Anything Else Looking for a Licking.**
The big Vitagraph star radiates vitality and energy in all his pictures and this is true of his latest, "Beating the Odds."

Lieut. Robert T. Kane.

## Robert T. Kane, Producer, Back from France a Hero

BOB KANE—First Lieutenant Robert T. Kane, 91st (Wild West) Division, A. E. F.—is back from France and ready to take up his motion picture work where the war stopped it. He returned unheralded, the modest little ribbon bar of the Belgian Croix de Guerre on his breast, a citation entitling him to the American Distinguished Cross in his pocket and with three gold service chevrons and a wound stripe on the cuffs of his blouse.

When the war came to America, Bob Kane was among the most successful managing producers in the motion picture field. He was the organizer of and a director and officer in Paralta Plays, Inc., Paralta Studios, Inc., Paralta Productions, Inc., Selexart Pictures, Inc., Bessie Barriscale Feature Corporation, Kerrigan Feature Corporation, Walthall Pictures Corporation and Glaum Productions, Inc.

After the armistice was signed, Kane says he spent considerable time with European film men in Paris, London and Rome. These conferences impressed him particularly, he said, with the possibilities of the educational and industrial film in the European field, where he feels sure there will be a big demand following the conclusion of peace. He thinks the screen will play a vital part in the tremendous work of reconstruction yet to be begun.

Mr. Kane is reticent regarding his plans for the future. He said, however, that he would have an important announcement to make after a conference with his associates in New York, Washington and on the Pacific Coast.

**Loan Flyers Use DeMille's Field.**

For the big Flying Circus given in the interest of the Victory Loan in Los Angeles, Cecil B. DeMille contributed the use of his private flying field in Hollywood.

## Asher To Be Mack Sennett's Personal Representative

E. M. ASHER, who has had charge of the film exchange branch of the business of the Turner & Dahnken Circuit since the formation of the First National Exhibitors' Circuit, Inc., and who has also directed the destinies of the T. & D. Tivoli Theatre, San Francisco, for several months, has given up his work with that concern, to become personal representative of Mack Sennett. He will assume his new duties early in May and expects to divide his attention in the future between Los Angeles and New York.

The offer of this important post came about two months ago, when Sennett disposed of the United States rights to "Yankee Doodle in Berlin" to Sol L. Lesser, and was closed recently when Sennett made a trip to San Francisco for the purpose. No successor has been named to Mr. Asher by the Turner & Dahnken Circuit, but it is planned to have one man devote his entire attention to the film exchange end of the business and another to manage the Tivoli Theatre.

E. M. Asher secured his early training in the film business with Sol L. Lesser at the old stand of the Golden Gate Film Exchange, an Eddy street, and soon became very popular among the trade. During Exposition Year he won laurels by promoting several unusual events, the most spectacular of which was Metro Day at the fair, when Francis X. Bushman and Marguerite Snow appeared in person. His success with the First National program and with the management of the Tivoli Theatre brought him into national prominence, resulting in the splendid advancement to first assistant to Mack Sennett, peer of funmakers.

## Webster and Selznick Get Big Offices with Select

FOLLOWING the appointment of Sam E. Morris as general manager and Charles R. Rogers as director of sales of Select Pictures Corporation, announcement is now made of the men who have been chosen to succeed these two former branch executives in charge of Select's posts in the field.

The Cleveland branch, which was the headquarters of Mr. Morris, who also had jurisdiction over Select's Detroit exchange, has been placed in the hands of Sherman S. Webster, who was formerly Select's branch manager at Buffalo.

David J. Selznick has been given the position of New England manager, with headquarters at Boston, which has been made vacant by the promotion of Charles R. Rogers to be director of sales for Select. Mr. Selznick's appointment is also a promotion within the Select organization, as he has served in the Boston branch, first as salesman and then as assistant branch manager, and has earned an enviable reputation for his efficient and businesslike administration.

In assuming charge of the New England office, David J. Selznick announced that he had appointed Morris Safier to be sales manager in the New England territory, Mr. Safier being promoted from the position of salesman in the Boston branch.

**W. W. Lewis Ill of Appendicitis.**

W. W. Lewis, who for the last three years has been selling representative of the Nicholas Power Company, Inc., was suddenly stricken with appendicitis April 26, and removed to the New York Hospital where he was operated on.

## Walter Stern Signs Important Contracts

WALTER L. STERN, for several years a familiar figure on Film Row, San Francisco, Cal., through his connection with the equipment house of G. A. Metcalf, has just signed two of the most important contracts of his young life. Without taking his many friends into his confidence he recently journey to Salt Lake City, where he was married to Miss Nettie Woolf, whom he met while stationed there in the service of Uncle Sam.

The honeymoon includes a trip to New ork, where Mr. Stern will confer with P. T. Edwards, manager of the United Theatre Equipment Corporation. Following a short stay there the couple will go to Chicago to make their home. Mr. Ster nhaving signed a contract to manage the branch of this equipment house maintained there. This contract is for a period of two years and is to be in force after May 5. This young salesman has made a great success in his chosen line of work in the San Francisco field.

## Mrs. Irene Castle, Famous Dancer, to Wed Ithaca Man

MRS. IRENE CASTLE, internationally known dancer who recently signed a contract with Famous Players-Lasky to appear in its production of "The Firing Line," is to wed again. The fact that Mrs. Castle, widow of Vernon Castle, who lost his life in the aviation service in Texas, was to marry again was verified Thursday, May 1.

Mrs. Castle is to become the bride of Robert E. Treman, of Ithaca, N. Y. Mr. Treman, until recently a captain in the air service, is at present the head of a hardware firm in Ithaca.

Walter L. Stern.

# INDUSTRY EXPANDING IN NORTHWEST

## Duluth to Have $500,000 Theatre—Many Reports on Proposed Building Show Unprecedented Activity

LOOK BROTHERS, of Duluth, have announced plans for the erection of a new moving picture theatre to cost $500,000 on the site at present occupied by the St. Louis Hotel in Duluth.

This announcement is significant of progressive growth of the moving picture industry in the Northwest, coming as it does in the wake of a score of others telling of proposed building projects, including the plans of the Hamm-Finkelstein & Reuben interests for the erection of two colossal theatres this year, one in Minneapolis and the other in St. Paul.

With the construction of the three theatres accomplished, Minneapolis, St. Paul and Duluth, the largest cities in Minnesota, will harbor moving picture houses that will be without equal anywhere else in the Middle West.

**Steel Corporation to Move Town.**

W. J. Rezac, a prominent Minnesota exhibitor, has announced that he intends to build a modern theatre at Alice, Minn., as a result of the plans now under way to move the city of Hibbing, Minn., where he is now operating a moving picture house. The United States Steel Corporation has located ore under the city of Hibbing, and has purchased the entire town site. As a result, Hibbing will move as a whole to Alice, which is located just outside of the city limits of Hibbing.

In the Dakotas many new theatres are under construction, and others closed during the war have reopened for business.

Fred Helmers has reopened the Orpheum Theatre at Courtnay, N. D., closed since last April.

The picture house at Pingree, N. D., which was closed more than a year ago, will soon resume operations.

Bellfield is another North Dakota town which has been without movies for a year. The picture house there has reopened, and the manager reports good business. The public, he says, is hungry for amusement.

The Lyceum Theatre at Minot, N. D., H. Grimmer, manager, reopened its doors to the public with the showing of "The Heart of Humanity," and played to big business.

Charles Sawyer is building a new 400-seat picture theatre at Sioux Falls, S. D. It will be named the Liberty, and will open May 1.

**Expansion Throughout Northwest.**

A. W. Dibble, proprietor of the Rex Theatre at Hutchinson, Minn., following his purchase of the Idle Hour Theatre in that city from Jack Murnan, announced plans to build an addition to the Idle Hour.

Waldo B. Nielson has purchased a site at Fosston, Minn., on which he will commence the construction of a moving picture theatre within a few weeks.

The work of remodeling H. B. Smoots' Milo Theatre at Little Falls, Minn., is well under way. The seating capacity will be increased from 400 to 550, and many other improvements will be made. June 15 is the date set for the opening of the new Milo. Mr. Smoots is also the proprietor of the Victory Theatre at Little Falls.

Frank Koppelberger has already begun work on a new 1,300-seat moving picture theatre at LaCrosse, Wis.

**Montana Also Shows Life.**

New theatre projects are also springing up in the state of Montana, Miles City, Bozeman, Roundup and Wolf Point making some of the most recent announcements.

Owners of the Glazier Theatre at Wolf Point will build a new $30,000 hous this summer.

Otto Schmidt, E. A. Kelnachnidt an other business men are behind plans fo the construction of a new picture the atre at Bozeman to cost $100,000.

Thomas and Miholovich have begu the construction of a two-story pictur house at Roundup.

The old Liberty Theatre at Miles Cit will be torn down and replaced by new modern picture house.

A. H. Brown has announced plans fo the construction of a $40,000 theatre a Mobridge, S. D. The new structur will be of brick, two stories high, an will have a frontage of 50 feet and depth of 140 feet.

# HOBART HENLEY STARTS OWN COMPANY

## Newly Incorporated Producer Will Begin on Series of Features for Independent Sales

HOBART HENLEY has formed the Hobart Henley Productions, Inc., and has been signed by Frank G. Hall, president of Independent Sales Corporation. He will produce a series of special features for release through the distributing organizations, of which Mr. Hall is promoter and chief executive. The signing of Mr. Henley for a series of productions marks the third producing organization to be brought into being within the past three weeks by the interest which Frank G. Hall represents, the other two being the Charles Miller Productions, Inc., and the Gerald Bacon Company.

Hobart Henley.

**Henley Has Amply Proved Ability.**

It is Mr. Hall's objective to have associated with him only those producers and directors of motion pictures who have demonstrated that they are capable of giving the best in photodramatic plays. In signing Mr. Henley, Mr. Hall has taken into consideration his work with some of the leading stars of the screen, including Pauline Frederick and Mae Marsh whom Mr. Henley directed in some of their biggest successes. With Mae Marsh Mr. Henley directed "The Glorious Adventure," "All Women," "Money Mad" and "The Face in th Dark." With Pauline Frederick, he di rected "One Week of Life," "The Peac of Roaring River" and more recentl "The Woman on the Index." He di rected Frank McIntyre in Goldwyn' production of "Too Fat to Fight," an this, too, was pronounced a masterpiec in the art of direction.

Mr. Henley is probably better know to the motion picture public because o his creation of the "Parentage," one o the most successful independent attrac tions of the past three years. In thi work Mr. Henley demonstrated that h is not merely an average director fol lowing along in path as laid by other but that he is creative—possessing th ability to take a human interest subjec and make a big, heart interest drama o it. He is one of the screen's younges directors and because of his varied ex perience in theatricals, having worke before the camera himself, Mr. Hall ha every confidence in Mr. Henley's abil ity to produce pictures with big value for all concerned.

**Begins Production at Once.**

The first production to be made b the Hobart Henley Productions, Inc will be begun in about three weeks During the intervening time, Mr. Hen ley will spend his time going over likel scripts and selecting his cast of play ers as soon as he decides upon his firs story. Phil Rosen, one of the best know cameramen on the Coast, has been en gaged by Mr. Henley to assist him i this branch of the production work. Mr Henley will have offices at 130 Wes Forty-sixth street and will probably us the Bacon-Backer studio.

**Burke Returns from Tour.**

James L. Burke, special representativ for Frank G. Hall's picture interest returned to the New York offices o Independent Sales Corporation this wee after a two weeks' tour of the Film Clearing House exchanges covering th territory east of Denver. On this trip Mr. Burke made special inquiries from representative exhibitors in this terri tory concerning the prospective an actual bookings on the Rothapfel Uni Program. He reports that all are await ing the program with keen expectation Mr. Burke reports, also, that specia features are in big demand and tha open booking is gradually forging ahea of the program.

# FOUR NEW THEATRES BOOM NEW ENGLAND

## Springfield's Two and One Each for Stamford and Ansonia to Cost Aggregate of $1,225,000

FOUR new moving picture theatres in New England, and these the forerunners of a new boom, will be erected in the near future, at an aggregate cost of $1,225,000. Two of the houses will be in Springfield, Mass., one in Ansonia and one in Stamford, Connecticut.

**Fox House to Cost Nearly $700,000.**

The largest and most elaborate of the four is the new William Fox theatre in Springfield. Plans are nearing completion for a house to seat 3,500, accommodating 1,950 on the orchestra floor and the remainder in the balcony. The total cost of the building will be from $650,000 to $700,000. An organ, costing $25,000 will be one of the features, and will be supplemented by an orchestra of 30 pieces.

A mammoth marquise will extend across the entire front of the building which will be illuminated at night by brilliantly changing lights. A new style electric sign will be operated by independent motors and will throw a variety of light from high-powered lamps advertising the feature picture. The cost of the illumination of the front of the theatre is approximated at $45,000.

The Adams style will prevail in the interior of the house. The ceiling will be vaulted and decorated with stalactite chandeliers of opalescent glass. The ventilating system will change the atmosphere of the auditorium every two minutes. The Japanese suite in the Fox Audubon, New York, will be duplicated in the Springfield theatre. John Zanft is directing the work in the absence of Mr. Fox.

**New Theatre on Gilmore Property.**

The other Springfield house will be built on the site of the Gilmore theatre block on Main street by a syndicate under the management of Abraham Goodside of Portland, Me. The theatre will seat 2,500 and will cost $200,000. Plans by G. Henri Desmond of Boston call for an artistic structure will every modern convenience. A number of innovations are promised for the interior of the theatre.

**Houses for Stamford and Ansonia.**

The Sam Weiss interests will shortly begin work on a modern playhouse in which will seat over 2,000, will cost Stamford, Connecticut. The house, which will seat over 2,000 will cost $125,000. A. Geronimo, manager of the Alhambra, will take the direction of the new theatre. All the features of a modern photoplay palace are promised for the new structure.

Ansonia, Connecticut, will have an ultra-modern moving picture theatre, according to A. Hoffman, owner of the Pastime, who will erect a new house at a cost of $200,000. The seating capacity of the new Hoffman theatre will be 2,000, and every known convenience for the enjoyment and comfort of the patrons will be installed.

## $60,000 Picture House Is Part of Big Buffalo Boom

BUFFALO will soon have a new South Side motion picture house. Plans were recently issued to James S. Savage for a modern fireproof building, to be erected at a cost of $60,000.

The new structure will go up at 26 and 28 Triangle street. The interior decoration and equipment of the theatre will bring the total cost of the building to over $100,000.

Buffalo is in the throes of a general building boom, according to the list of plans filed in a single week for alterations and new constructions. The total cost brings the figures for the week close up to $200,000.

## Dee Robinson Will Build Modern Theatre in Peoria

NOT content with being interested already in four places of amusement in Peoria, Ill., Dee Robinson of that city has leased for 99 years a large block of property at Main and Madison, and will begin forthwith the erection of a big, modern playhouse to seat 2,000.

Peoria boasts already that the new Robinson house will not be excelled by any in the country, not failing to include Chicago and New York in the list of places which will be outdone.

The new theatre will be built as a combination house, although moving pictures will be of primary importance. By the lease Mr. Robinson becomes the largest property holder on Main street, now controlling 270 feet frontage.

A Chicago theatrical architect is at work now with Fred Klein, Peoria's premier plan maker, drawing up the design of the new theatre. It will be equipped in most luxurious and artistic fashion, with a pipe organ, chimes, beautiful decorations, furnished smoking rooms and parlors, and every modern convenience.

**These Will Be Freed "When Bonds Are Loosed."**
Natives working in a scene from the Fischer production of the above name, to be released by Arrow.

## How Much Should I Invest in the Victory Loan?

HOW much should I invest in the Victory Liberty Loan?" is a question not infrequently asked. Some persons seem to have the notion that the Government is asking every one to put all his available funds into the Loan.

This is not true. The Government desires nothing of the kind. It would be bad business, both for the country and for the individual.

The Notes of the Victory Liberty Loan are the soundest security in the world, gold obligations of the soundest nation in the world, and they yield a substantial rate of interest.

But it is also true that there are other investments which are sound and which yield a higher rate of interest. The Government does not desire the individual to refrain from placing part of his money in such investments. The Government is not selfish.

It would be bad business for the country if the individual investor was restrained from placing part of his money in business securities. These securities would decline for lack of a sustaining market. Lack of confidence would follow and new enterprises, essential to national prosperity could not be financed.

What the Government does ask is co-operation. It asks that the individual —every individual—place a just portion of his available funds in the Victory Loan.

Thus will the needs of the Government be financed, business can go ahead, and prosperity will be advanced.

**Pearl White Aids Victory Loan.**

Cheered by 1,200 officers and men of the U. S. S. Mississippi and an equal number of women guests, Pearl White, the Pathe serial star, stood in the balcony of the Hotel Commodore, New York, on Friday night, April 25, and pledged her best efforts to the cause of the Victory Loan.

It was Miss White's first public appearance as sponsor for the battleship Mississippi during the present loan drive and her enthusiasm gave impetus to the efforts of the bluejackets in their sale of bonds. Miss White was the guest of honor at the annual ball given by the crew of the Mississippi to their officers at the Commodore.

# SHERRY ORGANIZES NEW SALES FORCE

## Also Forms Alliance with Film Clearing House, Which Will Handle Distribution of Sherry Service

WILLIAM L. SHERRY, head of the Sherry Service, has decided to again cover the United States with his own salesmen. In addition he has just formed an alliance with the Film Clearing House, Inc., which will handle the physical distribution of all pictures released through the Sherry Service, including the De Luxe Pictures, Inc., productions starring Doris Kenyon, Frank A. Keeny, productions starring Catherine Calvert and the Edgar Lewis and Gilbert A. Anderson features.

Before the ink was dry on the contract signed by Mr. Sherry and Frank C. Hall, president of the Film Clearing House, Inc., Mr. Sherry had dispatched half a dozen members of the N. Y. office to every part of the U. S. with instructions to engage the best salesmen and managers in every principal city.

From this date the completely reorganized Sherry sales force will cover all territory under the personal direction of Mr. Sherry, who intends to devote close attention to the needs of the exhibitor and who invites personal correspondence with regard to the same.

"Under the new plan," said Mr. Sherry, in discussing the reorganization," I hope to get away from the atmosphere of remoteness that prevents close cooperation between the head office of the picture play organization and the exhibitor —an atmosphere that hampers both and may easily be dispelled if a little more attention is paid to the human elements involved.

"To insure closer intimacy with exhibitors I am urging them to keep in personal touch with me by letter. If there is reason for criticism of any department of my organization I want to find it out and the best source of information I know of is the exhibitor whose interest that organization is designed to serve.

"I propose to reply in person to all such communications and in this way to establish an understanding based on community of interest, which will benefit all concerned.

"If my salesmen do not call on the exhibitor I want to know that. It is difficult to remedy conditions that are not known to exist but easy enough when the condition is once brought to my attention. My policy is to cultivate intimacy with the other fellow's point of view, and correspondents will find me in a receptive as well as communicative mood."

The productions released exclusively by the Sherry Service include twelve features, five of them new releases which have not until now been offered for booking. These latter include the De Luxe Pictures production "Twilight," starring Doris Kenyon; the Frank A. Keeney production, "Marriage For Convenience," by E. Lloyd Sheldon, featuring Catherine Calvert; "Love and the Law," an Edgar Lewis production of the highest .merit; "Calibre 38," another Lewis product, and the five-part western drama "The Son-Of-A-Gun," from the studios of the Golden West Producing Company, featuring G. M. Anderson.

# GARSON PICTURE OPENS IN NEW YORK

## "Unpardonable Sin" Expected to Run All Summer at Broadway Theatre, Renovated for the Occasion

FRIDAY, May 2, marks the opening of Harry Garson's much heralded production, "The Unpardonable Sin," starring Blanche Sweet, at the Broadway Theatre, New York, for an indefinite engagement. This also marks the opening of the Broadway under new management.

The theatre has been renovated, recarpeted, decorated and painted both inside and out for this occasion, and those who are familiar with this playhouse will scarcely recognize it as the famous old Broadway Theatre.

"The Unpardonable Sin" comes to New York with the solid endorsement of the public in many other cities. At the time the picture was ready for a New York showing no theatre was available, so Harry Garson gave the preliminary showing at his own theatre, the Broadway Strand, in Detroit. The public acclaimed the production as one of the few big things of the screen, and the result was the breaking of all box office records for any opening anywhere by either a legitimate production or moving picture. All the more remarkable was the fact that state rights buyers flocked to Detroit, with the result that nearly all territorial rights were disposed of in a short time.

**Broke Records in California.**

The next opening to follow was the California Theatre in San Francisco, where again all records for that theatre were broken, to be followed immediately at the Kinema Theatre in Los Angeles with like results. What is most remarkable is that the picture played to nearly $16,000 in that city during Holy Week.

**Breaks Record in Chicago.**

The next opening was at the Randolph Theatre in Chicago, when the house record was again broken—and you can't blame the Garson people for sitting back with a confident smile in regard to New York, where the picture is expected to run all summer.

Nearly all territory has been disposed of, the last sales reported being Colorado, Wyoming, New Mexico, Utah and Nebraska by the Merit Film Company of Denver; Texas, Oklahoma and Arkansas by E. H. Hulsey, of the First National Exhibitors' Exchange, Dallas; Georgia, Florida, Alabama, Virginia and North and South Carolina by Charles F. Schwerin, of Atlanta.

**Blackton Buys A Porter Novel.**

J. Stuart Blackton has purchased the world motion picture rights to "Dawn" from the pen of Eleanor H. Porter, author of "Pollyanna" and a score of other well-known novels.

"Dawn" is the story of a blind boy whose courage leads him through the gulf of despair into a final victory gained by dedicating his life to the service of blinded soldiers.

**Our Own Page of Styles Presents the Immaculately Groomed Elliott Dexter and Charlie Ray in a Breakfast Coat.**
Elliott's in his Artcraft, "For Better, for Worse," and Charles is seen in his Paramount, "Greased Lightning," so it's all in the same family.

# SENNETT'S WATER NYMPHS ON TOUR

## Bathing Beauties Make Sad Sea Waves Sadder by Hitting the Trail with "Yankee Doodle in Berlin"

**By Giebler**

OF course the scheme of sending the Sennett Bathing Girls on tour with the "Yankee Doodle in Berlin" lm as doped out by Mack Sennett and ol Lesser, is a good scheme. Personal ppearance of the players is always ood. If the public likes to see one of s favorites in the flesh, what will the ublic say when it sees six of them at nce, and in bathing suits?

The question has its other side, how-ver, its humanitarian side.

What of the girls?

The Sennett Bathing Beauties have een working in beach and bathing tuff until they are almost as much mer-naids as mere maids.

Will it not be cruelty to nymphs to ake these girls away from the sad sea aves? I spoke to Sol and Mack about .

**bsence Will Make Sea Waves Sadder.**

"Look here," I said, "how are you go-ng to get by with this stuff? These irls are pretty nigh amphibious, and ou propose to make dryland troupers of hem, jump them from crag to crag of he show circuits of the arid east, west, orth, south and middle west. You'll ave to carry a tank of water as you ould for trained seals."

"Don't worry," said Mack. "There's ots of water in the country. The pro-ibitionists say there's enough aqua ura to quench the thirst of the entire opulation, and leave enough for water-alls and things like that."

"There's a big lake at Chicago," said ol, "and look at the Mississippi River."

**One Look at Mississippi Enough.**

"I have looked at the Mississippi iver," I replied. "Lots of folks have ooked at it. People with bathing in heir minds go down and look at it, then turn right around and make a dash for the kitchen sink. The Mississippi River won't do, the girls would stick in the mud the first time they tried to make a dive. Lake Erie may be all right, but the Mississippi won't do!"

Mack and Sol's idea went over big here in Los Angeles. The people simply ate it up.

"Yankee Doodle in Berlin," with Bothwell Browne vamping the kaiser, and the Crown Prince and Hindenburg gave 'em the laughs, and the bathing girl stuff gave 'em the looks.

**Eager Eyes Fill First Rows.**

A lot of people who wouldn't think of sitting any closer to the screen than the eighteenth row any other time, followed the usher right down front and stayed there.

There is a multiplicity of situations in the film that will be labeled funny by the most confirmed grouch, and about half a dozen that are positively riproarious.

Charlie Murray, Cock-eyed Ben Turpin, Phillis Haver, Ford Sterling, Mal St. Clair, and the whole bunch of Sennett laugh-mongers hit the bulls eye with a regularity that is almost monotonous. Laughs overlapped. Chuckles, giggles and chortles got mixed up and were born as snorts of laughter.

**Girls' Appearance a Dessert.**

The girl part of the show came last, as a sort of dessert, and the girls were beautiful, clever and appealing. The picture of three of them is printed herewith—the other three are just as classy and just as "sassy," but they had to be left off for this reason: it is only fitting that the pictures of Mack Sennett and Sol Lesser, the parents of the new idea, should also adorn this story, and it would not do to have too much beauty all on one page—it would look too good to be true.

There are good advertising possibilities to the combination. I can see exhibitors all over the country getting out the paint pot and making banners, something like this:

"Yankee Doodle in Berlin, and Six Sennett Sand Witches. See them here today." "Not Mermaids, But Mere Maids." "Sennett Beauties in Bathing Suits That Never Saw the Sea."

**Mack Sennett.**

**Have a Sand-Witch?**
Here's a trio of samples served with Mack Sennett's "Yankee Doodle in Berlin."

**Sol L. Lesser.**

## Hicks Succeeds Cubberly at Famous Players-Lasky

JOHN W. HICKS, JR., manager of the Minneapolis Goldwyn exchange for the last nine months, has been selected succesor of J. F. Cubberly as manager of the Minneapolis branch of the Famous Players-Lasky Corporation. Mr. Cubberly has taken over the management of the Minneapolis First National Exchange following the resignation of E. R. Pearson.

Mr. Hicks started his moving picture career as an exhibitor at Sedalia, Mo., where he operated two theatres. He drifted into the distributing end of the business. He was for a time associated with A. D. Flintom as office manager in St. Louis. Later he was with the General Film Company in Omaha, Kansas City and Oklahoma City, and with Famous Players in Omaha.

L. E. Davis, who has been acting as special representative for Goldwyn's home office since leaving the Government bureau of films two months ago, is Mr. Hicks' successor as Goldwyn manager in Minneapolis. Mr. Davis was with Mutual before entering government service.

*The Moving Picture World carries a message to exhibitors in small towns by the hundred where salesmen seldom, if ever, visit in their travels. It is to benefit this great prosperous exhibitor element that the World is compiled—as much to help the little fellow as to help the "first run" man in the larger cities.*

# ON THE SCREEN IN MANY CITIES

(Features Booked for Week of May 5.)

WE desire to list in this department the attractions at all theatres throughout the country, where bills change no oftener than twice a week. There is no charge. First run has nothing to do with the case. If you run weekly or one "split" per week, send your bookings in time to reach us by Wednesday preceding the showing. We use only dates following our week of issue.

For our convenience and to insure regular insertion send us bookings in advance, including several weeks. They will be considered in confidence and we will use only one week at a time. The bookings listed below are for week starting May 5.

**Eureka, Cal.**

Orpheum (J. Lindsay Brown).—Grace Darmond in What Every Woman Wants (Exhibitors Mutual); Lee Kiddies in Tell It to the Marines (Fox).

**Indianapolis.**

Circle (S. Barrett McCormick).—Elsie Ferguson in The Marriage Price (Artcraft); Mabel Normand in The Pest (Goldwyn).

**Los Angeles.**

Broadway (T. L. Tally).—Constance Talmadge in The Romance of Arrabella (Select).

Grauman's.—Bryant Washburn in Something to Do (Paramount).

**Philadelphia.**

Fairmount (H. M. S. Kendrick).—William Farnum in The Man Hunter (Fox); Dorothy Gish in Peppy Polly (Artcraft); Sessue Hayakawa in Heart in Pawn (Exhibitors Mutual).

**Winnipeg.**

Gaiety (H. N. Jernberg).—John Barrymore in The Test of Honor (Paramount).

Province (H. N. Jernberg).—Charles Ray in The Sheriff's Son (Paramount).

**Minneapolis.**

Garrick (J. K. Johnson).—Fannie Ward in Common Clay (Pathe).

**Detroit.**

Majestic (Geo. E. Guise).—Mabel Normand in A Perfect 36 (Goldwyn); Florence Reed in Her Code of Honor (United).

Regent (Tom H. Ealand).—Dorothy Gish in Peppy Poly (Artcraft).

Orpheum (Tom H. Ealand).—William Faversham in The Silver King (Paramount).

Madison (John H. Kunsky). — Elsie Ferguson in Eyes of the Soul (Paramount).

Washington (John H. Kunsky).—Stolen Orders (World).

Adams (John H. Kunsky).—Alice Joyce in The Cambric Mask (Vitagraph).

Liberty (John H. Kunsky).—Fannie Ward in Common Clay (Pathe); Alice Brady in Marie, Ltd. (Select).

**New York City.**

Broadway (B. S. Moss).—Blanche Sweet in The Unpardonable Sin (Garson).

Strand (Joseph Plunkett). — Anita Stewart in Mary Regan (First National).

Rivoli (Hugo Riesenfeld).—Nazimova in The Red Lantern (Metro).

Rialto (Hugo Riesenfeld).—The White Heather (Maurice Tourneur).

Harris.—Salvation Army picture, Fires of Fate (Paramount).

Eighty-First Street (A. F. Shackman).—Truax and Huff in Oh! You Women! (Paramount); Anita Stewart in A Midnight Romance (First National).

Fox's Audubon (Ben Jackson).—Elsie Ferguson in Eyes of the Soul (Artcraft); George Walsh in Help! Help! Police! (Fox).

Fox's Academy of Music (Charles Wuerz).—Theda Bara in The Siren's Song (Fox); Enid Bennett in Partner's Three (Artcraft); Bryant Washburn in Something to Do (Artcraft); Louise Glaum and Charles Ray in The Wolf Woman (Effeno).

Fox's Bay Ridge (William Waldron).—Charles Ray in The Sheriff's Son (Artcraft); George Walsh in Help! Help! Police! (Fox).

Fox's Bedford (Harry W. Moore).—Theda Bara in The Siren's Song (Fox); Anita Stewart in A Midnight Romance (First National).

Fox's Comedy (David Schaefer).—Theda Bara in The Siren's Song (Fox); Anita Stewart in A Midnight Romance (First National).

Fox's Crotona (Phillip Levy).—Anita Stewart in A Midnight Romance (First National); Madlaine Traverse in The Love That Dares (Fox).

Fox's City (Sam Fried).—Olive Thomas in The Follies Girl (Triangle); All-star in A Place in the Sun (Triangle).

Fox's Folly (Harry Lipkowitz).—Theda Bara in The Siren's Song (Fox); Anita Stewart in A Midnight Romance (First National).

Fox's Jamaica (John Spagna).—Theda Bara in The Siren's Song (Fox); George Walsh in Help! Help! Police! (Fox).

Fox's Ridgewood (A. H. Anderson).—Mae Marsh in Spotlight Sadie (Goldwyn); Anita Stewart in A Midnight Romance (First National).

Fox's Star (Arthur E. Smith).—Charles Ray in The Sheriff's Son (Artcraft); Anita Stewart in A Midnight Romance (First National).

Fox's Terminal (Fred. M. Shafer).—Theda Bara in The Siren's Song (Fox); Sessue Hayakawa in The Courageous Coward (Mutual).

## Metro Scenario Department to Be Given More Room

SINCE his arrival in New York from California, where he went to see a projection of Nazimova's new super-feature, "The Red Lantern," and consult with other Metro officials on special plans of exploitation and distribution of this spectacular production, Richard A. Rowland, president of Metro Pictures Corporation, has been very busy laying out final plans for the enlargement of the new Hollywood studio in accordance with notes he made on his visit.

"The scenario department," said Rowland, "will be the first thing to receive attention. It must be given more room to meet the requirements of the plans which we have laid out for our new production policy."

**New Additions to Force.**

As soon as the quarters of this department have been altered according to the sketches sent to Maxwell Karger, director general of Metro, there will be several new additions to the already efficient force. Experienced motion picture critics, who have gained a varied experience in reviewing the silent drama from its babyhood to its present stage of development, will be added to this staff.

Pleasant surroundings and plenty of light, says Mr. Rowland, are essential to the reader or writer for the screen, as well as in any other artistic endeavor, and it is Metro's intention to tear down one of the small new structures three-story concrete building providing spacious individual offices for each of the scenario staff.

Metro now has in its literary department a group of well-known screen writers including June Mathis, Luther A. Reed, A. S. Le Vino, A. G. Kenyon, and George D. Baker. The last mentioned, however, is also one of the biggest and most skillful directors the screen has ever known, but he still offers his technical knowledge of the photodrama to the adaptation of screen vehicles for Metro stars. He is a tireless worker on long hours.

## D. L. Faralla Is Appointed Controller for Selznick

ANOTHER promotion in keeping with President Lewis J. Selznick's statement at the Select convention last week, that in the future all advancements will be made from the ranks, is the announcement that Dario L. Faralla, Deputy Controller of Select Pictures Corporation, has been appointed Controller of the new Selznick Pictures Corporation.

Mr. Faralla is a graduate of the Royal Technical Institute in Rome and holds the degree of European C. P. A. After coming to American he was made head accountant and manager of the Tocci Bank. Later he was with the Pathe Exchanges as auditor, and from that office he went to the Unity Sales as head auditor.

**Graduate of Italian Institute.**

Mr. Faralla first joined Mr. Selznick in February of 1917, remaining in his employ until the time of the organization of Select Pictures Corporation, at which time he was appointed to the post of deputy controller of Select in association with Controller J. A. Derham.

Then came the organization of Selznick Pictures Corporation, and a few months later the acquisition by Mr. Selznick of 100 per cent. of the stock of Select Pictures.

In the future Mr. Faralla's duties will be confined to the finances and accounts of Selznick Pictures, while Mr. Derham remains in the position of Controller for Select.

## Troy Will Have Another Photoplay Theatre Soon

ACCORDING to present indications, Troy, N. Y., is to have another big moving picture house. A deal was consummated recently for the sale of the Odd Fellows' property on River street near Fulton, and although no definite announcements have been made, it is understood that the property will be the site of a new motion picture theatre.

Truman C. Ives, of the Ives Realty Company, through whose concern the sale was made, said that there were no announcements at present, but it was learned from other sources that the Odd Fellows' Hall would be razed soon and a theatre erected on the site.

Odd Fellows Hall was destroyed by fire two years ago and was never rebuilt. Owing to its central situation it has always been considered an ideal location for a playhouse.

# EW YORK TOWNS ARGUE SUNDAY SHOWS

## Communities Alive Over Possible Action of Their Governing Boards—Priest Says Sunday Movies no Sin

Albany, April 28.

UDGING from the many letters which are being received these days, virtually every community throughout state is taking an active interest ards ascertaining whether or not its idents will be permitted to enjoy nday motion picture shows, now that Governor has signed the bill which kes it permissible for each commun- to decide for themselves through ir governing board.

n Rensselaer, a city occupying the osite bank from Albany, the city ners have already made it clear that y do not want Sunday shows. This ement was made even before any tion was presented to the common ncil.

**Churches Still Object to Shows.**

ommon councils in other cities, ough the press, have made it plain esidents that they will take no action ept where petitions are presented to m. The churches have also actively aged in carrying on propaganda inst Sunday movies being permitted. the annual meeting of the Madison nty W. C. T. U. in Canastota a few s ago, the Rev. A. C. Horseman, re- nding on "Sunday Movies," said that law amounted to but one thing after ther towards ultimately unfitting ple for service through Sabbath de- ration. He also claimed that in towns ere moving pictures are shown on days, boys from the country drive town to attend these instead of the rches.

**unday Movies No Sin, Says Priest.**

ev. Father M. R. Burns, of Water- n, one of the leading priests of thern New York, and one whose ds are followed by thousands in that ion, was recently asked the follow- question, as calling for an explana- of the Catholic church on Sunday vies:

s it a sin in the eyes of the Catholic rch to attend a motion picture show Sunday?"

No, it is not a sin to go to a good ion picture show at any time," said . M. R. Burns, "but it is a sin to see ad motion picture show on Sunday ny other day. I am not opposed to poor man seeing a Sunday motion ure show or a ball game for recrea- and amusement, providing he does duty toward God. If the city would sidize all its motion picture shows baseball parks and not make Sunday ibitions a matter of commerce, I feel no objections would be heard, but roprietors of theatres are permitted give Sunday exhibitions and charge issions, will not the merchants, the hiers and grocers claim the same t, and with a certain amount of son? However, it is not a sin for a son to attend a motion picture ex- ition on Sunday, and in fact I rather rove of it, providing commercialism ot permitted to creep in."

GRANT.

**Spokane Operators Hold Dance.**

nder the auspices of the moving pic- operators of Spokane, a dance was given in the Masonic Temple, April 23, which was attended by several hundred, including the theatre managers and their wives. The committee of arrangements for the ball was composed of: W. H. Shepherd, Kenneth F. Damon, K. V. Van Arsdel, E. Parrott, J. R. Dixon and V. C. Hill. Pictures were taken of the dancers and are to be shown in some of the picture houses later.

## Quebec Exhibitor Fined $40 for Opening Sunday

AN echo of the fight being waged by exhibitors of Sherbrooke, Quebec, against the local enforcement of the Lord's Day act which compels the Sherbrooke theatres to close on Sundays was heard on April 25 when Judge Mulvena fined Adelard Bayeur, proprietor of the Premier Theatre, $40 and costs for opening his theatre on a recent Sunday.

Announcement has also been made that there are twenty-three charges against Rudolphe Vallee, proprietor of the Casino Theatre, Sherbrooke, for alleged infraction of the Lord's Day Act. Discussion in these charges was heard on the same day, but the case was adjourned for later hearing.

It is urged that local confectionary stores, news stands and other places of business are open for business every Sunday, and that no action is taken against any "offenders" except the local exhibitors. It is also argued that theatres in other cities of the Province of Quebec are open on Sundays and the law applies to these theatres as well as to those of Sherbrooke.

## Legal Battle Over Film Coater's Right to Quit

Rochester.

THE second round in what promises to be one of the most important legal battles in the history of the film industry was fought in the Supreme Court here on Saturday. The Eastman Kodak Company, through its attorneys, argued before Justice A. J. Rodenbeck, to have an injunction made permanent, restraining Harry Warren from entering the employ of the Powers Film Products Company.

According to the Eastman people, millions of dollars spent in research work and developing motion picture film to its present stage are involved in the action. If the injunction is not made permanent, it is assumed that employes under contract with the Eastman Company might be tempted by higher salaries offered by rival concerns. A short time ago a temporary injunction was secured by the Eastman Company, restraining Warren from leaving the employ of the company.

The Powers Company was represented by George A. Ingraham, formerly presiding justice of the Appellate Division of the First Department. The Eastman Company was represented by Walter S. Hubbell, well known Rochester attorney. The Powers Company is said to have offered Warren more money than the Eastman Company was paying. He entered the employ of the Powers Company and then the Eastman people secured the injunction.

Justice Rodenbeck reserved decision.

**Warren a Skilled Worker.**

Warren is a skilled film coater and was getting $25 a week from the Eastman Company. The Powers Company offered him $50 a week. Mr. Hubbell argued that the Eastman Company had spent millions of dollars in carrying on research work and that the training of film coaters requires many months.

The argument of Attorney Ingraham was that the action of the Eastman Company was confiscatory and indefensible in attempting to keep a monopoly on expert workmen.

## Select Pictures Sues Australasian Company

THE Select Pictures Corporation has commenced an action in the United States District Court against the Australasian Films, Ltd., to recover $216,000 for alleged breach of contract entered into last December under the terms of which the defendant company acquired the sole and exclusive rights to distribute the releases of the plaintiff company in Australia, New Zealand, Tasmania, the Fiji Islands, and British New Guinea for a period of three years.

Under the terms of the contract the plaintiff alleges the defendant corporation contracted to accept at least one release weekly for the year commencing April 1 last and agreed to pay the Select Pictures Corporation $4,500 for each release. It is alleged the defendant company repudiated the contract on April 19, by refusing to select further releases.

The plaintiff company claims that it has been and is unable to contract with other film distributing concerns or individuals in the territory covered by the contract and contends that by virtue of the alleged breach of contract the Select Pictures Corporation will sustain damages aggregating $216,000.

Konta, Kirchway, France & Michael represent the plaintiff company in the action.

## Orral Humphrey Retires; Plans to Take Up Ranching

ORRAL HUMPHREY, for many years a stage player and recently of the screen, has announced his retirement from screen life. He will take up active ranching on his property in Happy Valley, Cal.

Mr. Humphrey was for many years a leading man on the legitimate stage and was a Morosco lead at Oakland, Cal. He has had a wide experience in the motion picture field, having played in heavy and comedy parts as well as having done some directing. He was assigned to the part of chief villain for the Universal forthcoming serial, "The Midnight Man," in which James J. Corbett is starred. The "Beauty Comedies" were created to present Mr. Humphrey in light comedy, and as a director he produced "Are Waitresses Safe?" for the Keystone.

# BALTIMORE BALL DRAWS HUGE CROWD

## Maryland Exhibitors' League Stages Brilliantly Successful Affair—Dinner Is Part of Program

MORE than five thousand persons jammed into the Lyric Theatre, Baltimore, on Friday night, April 25, to attend the fourth annual moving picture ball given under the auspices of the Exhibitors' League of Maryland. Despite the crowd inside, fully half as many more outside clamored vainly for admittance. The crowd began to gather long before the doors had opened.

Dancing began at nine o'clock, but so crowded was the floor that but little dancing could be done. The gay-decked walls of the old opera house reverberated with the happy roar of an adulating populace as the stars appeared. The voice of the crowd gave noisy homage to Eugene O'Brien, Taylor Holmes, June Caprice and Leah Baird, and other stars.

**League Officers Introduce Stars.**

Thomas D. Goldberg, second vice-president of the league, introduced the stars from the stage and Louis Schlichter, president of the league, made the presentation speeches.

During the dancing, colored lights were thrown with a wierdly wonderful effect on the throng, with the result that to the eye the dancing thousands formed an undulating sea of ever-changing, blending color.

Shortly after midnight many of the merrymaking filmites repaired to the dining hall, where covers had been laid for two hundred. During the dinner entertainment was furnished by talent secured by Louis A. DeHoff, manager of the New Theatre. Harry W. Nice, assistant state attorney, acted as toastmaster.

During the course of the banquet many speakers were introduced. Among those who delivered short addresses were Eugene O'Brien, David Selznick, O. D. (Nick) Weems, Louis Schlichter, James Nelson, Sunday editor of the Baltimore American; General W. Bladen Lowndes and William F. Broening, who was hailed as "Baltimore's next mayor."

The banquet broke up about 3.15 o'clock Saturday morning, April 26.

**Those Who Were There.**

Among those who attended the banquet were: Frank A. Hornig, Mr. and Mrs. Louis Schlichter, Mr. and Mrs. Frank H. Durkee, Charles A. Hicks, Charles B. Eyer, Harry Cluster, I. Berman, Julius Goodman, Thomas D. Goldberg and sister, Walter D. Pacey, Milton Caplon, O. D. Weems, Mr. and Mrs. Harry Reddisch, J. Rabinowich, Guy L. Wonders, Solon L. Wonders, E. C. Sandell, Bernard Depkin, Jr., W. A. Busch, W. Timmons, Wallace High, Charles Nolte, J. F. Ritterpush, A. Albers, F. C. Neber, J. Louis Rome, L. A. DeHoff, W. E. Stumpf, C. B. Councilman, Joseph Brodie, H. Morstein, A. G. Buck, Harry Webb, Mr. and Mrs. Sidney B. Lust, Louis O. Maas, Mr. and Mrs. D. F. O'Donnell, Mr. and Mrs. Morgan, Mr. and Mrs. Rogers, J. J. Payette, W. F. Hayner, Mr. Champion, Louis J. Frederick, Mr. Kent, L. Rosenthall, Frank Price, Jr., Mr. and Mrs. M. Siegel, Mr. McSchane, N. C. Haefelle, Maurice Silverman, H. M. Siegel and Charles Schnieder.

The officers of the Exhibitors' League of Maryland are: Louis Schlichter, president; Eugene B. McCurdy, first vice-president; Thomas D. Goldberg, second vice-president; William E. Stumpf, treasurer; Morris A. Rome, counsel; Charles B. Eyer, secretary.

**Personnel of Committees.**

Those on the committee which had supervision of the ball were: Frank A. Hornig, chairman; Thomas D. Goldberg, Julius Goodman, J. Louis Rome, J. Rabinowich, B. Rosenbauer, Walter D. Pacey, George Hoeffer, Frank H. Durkee, E. C. Sandell, William E. Stumpf, Milton Caplon, Ervine Levine, Martine Berger, Charles B. Eyer, Louis Schlichter and Louis A. DeHoff.

## Movie Ball in Providence Was Magnificent Affair

IT WAS a gay and gorgeous assemblage, a brilliant galaxy, a noted gathering, a magnificent spectacle and everything else. Referring, of course, to the Grand Ball held at the State Armory in Providence, R. I., April 24, under the auspices of Local 223 I. A. T. S. E. Governor Beeckman and Mayor Gainer were present, together with many stars, managers, and big men of the film corporations.

At nine o'clock Governor Beeckman and Mayor Gainer led the procession of stars to the stage where each one was introduced by Colonel H. Anthony Dyer and called upon them for a few remarks.

The list of movieites includes the names of Mr. and Mrs. Randolph Bartlett, Mr. and Mrs. Lewis J. Selznick, Olive Thomas and Eugene O'Brien of Select Picture; George Fecke, of World Films, Boston; Montagu Love and Madge Evans, two World stars; Catherine Calvert, Dorothy Dalton, John Emerson, Anita Loos and John C. Flinn of Famous Players-Lasky; Jane and Catherine Lee of Fox.

A number of feature dances were on the program, including the Shadow, Balloon, Snow and Moving Picture Dances. The committee won a lot of praise for the fine gathering it assembled. Samuel Taylor, William A. Sholes, James A. Foley, Edwin W. Anthony, Charles J. Duffy, and Camille C. Turcotte, members of the committee were ably assisted by Richard H. Gamble, moving picture police censor of Providence, who worked to secure the attendance of the many stars.

The proceeds of the ball were divided between the Fatherless Children of France Fund and the Moving Picture Machine Operators' Sick Benefit Fund.

**Frances Marion Writes Official Film.**

The service of American women during the war was truly remarkable, and the Government is about ready to tell of this work in motion picture by a photoplay written by a woman.

Frances Marion, one of the most noted women photoplay authors in the world, has completed the great Government film, depicting American women in the war, and has returned to the East from Los Angeles, where she spent several weeks working on the film. Miss Marion passed several months under fire in France, and she was one of the first American women to cross the Rhine after the armistice was signed.

Assisting her in making the pictures were Lieut. Wesley Ruggles, of the Signal Corps, U. S. A., and Harry Thorpe, formerly a cameraman for Douglas Fairbanks.

Miss Marion will write a number of plays for the Famous Players-Lasky Corporation in New York.

## Kansas Exhibitors to Hold Big Organizing Convention

THE Kansas State Exhibitors will hold a convention in Hutchinson May 18, 19 and 20, for the purpose of perfecting a hundred per cent organization. Four big, vital, important questions are to come up before the convention to be thrashed out. The amount of response from advance notices sent out has been far above expectations and it is really believed that the exhibitors have awakened to the fact that if they intend to exist they must be at the meeting and help organize Kansas.

The Chamber of Commerce and Rotary Club of Hutchinson have both agreed to help boost this convention and have planned big entertainment for the visitors. The exchanges supplying this territory have also agreed to give their support in making this one of the greatest state conventions ever held by the motion picture industry.

Hutchinson merchants have agreed to finance a trip for the girl who wins in a movie popularity election to be staged in order to give her a chance to get into pictures.

**Universal Auditors Hold Meeting.**

A call meeting of the auditors of the Universal Exchanges, Inc., was held recently at the Congress Hotel in Chicago. G. M. Davidson, superintendent of the Universal Exchanges, and Joe Schnitzer, general sales manager, both of New York, attended the meeting. The auditors who were present: G. B. Howe, F. W. Talbert, F. W. Barlett and A. F. King, all traveling auditors, and Art Schmidt, of Cleveland, and Joe Friedman, of Detroit.

The matter of improvement in the operating system was discussed as well as topics relative to the general sales. The five exchanges making the best showing in collections in a period of four weeks were awarded a prize.

**Government O. K.'s "Bolshevism" Film**

Whatever misunderstanding the Government authorities had in regard to "Bolshevism on Trial," the special which is being distributed through Select, is was cleared away when several Government officials saw a special showing of the film last week at Keith's Theatre in Washington and announced that they had no objection to the release of the picture. This removes any question as to whether the Government will take any action to prevent the exhibition of the film.

# TO BREAK GROUND FOR NEW STUDIO SOON

## Famous Players Plant in Long Island City Will Occupy 140,000 Square Feet—Cost Put at $2,000,000

THE Famous Players-Lasky Corporation will soon break ground for its new studio and laboratory in Long Island City, which will occupy respectively the entire square block bounded by Sixth and Seventh and Pierce and Graham avenues, and the block front on the north side of Pierce avenue from Fifth to Sixth avenues. The structure will cover all told over 140,000 square feet of ground area.

Owing to the fact that the detail plans and specifications of the laboratory are farther advanced, that building probably will be started first.

The square block will be covered with the latest type of glass enclosed studio as well as open air stages. The studio building will be strictly fireproof, of reinforced concrete construction, and will contain dressing room facilities equipped with shower baths, toilets, and all of the latest conveniences. Suites will be provided for the directors and their assistants, and each director will be furnished with individual projecting rooms equipped with the most modern type of facilities for properly inspecting productions.

**To Move Scenes Mechanically.**

Large scene docks equipped with modern machinery will be installed to handle all scenes and sets mechanically. A light and airy scenario department, casting department, modeling department, wardrobe rooms, property rooms, etc., will be installed.

Among the notable features will be a completely equipped modern theatre for the demonstration and showing of films to executives and players, a complete and up-to-date restaurant for the exclusive use of players and employes, a refrigerating plant, a sanitary barber shop, hair dressing parlors, libraries, reading rooms, locker rooms, turkish baths, green rooms, club rooms, gymnasium, etc.

**Estimated at $2,000,000.**

The studio building will be equipped with the most modern sprinkler system and elevators will be provided for the quick and easy handling of all scenes and properties. The roof of the studio will be so constructed as to provide floods of natural daylight so as to make it possible to take scenes practically from sunrise to sunset without artificial light. Modern ventilating and air cooling systems will be installed.

On the block front adjoining, there will be erected a three-story building to be devoted exclusively to laboratory purposes. This building will also be fireproof and modern in every respect, and will contain every known contrivances for the proper developing of film.

The group of buildings and open stages will cost, as estimated, about $2,000,000.

**Design of Famous Players-Lasky Studio in Long Island City.**

## Cincinnati Exchange Body Is Doing Excellent Work

THE Associated Film Exchange Managers of the Cincinnati Chamber of Commerce has been holding interesting weekly meetings at that institution. The exchange men's association has been in existence about six months and has been doing excellent work, which will prove of lasting benefit to both the exchanges and the exhibitors.

The purposes as set forth in the constitution and by-laws are to adjust complaints between the exchanges and exhibitors which may originate with either side; to secure co-operation between the two branches of the industry; to work for the improvement of transportation facilities; to promote legislation favorable to the industry and oppose any of an opposite nature; and to do all things possible for the uplift and improvement of the moving picture business.

**Exchanges in the Association.**

Eleven of the exchanges are represented in the membership, and earnest efforts are being made to induce all of them to join. These efforts are meeting with much encouragement, and gratifying results are expected to materialize in the near future. The following exchanges are members of the association: Famous Players-Lasky, Goldwyn, Triangle, First National, Select, Mutual, Vitagraph, Pathe, Metro, World Films, and Standard Film Service.

The officers are: President, Jack Stewart, of Triangle; vice president, George Wilson, of Standard; secretary, C. V. Zimmerman, of the Cincinnati Chamber of Commerce, and treasurer, Beecher E. Hess, Cincinnati Chamber of Commerce.

## Three Goldwyn Players Aid Naval Loan Campaign

THREE of Goldwyn's stars are cooperating with the Navy in the naval Victory Loan Campaign.

Three of the biggest dreadnoughts of the great fleet that kept Germany bottled up in Kiel harbor have the services of these players to swell their receipts in the effort the navy is making to fill the peace chest for the government. Madge Kennedy is helping the Oklahoma, Mabel Normand is putting all her effort into work for the Delaware, and Geraldine Farrar, just ending her season at the Metropolitan Opera House, has given her name and effort to the Wyoming.

Co-operation of screen stars in the big task isn't entirely thankless aside from the satisfaction of doing it. The star whose ship heads the list when the records are all in will be permanently named by Secretary Daniels as "The Little Sister of the Navy."

**Chicago to See "The Betrayal."**

Arrangements have been completed by the Lenox Producing Corporation with Klaw & Erlanger for the Illinois Theatre, Chicago, for the engagement there of "The Betrayal," a historical motion picture drama by J. A. Barry, which will be presented for the first time at that theatre on May 5. Mr. Barry and associates have been working on the story for the past year. It deals with one of the most vital topics now before the world.

"The Betrayal" will be set for a run in Chicago and after its engagement there will be taken to New York. J. J. McCarthy and Theodore Mitchell have gone to Chicago to take active charge of the local engagement, which will be handled upon the same large scale that has marked previous feature productions with which they have been identified.

**Philadelphia Sees Loan Films Sundays.**

As a result of the objections registered by Philadelphia ministers against Sunday exhibitions Secretary Glass, of the Treasury, announced that he would not interfere with the Victory Loan Pictures, "The Price of Peace," which were shown in Philadelphia on Sundays. Secretary Glass said the telegram ended the matter as far as he was concerned. "The Treasury Department," said Mr. Glass, at Washington, "is most certainly not in favor of desecrating the Sabbath, or violating local Sunday laws anywhere in the loan campaign, but we have adopted a policy of leaving all local details to local loan committees, who are best able to judge what shall be done or not done."

# BIG GAME PICTURES FROM WILD AFRICA

## Outing-Chester Has Cottar Jungle Films Unsurpassed in Daring of the Huntsman

THE most daring scenes of a hunt in the African jungles that have thus far been filmed are contained in the Outing-Chester films which are being released through the First National Exhibitors' Circuit. These pictures were photographed by Charles Cottar, the celebrated hunter, and are being presented as "Cameraing Through Africa." In addition to many scenes in which wild animals of the jungle can be seen cavorting in their own haunts, there are pictures of thrilling charges of rhinocerii, leopards and lions. There is decidedly no fake about any of these scenes; on the contrary they are startlingly realistic, and some of them illustrate accidental happenings, the finish of which never appeared in film for the reason that the cameraman had to quit the job in a hurry. One of these instances is in the case of the unexpected charge of a rhinoceros. Another scene ends abruptly with the leap of an angered lion. The actual killing of some of these beasts is shown in the film, shot down in the act of charging

The first of this two-reel series presents many animals of the African plains, including the water buck, the impalla, buffalo, zebras, giraffes, lions, and the Greater Kudu, rarest of the animal kingdom of Africa. The second breaks into the Congo country and introduces us to the natives on the way. The king of the Toro district with his band delivering native harmony, and also a war dance in which befeathered heads and partly clothed bodies perform the motions of the dance, are present in the opening scenes. One of the features of the reel is a large group of hippotamus taking a bath. Dog-faced baboons in large numbers persisted in keeping as far from the camera as possible, or in trying to hide in the trees. A leopard hunt supplies some thrills, and the charging Rhino before mentioned challenges anything of the kind that has ever been seen.

The photography in this series of pictures is not of the clearest, but is of the same quality as that seen in former African films. This is, of course, partly due to the lack of facilities for developing the film. The titling of the films by Katherine Hilliker never fails to emphasize the salient points, nor to bring out the comedy that sometimes lurks in an African jungle.

## Latest Ford-Goldwyns Cover Fish, Mountains and Roads

A TRIPLET of Ford-Goldwyn Educational Weeklies present a variety of subjects all of which are interesting. The titles, not particularly illuminative, are "Good Roads," "Going Up" and "Can the Poor Fish."

The first number, "Good Roads," does not give suggestions on road building as might be expected, but discusses the question of why it is a national duty to make good roads and keep them in condition. The various phases of life which are helped or hindered according to the state of the roads, are touched upon, and illustrations of roads such as many of us have seen in rural districts compared with the concrete or asphalt roads of modern times.

"Going Up" illustrates the difficulties of climbing a mountain in the winter time with an automobile. Mount Hood is used in the illustration, showing the Government camp, at which point the climbers arrived with the automobile. From here they are obliged to go afoot over slopes and glaciers of gradual incline finally arriving at the cabin of the forest ranger who keeps watch for forest fires in that district. A view of the crater of the old volcano embodied in the mountain of earlier years is shown, and other attractive views of Mount Hood.

"Can the Poor Fish" was photographed on Puget Sound and shows by diagram and also by closeup views just how the salmon are lured into a trap successfully prepared through experience with salmon kind. The unloading of the fish at the cannery, and the detail work of canning the fish is given a graphic description in the film.

### School and Church Equipment Booming.

According to W. A. Stone, of the Service Film Company, the business of supplying schools and churches with projecting machines has taken a big jump forward. Within the past few weeks the following have been furnished with projectors for educational purposes: Rose City Park School, Portland, Rev. Heis Astoria Methodist Church, Rev. Thomp son, Vancouver, Wash., Public Schools Astoria, Oregon, Public Schools; Wasco Oregon, and High School, Rosebur Oregon.

When questioned the purchase stated that the machines would be use to show educational and religious sul jects and not for the purpose of com peting with established picture shows.

**Here's a Rakish Scene from "A Place in the Sun."**
With Margaret Blanche in the English picture released by Triangle.

### National Board's New List Ready.

The National Board of Review of Mo tion Pictures through its Social Servic Department, the National Committee fo Better Films, has in preparation a ne edition of the "Garden of American Mo tion Pictures," which will list the be pictures submitted to the Board durin the twelve months ending April 1, 191 It offers a wide variety of selection fro all the companies, from which to mak up special programs for the famil group, for juvenile, or for strictly adu entertainment.

Several improvements are being mad in this over previous issues. As hereto fore, the pictures are grouped by di tributing companies, but are arrange in order of release dates, which ar given first, to facilitate selection wit reference to age and price. Anothe innovation is the inclusion of the sourc of the picture when it is drawn fro standard or current literature, a maga zine story or stage play.

It is anticipated that, in addition t the use which this catalog should fin among exhibitors, it will fill a decide need among churches, recreation cen ters, and other social organizations, a well as the committees cooperating wit theatre managers, for whose benefit i periodic publication was, several yea ago, originally undertaken.

### Church Service Is Its Specialty.

A new organization for the purpose o supplying Bible and entertainment film to churches has been formed by Re Paul Smith, well known in connectio with "The Finger of Justice," the mora ity film which was the cause of more o less controversy throughout the cou try during the past year. The organ zation will be known as the Intern tional Church Film Corporation, and i addition to supplying film service it wi aid the churches in securing projectio equipment, including screens, darken ing apparatus for the windows, an stereopticon attachment.

### Exchange Men See Two New Films.

Delegates to the exchange manager section of the First National conventio witnessed screenings of "The Thirteent Chair" and "Mary Regan" on Tuesda and Wednesday evenings April 22 and 2 respectively.

Miles' projection theatre was used f the purpose and the audience was e clusively First National. "Mary Rega was rushed through by Louis B. May especially for the occasion, that th head salesmen of the First National o ganization might have their first "loo at it. Both showings were started at o'clock in the evening just to round o a full day's work for the delegates.

# CONNECTICUT DOING GOOD BUSINESS

## World Man Reports Picture Theatre Attendance Satisfactory Throughout State—Visits Film Men

**By Nat Bregstein.**

THE last time I visited Bridgeport, Conn., there wasn't elbow room on the streets. Since the armistice has been signed, I believe that the population in Bridgeport has decreased by 25,000, and there is plenty of room there now. As this was a floating population, it didn't seem to effect the attendance at the moving picture theatres. Among the biggest show houses in town is the Poli Theatre, running a combination of vaudeville and pictures. Mr. Saunders, the manager, says this house is crowded all the time.

About two blocks below, on the main street, we have the Strand Theatre. This house is a 900-seater, has an orchestra of six pieces, and uses Fox, Mutual, World, Metro and Vitagraph. P. T. Kontos is the manager. Another down-town house is the Empire. This theatre has a big sign reading "Foto." A stranger not knowing this was the Empire Theatre would take it for the Foto Theatre. This house seats 1,000. It is a first-run theatre, with admission of 11 and 17 cents. Artcraft, Paramount, Select and Mutual, are the services used. D. J. Lustig, former newspaperman, is in charge and says that Mr. O'Rourke, the owner, takes over the Park Theatre, opposite the Empire, on May 25.

**Splendid Business Reported.**

Liberty Theatre is a neighborhood house, with admission price of 11 and 17 cents, and uses Metro, Select, World, Fox, Pathe and Specials. Cohen and Friedman are the owners. Splendid business is reported. West End Theatre is another neighborhood house, seating 1,200. It is a very neat theatre, and runs Artcraft, Paramount and Goldwyn. Has admission price of 17 and 22 cents. C. Lund, the owner and manager, is a wide-awake exhibitor and informed me that he makes a study of what his patrons want in the way of movie attractions, and books accordingly. The Roma Theatre is a little house seating 350 and has an admission price of 5 and 10 cents; uses Bluebird, Fox, Paramount, Pathe and General. Joe Canistraci is the owner.

**New Haven Important Center.**

Meadow street, New Haven, is a very important film centre these days. Most all of the exhibitors in Connecticut find their way there sooner or later. At the Paramount office Mr. Scully is the manager. He reports business great in Conn. for all Paramount Productions. Right next door we have the Triangle. H. D. Posey, manager, claims a booking on Poli Circuit for all Olive Thomas specials. Eddy Leighton, formerly a booker at this office, is now connected with the sales department. The Gordon & Mayer office is another busy exchange. This office has First National productions, Jewel and Universal special attractions, and "Hearts of Humanity," which will be put over as a road attraction.

Fanny Mitten, for many years with the American Feature Company of Boston, is now at the New Haven office of Gordon & Mayer. At the Universal office, New Haven, N. Josephs says he will shortly make alterations on account of the increased business. He claims all serials and comedies are going big. The American Feature Film Company, of Boston, also maintains an office in New Haven at 131 Meadow street. W. Scully, manager, reports Metro productions going big. Among the film salesmen from New York are S. Farber, of the Film Clearing House, who makes his headquarters in New Haven. Mr. Farber claims a booking for the 10, 20 and 30 series and "Wanted for Murder" in most Connecticut towns, including the Poli Circuit. Another salesman from New York is A. Interrante, representing the Goldwyn Distributing Corporation. He claims a good business for Goldwyn all through Connecticut. Harry Germain, just out of the army, is handling short subjects. He makes his headquarters in Rosen Film Delivery office, Meadow street, New Haven.

**Theatres Always Full.**

Most of the exhibitors in New Haven are doing an excellent business. The largest theatres are the Palace, Olympia and Bijou. The Olympia seats 3,000, runs First National and is doing a splendid business. At the Bijou Theatre D. Garvey, the publicity man for Poli Circuit, says that although the floating population has left New Haven, business is just as good as it ever was. J. L. Fernandez, proprietor of the Eden Theatre, Waterbury, Conn., says he believes that productions are getting better. The Eden is 750-seater, admission 10 and 20 cents. It uses Metro, Paramount, Fox, Triangle and Vitagraph. A peculiar thing about this theatre is that it has no screen, and Mr. Fernandez informed me that what I was looking at is nothing but a blank wall with a composition on it which he did not wish to disclose to me.

The Palace Theatre, New Britain, opened last week under the management of Jean Belasco. This house has been remodeled, has a nine piece orchestra and is up-to-date in every respect.

Hartford is holding its own in the movie line. The Strand Theatre seats 1,800, admission price 11 to 45 cents. Mr. Young, in charge, says the Strand will have a new stage setting and will add several musicians. Good business is reported. The Majestic seats 1,400, admission of 11, 17 and 28 cents. This is a Paramount first-run house, and has a twelve-piece orchestra. H. M. Pierce is the manager. At the Liberty Theatre we have a house seating 1,600, admission price of 11 and 17 cents. Herman Goldman, manager, reports a good business. The house uses Select, Fox, Jewel, Film Clearing House, Select and World. The Crown Theatre seats 800, and has an admission price of 11 cents. D. E. Lorenzo, manager, reports good business with Fox, Triangle, Universal, American Feature, General, Metro and First National.

*The World's Classified advertising is a quick and low-priced means to business ends. Buy, sell or exchange something? That's an effective method, as hundreds can testify.*

**Ethel Clayton Got Into Her Machine and Then Went Out and Bought All Those Clothes at the Right.**
But the star of the Paramount, "Vicky Van," doesn't seem satisfied. Anyhow, we like her better in the outfit at the left.

# GOLDWYN EXPANDS EUROPEAN BUSINESS

## Distribution Will Be Established in New Nations Upon Signing of Peace in Enemy Countries

THE Goldwyn Pictures Corporation announces that with the signing of the treaty of peace at Paris Goldwyn pictures will be sold in all the countries of Europe that have been cut off from distribution by the war. Goldwyn distribution will be established in Czecho-Slovakia, Jugo-Slavia, Germany, Austria, Poland, Bulgaria and Roumania, and all the lesser countries of the Balkans. Arrangements for distribution with a newly formed American company have been completed, and as soon as the treaty is signed at Paris the new venture will be initiated. Further details will be made public at that time.

The step means the extension of American methods in pictures, American ideals and Americanism in general to those whose need has been clearly shown by the war. Goldwyn executives have been guided by this ideal, and not only by the promised extension of their business, when it was decided to undertake the responsibility of extensive European distribution.

With the opening of Goldwyn distribution in the new countries Goldwyn will have established its system in every important trade center and country in the world.

**Goldwyn Issues Statement.**

Samuel Goldwyn has issued a statement with reference to the new step about to be taken.

"The picture industry is too important a contribution to the life of the world to be viewed merely as a business, and it has been one of the first principles of Goldwyn to assume that it would be a good business only if it served the world as a great institution of civilization. Europe enters on a new phase of history with the signing of the peace treaty and it is appropriate that the motion picture should play a great part in the regeneration of nations and the reconstitution of their forms of living.

"I think that the producers of motion pictures have for a long time taken too humble a place in the larger affairs of the world. Newspaper publishers and editors everywhere assume their importance in the general scheme of civilization, and rightly, and yet the motion picture touches humanity in a thousand places, where the newspaper reaches it in a hundred. The world of tomorrow, the tomorrow on which the sun is just beginning to rise, will demand more and more of the screen, more intelligence as well as greater beauty.

**Picturemakers Men of Ideals.**

"What we are doing in definitely assuming the burden of a widespread European distribution is with that in mind. To the lives of the millions who have been scarred by the ravages of war, whose habits and beliefs of ordinary life have been uprooted, we are trying to bring the ideas and ideals of honor and courage, the vitality and energy and chivalry which is at the bottom of American manhood and womanhood, and which Goldwyn pictures have always striven faithfully to represent.

"It would be foolish to hide that we believe this is a good business stroke. We expect it to be successful; that is why we have given so much attention to it. But we would like the world that stands outside the motion picture and views it still as a novelty to realize that the men who are engaged in it are men of ideals as well as men of practical affairs. We want to do our share in making life worth living, and we believe it is a great one."

## Buffalo Exchanges Oppose Cut in Express Service

BUFFALO film exchanges are opposed to the recent discontinuance by the American Railways Express Company of the pickup and delivery service after 5 o'clock in the afternoon and on Sunday. The film men stated at a meeting of the Public Service Commission that when the express company discontinued the service April 1 it was necessary for them to go to the expense of hiring teams to deliver such goods formerly delivered by the express company.

The express company claims that the recent advance in cost of labor and materials has caused the concern to curtail all unnecessary service. Night and Sunday pickup and delivery service, they said, was not a paying proposition and never can be placed on a paying basis.

## C. A. Weeks, of Zane Grey, Back from Trip to Coast

C. A. WEEKS, treasurer of Zane Grey Pictures, Inc., and of Great Authors Pictures, Inc., returned to New York last week after a visit to Los Angeles, where he conferred with Benjamin B. Hampton, president of the two companies, and personal supervisor of producing activities. While on the coast Mr. Weeks viewed "Desert Gold," the first of the Zane Grey features, and "The Westerners," Stewart Edward White's story, which has been selected to inaugurate the Great Authors productions. Both are to be distributed through the W. W. Hodkinson Corporation.

"In these works," Mr. Weeks says, "Mr. Hampton has brought to fruition a plan he has entertained ever since he first became associated with the industry; and that is to present the stories of popular authors in pictures with all of the elements that give them their appeal in book form. They are to be 'starless' pictures, in so far as featuring any particular player is concerned, but the entire cast of each will be made up of players who enjoy star honors and popularity. Real stories, interpreted by real players and presented in real productions about sum up our policy.

"'Desert Gold' and 'The Westerners' exemplify in a convincing manner what the author means to the quality of pictures."

**Donovan to Direct for World Films.**

Frank P. Donovan, the "Don" of the Macdon Pictures Corporation, who has been writing and directing that company's comedy pictures, has resigned from that company, and will make a series of pictures for World Film Company.

**Tom Mix and George Walsh, Two L'il Fox Fellers, Must Be Watched Over Very Carefully.**
Else some bold person might slap one of them. Tom's at the left in "The Coming of the Law," and George is seen on the right in "Help! Help! Police!"

# SHOWMEN SHOULD KEEP LOOKING AHEAD

## Says Henry Reiss: Give Suburban Patrons the Best and Build New Clientele for Dull Times

"DON'T sit back and wait for the regulars to come to your suburban house. Go out and get new business." This is the business slogan of Henry Reiss, manager of the West Broadway and Ideal theatres, of Louisville, two good suburban houses with a wide territory to draw from.

These houses have enough "regulars" to insure them sufficient patronage with little effort, but Reiss believes that the suburban house that does not make an effort to get additional business is letting golden opportunities slip by. It is not only missing patronage that will add to present profits, but it is also overlooking that important duty of a successful manager, the building up of a clientele so large that it will carry the house successfully through any dull seasons or periods of degression that may come at any time.

**Builds Business All the Time.**

When Reiss gets a special feature he lets all the people know about it in what is strictly his territory and he also lets them know about it in territory that is beyond his ordinary limits. For the Tarzan pictures and "Virtuous Wives," he personally circularized his field and he went far beyond the regular boundaries. He did a fine extra business as the result of his foresight and efforts.

Mr. Reiss believes also in two-day runs for suburban houses on big features. He ran "Shoulder Arms" two days and had such fine business that he added another day. And "Shoulder Arms" had twenty-five days before in Louisville.

"Give the suburban house patrons the best to be had," says Mr. Reiss.

"Charge increased rates. They will pay it cheerfully. Create new patronage and enlarge your circle of 'regulars.'"

There are four surburban houses within a mile of Mr. Reiss' West Broadway and Ideal theatres, but he is going steadily ahead. He is a real showman and a mighty good judge of box office values. His brother, Martin Reiss, is associated with him in the management of the two houses.

## Tom Mix Picture Draws 70% of Town's Population

THE drawing power of Tom Mix has been growing with each new Mix picture, according to reports from exhibitors which are being received by the Fox Film Corporation. Each new Tom Mix release, it is stated, results in an increase in the number of houses booking Tom Mix and also in a flood of telegrams and letters from exhibitors praising Tom Mix as a box office attraction.

An example of Mix's strong hold on the public was given recently in the little town of Prairie du Rocher, Ill. In this town one of Tom Mix's pictures, "Fame and Fortune," played a one-night engagement, and out of the 500 inhabitants of the village, 350 saw the picture at one sitting. Thus Mix drew 70 per cent, of the town's total population in one day.

## Canadians Discuss Theatre Regulations with Officials

REPRESENTATIVES of twenty-five picture theatres of Montreal, Quebec, recently held a conference with the members of the Montreal Administrative Commission to discuss matters relative to the city's announced intention of enforcing theatre regulations more strictly in the future.

The chief discussion arose over the subject of keeping the aisles and entrances of theatres free for passage. The exhibitors contended that the aisles of local theatres are never blocked, because the filling of the aisles would interfere with the vision of those in the seats. It was also urged that the gathering of a crowd in the rear of a theatre and in the entrance did not constitute a danger, because such people would reach the street, in the event of any confusion, before the seated patrons would reach the doorways.

The city officials announced that it was their duty to enforce the bylaw regarding the blocking of entrances in the interest of the public, and that they intended to issue instructions to see that the law was observed to the letter.

At the conclusion of the conference, the exhibitors announced that the instructions of the police would be obeyed without hesitation. The exhibitors had been invited to the conference by the Administration to talk over the matter before orders were issued.

## Alan Edwards, World Star, Has Had an Unusual Career

A RATHER remarkable career is credited to Alan Edwards, who is June Elvidge's leading man in "The Social Pirate," a World Picture. Mr. Edwards, after graduating from Rutgers and Princeton, took up stage work. He has been under the management of Winthrop Ames, Charles Frohman, Messrs. Shubert, Oliver Morosco and other equally well known producing managers.

Mr. Edwards has played with Jane Cowl, Helen Ware, Florence Nash and scores of other stars. He has been prominent in the cast of such stage successes as "Our Children," "Prunella," "Arms and the Girl," "Melting of Molly," and "Mrs. Bolting's Daughters."

In pictures he has played leads to Viola Dana, Olga Petrova, June Caprice and Mary Miles Minter. He has worked for Edison, Fox, Metro, Universal, Famous Players and Paragon.

While at college he was known as the best all around athlete in America. He was on the football team, baseball, basket ball, roller skating and water polo teams. For six years he was a member of the Seventh Regiment, N. Y. N. G.

He drove a car in the Vanderbilt Cup Race at Savannah, and also at Indianapolis. He credits himself with being the first picture artist who took up aviation, not in the office of the publicity director, but in actual experience on aviation fields.

**You See, They Had Kissing Prohibition in Doug Fairbanks' Town, So He Has to Pay the Penalty.**
Judging from the looks of the rope Doug thinks it's a knotty problem in his Artcraft, "The Knickerbocker Buckaroo."

# STAGES CLIMAX OF GOLDWYN SPECIAL

## Toronto Showman Stops "Eternal Magdalene" Just Before End and Players Enact Closing Episode

FOR the presentation of "The Eternal Magdalene," the Goldwyn special release, at the Regent Theatre, one of the large downtown theatres of Toronto, during the week of April 21, Manager Will M. Elliott literally made a big hole in the picture for the purpose of staging a dramatic scene as a chapter of the film story. The picture was stopped at a point just before the climax and the subsequent episode was portrayed in person by two characters who used the lines of the spoken play as arranged by Mr. Elliott. For this scene, the stage setting was made all-black and the stage was kept darkened. Two spot lights were used on the two characters and the effect, to say the least, was startlingly wierd. The stunt made a distinct hit and it was the first time that a Canadian exhibitor had tried the plan of breaking a picture for the presentation of a scene with living players. Two local persons were used in the playlet. They were costumed in keeping with the pictured characterizations and their acting led right into the resumption of the feature. In other words, one whole chapter was lifted right out of the feature for the sketch.

**Advertising Unique.**

There was still another new stunt which was sprung upon patrons of the Toronto Regent for which the responsibility rests with Manager Elliott.

The advertising in advance of the release of "The Eternal Magdalene" was also unique. It consisted of a black-and-white display of the teaser type. The regular wording of this advertisement was "The Eternal Magdalene—Do You Know Her?" with the name of the Regent Theatre at the bottom. In a white space various questions were asked from day to day, such as "Behind you she lurches, in queenly finery, clasping the bony, icy hand of fate. Do you know her?"

**Newspaper Refuses Advertisement.**

It is significant that the Toronto Daily Star refused to carry any advertising of the Regent Theatre for the presentation of "The Eternal Magdalene" on the ground that the theme was not proper, although the Ontario Board of Censors had readily passed the picture. The Star had been carrying Regent Theatre advertisements regularly, but drew the line against "The Eternal Magdalene." All other Toronto newspapers readily used the offered advertising matter.

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**Demand for Laboratory Equipments.**

The Bass Camera Company, well known dealers in motion picture cameras, reports a heavy demand for complete laboratory equipment. The demand for cameras used in producing weekly pictures has been greater than any previous year. They report having equipped a complete studio and laboratory for a company organized in Mexico City. The demand amongst large manufacturers for motion picture equipment is an evidence that the commercial interests of the United States are rapidly beginning to realize the enormous advertising value of the motion picture. This report is an indication of the ever increasing popularity of motion pictures for commercial or amusement purposes, etc.

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## France Has Ideal Locale for After-the-War Picture

WHEN the motion picture men who have served with the American Expeditionary Forces in France return to this country, it will only be to turn around and go back again, according to Lieutenant Courtney Ryley Cooper, of the United States Marines, who has just returned from a trip to the battlefields of France. And the reason for all of this is, according to Cooper, that France possesses locations for motion picture photography that cannot be equalled in the United States.

"There is a quaint beauty about France that one doesn't find elsewhere," says Cooper. "Then too, the day of the after-war-story is here—and where can that story be truthfully told in

**Courtney Ryley Cooper**
Lieutenant in Marines at a dugout in Belleau Wood.

pictures outside of France? All the studio work in the world cannot reproduce the fiendishness of Belleau Wood, where the Marines fought; the queer, mounded farms of Brittany, or the shell-torn regions of the Argonne. There is only one way to reproduce them—and that is to go to France. Otherwise, the foreign producer will have the real article, and the American picture company only the imitation."

Cooper formerly was scenario editor for Norma Talmadge, and for William J. Flynn in the writing of "The Eagle's Eye."

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**Buss Takes Over Easton's Strand.**

C. D. Buss, who left the Third Street Theatre, Easton, Pa., to join the Signal Corps, and who was discharged from the service some months ago, has taken over the Strand Theatre, Easton, and is back in harness again. The Strand is a 700-seat house, modern in every way, and there is a fifty-foot plot in the rear available for enlargement when the proper time comes. Meantime Mr. Buss has his eye on some other nearby towns and hopes soon to have a circuit of several houses within a convenient radius. Mr. Buss is a veteran showman and probably will forge ahead. He did wonders for the Third Street, and with his present associates in sympathy with his aims, he should make himself a power in Eastern Pennsylvania.

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**Want Censor Member in Pittsburgh**

A movement is on foot to have a member of the Pennsylvania Board of Censors stationed in Pittsburgh. That the proposition seems to be destined to success is noted in the fact that a bill providing for an additional member of the board has already passed the State Senate.

The F. I. L. M. Club, of Pittsburgh, has sent a letter to the State lawmakers, pointing out the necessity and advisability of having a representative of the Censor Board in this city.

This communication is relative to Senate Bill No. 510, introduced by Senator William M. Mearkle, of Allegheny County.

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## War Trade Board Withdraws All Enemy Trading Lists

ALL enemy trading lists heretofore issued or compiled by the War Trade Board have been withdrawn, effective April 29, according to an announcement just made by Chairman Vance C. McCormick. All disabilities heretofore attached to trade and communication with persons included in these lists have ceased to operate.

The lifting of these restrictions does not modify or affect in any respect, however, the present restrictions against trade and communication between the United States and Germany or Hungary, nor does it authorize trade with respect to any property which heretofore, pursuant to the provisions of the Trading with the Enemy Act as amended, has been reported to the Alien Property Custodian or should have been so reported to him, or any property which heretofore the Alien Property Custodian has seized or has required to be conveyed, transferred, assigned, delivered or paid over to him.

This action is taken by the United States Government concurrently with the Allied Governments. The latter, with the United States, have reserved the right to reissue the enemy trading list and to revive the various disabilities that were attached to trade and commerce should such action become necessary.

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**Mabel Normand on Song Cover.**

Mabel Normand, the Goldwyn comedienne, is furnishing inspiration to music publishers; for her latest photograph appears on the cover of "Kentucky Dream" by S. R. Henry and D. Onivas. The publishers of this song claim that Miss Normand's picture on the cover will greatly increase the sale of the music.

## Northam to Show British Pictures at Loew's Roof

ON behalf of a group of leading British film producers, W. Arthur Northam will give exhibitions of British films at Loew's New York Roof, at 11 o'clock on the mornings of Tuesday, Wednesday, Thursday and Friday, May 6, 7, 8 and 9. The trade is invited.

Mr. Northam says that British manufacturers are endeavoring to ascertain the demands of the American market, and that the showing of these films is but one indication of their intention to supply its requirements. He asks that every person who attends the showing give frank and fair criticism of the offerings, and during the exhibitions, slips will be given out upon which he hopes the comments will be written. Mr. Northam, who is stopping at the Knickerbocker Hotel, states that he will be glad to entertain propositions for the purchase or rights to the pictures.

Among the subjects to be shown are "The Kiddies in the Ruins," a three-reeler made from Plubot's famous French cartoons; "God and the Man," six reels, Ideal Film Company; "Nearer, My God, To Thee," a five-reeler made by Hepworth; "Uncle Remus—Brer Rabbitt," a split-reel cartoon; "God Bless Our Red, White and Blue," six reels; "Cheerie Chums—Well, I'll Be Blowed," a cartoon; "A Soul's Crucifixion," five reels, and "Cheerie Chums—Hot Stuff," a cartoon by Dudley Buxton.

### Marguerite Clark Arrives on Coast.

Marguerite Clark, the Paramount star, has arrived in Los Angeles.

She was met at the train by Charles Eyton, manager of the Morosco studio; Walter Edwards, who will direct her first picture on the Coast, and others.

Miss Clark will begin work in the course of a week under Walter Edwards, the director, on Clyde Fitch's comedy "Girls." The work will be done at the Morosco studio. Miss Clark's stay on the coast is indefinite. This is the first time in four years that she has been in California.

### "Fires of Faith" Opens at the Harris.

"Fires of Faith," the special production made by the Famous Players-Lasky Corporation in co-operation with the Salvation Army, will open its New York run at the Harris Theatre, Monday evening, May 5. This picture, produced in California and New York, presents hundreds of people in its various scenes which, through the narrative on which it is based, depict the work of the Salvation Army both in war and in peace.

Commander Booth will be present on the opening night.

### Laemmle Urges Employes to Buy Bonds.

Universal has scored a high percentage in subscribing to the Fifth Victory Loan and reports from the Loan committee show that the employes have responded quickly. Carl Laemmle, president of the Universal Film Company, sent a letter to each of the employes of the firm reminding them of the loan and the fact that the victory of the United States was due to the untiring efforts of the men who went across the sea.

**Fred A. Valle.**
Who will go abroad in the interest of Poli's.

## Whalen's "Great Sardine" Sells Bonds at Poli's

JEFF WHALEN, former vaudevillian, but now in the film business, answered the burning question, "When is a sardine not a sardine?" in his "Great Sardine" act at Poli's Million Dollar Palace in New Haven, when he showed how Houdini could be out-Houdinied for the benefit of the Victory Loan. The answer to the sardine question is, "When it's in a packing box."

Manager Fred Valle, of Poli's, placed the Whalen sardine act at the head of his bill. The act went on as being staged by the Jesters, an organization made up of film salesmen, managers and exchange men of New Haven. When the sketch opened with a request by Mr. Whalen for a sardine can from the audience every one wondered what the connection between Houdini and sardine was. Mr. Whalen then explained that his assistant would escape from the sardine can and thus take the "Who" out of Houdini.

Since no sardine can could be found in the audience, Mr. Wahlen decided to use a packing box, so as not to disappoint anyone. The packing box had a large hole in the back, but no one accused the New Haven Houdini of taking advantage of the situation. After the "escape," Mr. Whalen and a number of actors on the bill sold bonds to the house.

After the show actors, Jesters and all motored to the Shoreham Inn, Shoreham, Conn., and wished "Bon Voyage" to Mr. Valle, who is about to go abroad in the interest of Poli's. Manager Scully, of the Paramount office, won the prize for fancy dancing at the Shoreham. The prize was the privilege of "blowing" the crowd.

Add your MITE
to
the Nation's MIGHT
Invest
in the Victory Loan

## Gerald Bacon Is Signed for Big Hall Productions

GERALD F. BACON, producer for stage and screen, has signed with Frank G. Hall, president of Independent Sales Corporation, to make a series of special features for release by Independent Sales through the Film Clearing House. Mr. Bacon will start work on the first of the series within two weeks. He announces that he has virtually completed negotiations with the star of one of Broadway's most successful plays of the current season to portray the featured role in the first of the series of Bacon productions.

**First Production "At Sunrise."**

For his first screen play Mr. Bacon has the rights to Max Marcin's "Substitute Prisoner." Mr. Marcin is recognized as one of America's best known playwrights, his most successful play of recent years being "The House of Glass." The author's play will be produced and released under the title "At Sunrise."

For the work of adapting Mr. Marcin's play for screen purposes, Mr. Bacon has Basil Dickey, formerly scenario editor of International Film Corporation. Oliver D. Bailey, director of stage and screen productions, will direct the Bacon productions, his work to be under the direct supervision of Mr. Bacon. Mr. Bailey will be remembered for his direction of the stage productions, "Over Here," "Stitch in Time," "Traffic" and "Branded." His ability as a director for the silent drama, is represented in many screen successes.

### Dye Buys Ft. Lauderdale Rex.

R. E. Dye, formerly in the theatre business in South Dakota, is evidently a member of the Seven League Boot Club. From South Dakota he has pilgrimaged his way to Fort Lauderdale, Fla., and has purchased there the Rex Theatre.

Mr. Dye, remembering from South Dakota days what paper served his interests best, wrote to resume his readership of the Moving Picture World. He will take full charge of the Rex about June 1.

### Theda Bara Makes Big Bond Sales.

Escorted by the band of the 152nd Depot Brigade of Camp Upton, Theda Bara went to the booth of the Stage Women's War Relief, in Victory Way, Park avenue, New York, last Friday and sold $100,000 worth of bonds in less than an hour. This was the record sale at the booth since the opening of the loan campaign, and was especially notable because Friday was the coldest April day in years and the Fox star had to compete with a cutting wind and flurry of snow.

### Duncan Returns to Lasky Fold.

Captain T. E. Duncan, who has been serving on the general court martial board at Fort McArthur for the past year, has just returned to the Lasky studio and is playing a part in "Secret Service," the Famous Players-Lasky production starring Captain Robert Warwick and directed by Hugh Ford. Captain Duncan was a stock player at the studio before entering the army and expresses great satisfaction at being back again on the lot.

# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "One Week of Life."

Released by Goldwyn Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Suspense (Characteristic), Winkler.
1—T. Helen—Miss Sherwood. 1:45. Drinking Theme, Roberts.
2—T. LeRoy Scott. 4:15. Theme.
3—T. Lola Canby, devotee of art. :55. (Continue pp.)
4—T. Pauline Frederick as. 2:00. Melody (Moderato), Frimi.
5—T. Lola's studio feast. :55. Visions (Cantabile), Buse.
6—T. In the morning hours. 1:25. A La Mode (Popular one-step), Rosey.
7—T. The following day. 2:25. Mysterious Nights (Valse Dramatique), Berg.
8—T. An interrupted rest. 1:45. Love Theme (Melodious Andante), Lee.
9—S. Kids fighting. :20. Piano solo improvise to action.
10—S. Lola washing the kid's face. 1:50. Comedy Allegro, Berg.
11—T. That afternoon. 3:10. Theme ff.
12—T. Sunday, September 22. Love Song (Dramatic), Flegier.
13—T. A half an hour. 3:05. Theme.
14—T. After a night of torture. 5:05. Tragic Theme, Vely.
15—T. Meanwhile at Crystal Lake. 4:35. Tragic Suite, Luz.
16—T. Out of the night's. 1:45. Last Spring (Dramatic), Grieg.
17—T. Midnight. :20. Furioso No. 11, Kiefert (with ad. lib. ff tympany rolls).
18—T. Where are they? 3:25. Sinister Theme, Vely.
19—T. An hour later. 2:40. Dramatic Reproach (Andantino Expressivo), Berge.
20—Theme ff. 1:55 (to end).

## "Sally's Blighted Career."

Released by Christie Film Company.

Prepared by Filmusic Studios.

1— At screening. 2:14. Popular One-Step (Moderato).
2—T. At Burr Centre. 1:39. Michigan, Irving Berlin; or How Are You Going to Keep Them on the Farm (Moderato), Donaldson.
3—T. Sally was a twelve o'clock. 1:08. Twelve O'Clock Feller in a Nine-O'Clock Town (chorus only), Von Tilzer.
4—T. The car looked all right. :45. A. B. C. Dramatic set No. I-C 3 (Andante).
5—T. Biggest night in the year. 1:23. You made me love you (follow action), J. V. Monaco.
6—T. Young lady, you have. 1:23. Intermezzo (Allegro), Arensky.
7—D. Girl on platform alone. :40. Everybody Shimmies Now (chorus only) (Allegretto), Gold and Porray (play to action).
8—D. Father stops Sally. 1:17. Bon Vivant (Allegro), Zamecnik.
9—D. Chorus dancing. 2:07. Popular One-Step (Allegretto) (watch for falls).
10—T. Si feared the city's pitfalls. 1:23. Howdy (Moderato), Ted and Josh.
11—T. All was hustle and excitement. 3:01. Sensation Jazz (Allegretto), L. Walker.
12—D. Girl starts toe dance. :27. Pizzicato Polka (Moderato), Delibes.
13—T. Where are your bloomers. 1:49. Plenty of Pepper (Allegretto), H. Bien; followed by "Everybody Shimmies Now."
14—D. Sally falls off runaway. 1:32. Comedy Allegro (Berg Series) (Allegretto).
15—T. Time Lock Tim was making. :17. A. B. C. Dramatic Set No. 6 (Mysterioso) (play Mysterioso without repeats and follow with Hurry).
16—D. Tim sees officer. 1:47. A. B. C. Dramatic Series Set No. 13 (Allegro).
17—T. There's a reward of five thousand. 1:54. Sparklets (Moderato), Tobani.
18—T. Si, we're going home. Michigan; or, How Are You Going to Keep Them on the Farm (to end).

## "Blackie's Redemption."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Boston Blackie—Bleeding Hearts (Andantino Sentimento), Levy.
1—D. At screening. 1:45. Misterioso Dramatico No. 22, Borch.
2—D. Clock face, 11:05. 2:45. Theme.
3—T. For crime the world is the field. 3:15. Mandarin Dance, Kempinski.
4—T. No bungling, Yegg. 2:00. Theme.
5—D. When detectives enter. 2:30. Dramatic Tension, Levy.
6—T. I'll be waiting for you, dear. 1:30. Agitato No. 37, Andino.
7—T. It was the irony of fate that. 3:15. Dramatic Finale No. 63, Smith.
8—T. He's ill without a doubt, doctor (storm effects). 1:45. Andante Appassionato, Castillo.
9—T. He hasn't eaten a thing. 2:30. Jerpetual Motion (Allegro Agitato), Borch.
10—T. I've got another job for you (storm effects) . 2:15. The Crafty Spy (Misterioso), Borch.
11—T. Just before dawn (shots). 1:15. Gruesome Misterioso No. 31, Borch.
12—T. No Mary, they didn't even. 1:15. Theme.
13—T. We've got to disappear (telephone bell). 2:45. Allegro Agitato (No. 17, A. B. C. Dramatic Series).
14—T. While Warden Sherwood sets his. 1:45. Plaintive (No. 17, A. B. C. Dramatic Series).
15—T. A week later. 2:45. Dramatic Tension No. 36, Andino.
16—T. Drop that gun, Warden. 2:45. Dramatic Agitato No. 38, Minot.
17—D. When Blackie drops gun. 2:00. Theme.
18—T. It was a cold trail boys. 2:30. Constance (Moderato Cantabile), Golden.
19—T. Retribution (explosion—glass crash). 2:30. Turbulence (Allegro Agitato), Borch.
20—T. You thought I was in prison. 2:00. Agitato No. 69, Minot.
21—T. On board the steamer for Honolulu. 1:00. Theme (to end).

## "The Best Man."

Released by W. W. Hodkinson.

Prepared by George W. Beynon.

Theme—Souvenir (Andante), Geehl.
1—T. At screening. 3:30. Prelude Kind Manfred (Lento), Rienecke.
2—T. Gordon's bachelor apartments. 3:30. Entr'acte Clarice (Valse), Loud.
3—T. Celia Hathaway. 1:00. Theme.
4—T. The Holman dinner. 2:00. Dramatic Tension, Borch.
5—T. We've been tucked. 2:45. Hurry, Ditson No. 4, Langey.
6—T. The lesser of the two dangers. 1:30. Wedding March, De Koven.
7—T. Craven fear foreshadowing. :30. Agitato.
8—D. Coming from church. 1:30. Andante Cantabile (Pathetic), O'Hare.
9—At the wedding reception. 4:00. Springtime (Waltz), Drumm.
10—T. Nine o'Clock. 2:30. Agitato, Ditson No. 1, Langey.
11—D. Hands clasp shoulder. 1:30. Theme.
12—T. Somewhere in Pennsylvania. 2:15. Intermezzo (Moderato), Huerter.
13—T. Striving to reconcile. 2:30. Le Retour, Bizet.
14—T. In the days. 1:00. Baby's Sweetheart Serenade (Allegretto), Corri.
15—T. The sleepy town of Milton. 1:15. How Ya' Gonna Keep 'Em Down on the Farm, Donaldson.
16— There's a long, long trail. 1:00. There's a Long, Long Trail, Elliott.
17—T. I'll drive you to Evans. 2:15. Serenade (Allegro), Frommel.
18—D. Sleuth arrives at Evans. 2:15. Reverie (begin at Lento), Drumm.
19—T. Another cog in the crooked. 1:30. Theme.
20—T. Pittsburgh. 2:30. Galop No. 1, Langey.
21—T. It's all right. 1:00. Come Along to Toy Town (from "Everything") (Moderato), Berlin.
22—T. Washington. 3:00. Cavatina (Moderato), Bohm.
23—T. But I must explain. 1:15. Theme.

## "Getting Mary Married."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—
1—T. Mary's stepmother. 1:40. Theme.
2—T. With one last feeble effort. 1:55. A La Mode (French One-Step), Rosey.
3—T. While John Bussard. 2:55. Blushing Rose (Moderato Serenade), Johnson.
4—T. I don't want the money. 1:45. Dramatic Narrative, Pement.
5—T. The Bussards of Boston. 4:20. Love Song (Dramatic).
6—T. So poor little Mary. 1:45. Romance D'Amour (Moderato), Schoenfeld.
7—T. So this is Boston. 2:20. Visions (Intermezzo Characteristic), Buse.
8—T. James Winthrop, Jr. :35. (Continue pp.)
9—T. At four o'clock. 3:15. Ye Boston Tea Party, Pryor.
10—T. Is there another Miss Bussard? 1:55. Impish Elves (Winsome Intermezzo), Borch.
11—T. Jimmy Winthrop discusses. 3:45. Theme.
12—T. At last Jimmy. 3:40. Constance (Moderato Romance), Golden.
13—T. At the Plaza. 4:10. Scherzetto (from Symphonette Suite), Berge.
14—T. In the weeks that followed. 2:40. Theme.
15—T. It finally became necessary. 3:05. May Dreams (Moderato Romance), Borch.
16—T. Jimmy Winthrop's buying. 1:20. Piano solo (Improvise).
17—T. While the Bussard are waiting. 2:25. Characteristic Barcarolle, Conterno.
18—T. But when little Ledge. 2:25. Theme.
19—T. I can relieve you. 2:05. Flirty Flirts (Allegretto), Levy.
20—T. Have you the ring. 1:50. Theme.
21—T. Organ solo to action (wedding ceremony). :55 (to end).

## "Greased Lightning."

Released by Famous Players-Lasky Corporation.

Prepared by Harley Hamilton.

Theme—Told at Twilight (Moderato), Huerter.
1— At Screening. 2:20. Au Fait (Allegretto), Ewing.
2—T. Andy Fletcher, the inventor. 1:40. Laughing Dove (Polka), Behr.
3—T. That's how she works with the treadle. 2:05. Tally-Ho Galop, Bernstein.
4—T. I've just got time to beat you. 3:15. 2/4 Galop.
5—T. Alice Flint, the banker's daughter. 2:45. Theme.
6—T. Endeavoring to make a pleasant job last. 2:20. Bowl of Pansies (Moderato), Reynard.
7—T. They're too slow. 2:25. Mon Plasir (Valse), Roberts.
8—T. You're going to be the first. 3:20. Admiration (Moderato), Jackson.

9—D. Appearance of Alice in street. 1:45. Theme.
10—D. Entrance of auto drawn by horse. 2:40. With Powdered Wig and Hoop Skirt (Minuet), de Severac.
11—T. He told me mighty plain. 2:25. Spring Flowers (Allegretto), Wood.
12—T. All fussed up for the Chautauqua picnic. 3:20. Hurricane Galop, Giesmann.
13—T. You quit this speeding. 3:45. Legend of a Rose (Allegretto), Reynard.
14—T. Why, it's Mr. Armitage. 3:35. Melodie, No. 3, Op. 42 (Andantino), Tschaikowsky.
15—D. Scene changes to town meeting. 2:05. Men of Sparta (Marziale), Zamecnik.
16—T. I've got to take old Flint and his. 3:20. Stars and Stripes, Sousa.
17—T. Meet my old friend Charley Willis. 3:00. Flirtation, Cross.
18—T. The next ee-vent will be. 3:20. Prestissimo Galop—Waldteufel.
19—T. There's two thousand dollars in that satchel. 3:30. Agitato No. 4, Minot.
20—T. I'm goin' after that money. 3:35. Allegro No. 2, Langey.
21—T. You've got to go back four miles. 3:40. Hurry No. 22, Lake.
22—T. "Hey" 2:30. Theme (to end).

## "Eyes of the Soul."

Released by Famous Players-Lasky Corporation.

Prepared by James C. Bradford.

Theme—Eyes of the Soul—Fisher.
1— At Screening. 1:30. Petite Bijouterie (Tempo di Valse), Bohm.
2—T. At the, etc. 1:30. America Never Took Water (chorus), Hirsch.
3—T. Judge Malvin. 1:45. Ballet Faust No. 6 (Allegretto), Gounod.
4—T. This show is all right. 1:30. Baby Mine (Fox Trot—Moderato), Friml.
5—D. Judge and sister at table. 2:00. Charming (Tempo di Valse), Joyce.
6—T. On the way home. 2:30. Land of My Own Romances (Valse Lente), Herbert.
7—T. Dreams of next morning. 2:15. Fancy Free (Fox Trot-Moderato), Friml.
8—T. And dreams see? Close. 1:15. Love in Arcady (Allegretto), Wood.
9—T. Serg. Lawrence Fitzgerald. 1:30. Allies' March to Freedom (Tempo di Marcia), Tosti.
10—D. Auto hits chair. 2:30. Theme.
11—T. At the boarding house. 1:30. Pack Up Your Troubles (chorus), Powell.
12—T. When the Lusitania. 1:30. Take Me Back to Dear Old Blighty (chorus), Godfrey.
13—T. Late that evening. 1:30. Evening Song (Moderato), Martin.
14—T. The Judge was always writing. 1:15. Bluette (Allegretto Grazioso), Aitken.
15—T. And so. 2:30. Intermezzo (Allegro), Onivas.
16—D. Larry picks up banjo. 1:30. When the Great Red Dawn Is Shining (Moderato), Shaw.
17—T. After singing was over. 2:00. Never Let the Old Flag Fall, Kelly.
18—D. Larry playing banjo. 1:30. Theme.
19—T. At dinner that night. 1:45. Myrra (Tempo di Valse), Clutsam.
20—T. And Sunday is Larry's Day. 2:00. Caprice (Allegretto), Reisenfeld.
21—D. Enter dining room. 2:30. Theme.
22—D. Walking in park. 1:15. When You Come Back (Tempo di Marcia) (chorus), Frey.
23—D. Larry and Gloria sit on bench. 2:45. Theme.
24—T. At the rehearsal. 1:45. Frenchy (chorus), Piantodasi.
25—D. Gloria leaves dressing room. 1:30. Theme.
26—T. And so good-bye trenches. 2:00. Good-Bye France, Berlin.
27—T. And so. 1:15. Traumerie, Schumann.
28—T. And in fullness. 1:30. Slumber Boat, Gaynor.
29—T. The Sacrifice. 1:15. Theme (to end).

## "The Courageous Coward."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Love Theme—One Fine Day, Puccini.
1— At screening. 2:30. Overture "Mikado" (Allegro Moderato—Andante con moto), Sullivan.
2—T. Rei, a fragrant blossom. 2:45. In a Chinese Tea Room (Andante con Grazia), Langey.
3—D. Rei introduced to Suki. 3:00. Love theme.
4—T. In the happy weeks that follow. 1:15. Morris Dance (Allegro Moderato—cut introduction), Noble.
5—T. Reports of Suki's success. :45. A Japanese Sunset (Sostenuto —Largo only), Deppen.
6—T. Constant friction between. 2:15. Dance of the Demons, "Prince Ador" (Allegro Energico Agitato), Rubner.
7—D. Rei enters Tangi's office. :45. Japanese Love Song (Allegro Moderato), Thomas.
8—T. Through diligent effort. 1:15. Le Secret (Allegretto con moto), Gautier.
9—T. And as a fitting celebration. 2:30. (Cue for jazz band) Popular Song, Hawaiian Dance, Jazz Selection.
10—T. While across the continent. 1:00. Popular Waltz.
11—T. Suki's dreams come true.
D. When boys rush in. 1:45. } Popular college songs.
12—T. Congratulations (note). 1:15. Love Theme.
13—T. Get out, this is not for. Tacet.
D. Phonograph playing. :30. Love Theme.
14—T. With motley splendor. Fox Trot (short).
T. Suki returns unannounced. 1:30. The Lady Picking Mulberries (Characteristic Oriental—Allegretto), Kelly.
15—D. Cafe Scene. 2:30. Aloma (Oriental Fox Trot), Joyce.
16—D. Suki entering the house. 2:30. Love Theme.
17—T. New Year's Eve is a golden harvest. :45. Dramatic Tension No. 44 (Moderato Agitato), Borch.
18—T. Chinatown conditions demand. 2:00. Noveletta (Moderato), D'Ambrosia.
19—T. Unaware of Rei's true motive. 2:30. Fuji Ko (Japanese Intermezzo—Allegretto), Shelley.
20—T. Tom's infatuation for the Japanese. 1:45. Dramatic Andante No. 24 (Moderato), Borch.
21—T. When words of tenderness find. :45. Simple Confession (Moderato), Thome.
22—T. Kirby has another plan. 2:45. Romance (Andante Dramatico). Grunfeld.
23—D. Edwards' body brought into the room. 3:00. Intermezzo (Dramatic Allegro), Arensky.
24—T. Suki is appointed to prosecute. 1:30. Dramatic Andante No. 39 (Andante molto), Berge.
25—T. The murder trial of Slick Edwards. 2:45. Sinister Theme (Andante Molto Misterioso), Vely.
26—D. Suki reads note from Kirby. 3:00. Inflammatus (Andante molto agitato), Rossini.
27—T. With Suki removed Chinatown resumes. :15. Fox Trot (short).
28—D. Kirby and Suki. 1:00. Nipponese (Fischer) (Japanese-Andante Dramatic), O'Sullivan.
T. Tuki, they say you are a coward. :45. Same—Andante Appassionato.
T. Though shunned on all sides. 1:00. Same—Lento Andante.
29—T. A heart of steel now softened. 2:30. Cavatina (Dramatic Andante), Bohm.
30—D. Suki packing trunk. 1:00. Love Theme (pp).
31—D. When phonograph record falls on floor. 1:00. Dramatic Tension No. 1 (Andante), Reissiger.
32—T. My poor little song. 3:30. Love Theme (to end).

## "The Scar."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme A—(for Frances)—Purity (love theme), Borch.
Theme A (for Cora)—Sinfulness, Borch.
1—D. At screening. 1:00. Theme B.
2—D. When Valdez enters. 2:30. Dramatic Reproach (Andante Expressivo), Berge.
3—T. Del Teatro Grande. :15. Alborada (Caprice Espagnole), Andino.
4—D. When Valdez approaches Cora. Agitato No. 69 (Allegro Agitato), Minot.
5—T. You are my wonderful hero. 1:15. Theme B.
6—T. At dawn (shots). 1:30. Heavy Desc. Agitato (No. 8, Luz Photoplay Edition).
7—D. When Cora returns home. 1:30. Theme B.
8—T. Don't see her again, boy. 2:00. The Vampire (Dramatic Characteristic), Levy.
9—T. In Dixie Land Mrs. Reynolds. 3:45. Prudence (Entr' acte Novellette), Luz.
10—T. The seed of suspicion. 3:00. Dramatic Suspense, Winkler.
11—T. The next afternoon. 2:45. Theme B.
12—T. I am going away. (Shot.) 1:15. Heavy Dr. Desc. (No. 18 A. B. C. Dramatic Series).
13—T. Arrest that man, officer. 2:00. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
14—T. Think gentlemen I am disfigured. 3:00. Heavy Andante (No. 18, A. B. C. Dramatic Series).
15—T. The chain gang. 2:00. Theme B.
16—T. In New York several years later. 2:15. A Dream (Pathetic Andante), Borch.
17—T. I repay your losses. 1:00. Agitato Appassionate, Borch.
18—T. In the suburbs, Frances. 4:15. Nocturne No. 13 (from Chopiniana Suite), Chopin.
19—T. We'll use our right name. 1:45. Serenata (from Chopiniana Suite), Chopin.
20—D. When George sees Frances. 2:15. Theme A.
21—D. When scene fades to Cora. 1:30. Dramatic Agitato No. 38, Minot.
22—T. The lonely vigil. 1:45. Sinister Theme, Vely.
23—T. Faithful are the wounds of. 1:45. Theme A.
24—T. A relapse. 2:15. Romance D'Amour (Andante), Schoenfeld.
25—D. When George joins Frances. 2:15. Theme A.
26—D. When scene fades to Coralie. (telephone.) 1:45. Theme B.
27—T. Madam Cora allow me to present. 2:45. The Vampire, Levy.
28—T. And as the new indeterminate. 2:30. Appassionato, Borch.
29—T. The letter. 1:30. Theme A.
30—T. Cora's last card. 1:45. Dramatic Tension No. 36, Andino.
31—D. When George and Frances leave. 3:15. Gruesome Misterioso No. 31. Borch.
32—D. When police find letter. :30. Rondo (Excerpts Beethoven Sonata Pathetique), Berge.
33—T. I can't find in my. :45. Theme A.
34—D. When police enter house. 2:00. Vivi Finale (from Symphonette Suite), Berge.
35—T. I have just returned from. 1:45. Theme A.

# Advertising for Exhibitors

**Conducted by EPES WINTHROP SARGENT**

### Press Work.

REALLY good press work is not merely the writing of good advertising. In part—and perhaps the greater part—it is the ability to turn all things to the profit of the advertiser. Lately two scraps have been written up in this department. In one instance Steve Farrar was bucking an elaborate seven-reel production of the life of Roosevelt with a two-reel "feature," apparently made up of an assemblage of clippings from the news reels. He got away with it through adroit press work. He made people satisfied with what he had to sell. He had but one talking point, so kept talking about that, and he came through. On the other hand, A. C. Raleigh boosted his prices for a special picture, and when the other houses sought to make capital of the advance, instead of turning the tables on his opposition, he sought to get back with mere statements that the picture was a good one and worth the money. Mr. Raleigh is a good advertiser, but he is not a press man, because he does not know how to turn an attack to advantage; to make adroit use of the material at hand. Years ago a western act obtained a contract to play Keith's Union Square Theatre in New York; then the most desirable booking in the country. For weeks they advertised their date and begged managers and booking agents to "See us at Keith's" on a certain date. Then came the opening and they found they went on at half past twelve and twice between five and seven; hours when no booking man ever sat in the house. The other performers laughed at them, but the man who had the act was a press man and not merely an advertiser. He hustled up to the Clipper and advertised "We lead where others follow," in letters as large as his space would contain, following that with a smaller "Opening the show at Keith's Union Square Theatre." His press work carried him over. He made capital of what at first seemed to be a misfortune. Instead of losing the advance advertising, he made it give a punch to his last approach. Everyone talked about his advertisement and managers gave bookings on the supposition that an act that could pull such a stunt must be good. Not one actor in a thousand would have thought of a comeback. Most of them would either have shut up and have gone back west or would have sought to fight down the poor program placing with a denunciation of the management, but this thousandth man was a press man as well as player and he came through. It is the same way in your theatre advertising. If the other house tries to blanket you, get a comeback that will turn the laugh. That's what press work is.

### Something to Copy.

Lately we spoke of the programs from the Star, Westbrook, Maine. W. C. Benson has kindly responded to our request for some samples on white paper instead of the colored stock he usually employs and we are able to give a better idea of the general style. The first cut shows the general plan of the front and back pages. The stock is 3¼ by 10 inches and is folded once to get a four page folder. We show two of the days from the inside page almost full size. This is no better than any average printer can do, if he can be persuaded to do it. The trouble is that most printers are not willing to take the trouble to get a small job just right. It will be seen that the titles stand out well, though the space is well filled, and the sheet has all of the display value of a five by eight page and twenty-four point type. If you will study it closely you will see that the

**The Outside Pages of the Program of the Star Theatre, Westbrook, Maine.**

printer has gone to some pains to work out a good combination of types, and if you will take this sample over to your own printer, he can give you precisely the same result if he is willing to take a little trouble. Mr. Benson writes that his town has no local paper so that he has been compelled to put his effort into programs and billboards. He adds that he has been considering the use of the Portland papers, but that the space is so high that he cannot afford enough to make a showing. Westbrook is a town a short distance

**MONDAY, MARCH 10**
Adolph Zukor presents SHIRLEY MASON and ERNEST TRUEX in
**"COME ON IN"**
Cleverly portraying what happened to a German spy who fell in love with a patriotic stenographer.
**Spanuth's VOD-A-VIL Movies**
Something new and novel, the world's biggest and best Vaudeville shown for the first time in pictures.
RED CROSS subject entitled **"Russia, a World Problem"**
Big V. Comedy, **"Pluck and Plotters"**

**TUESDAY, MARCH 11**
Metro Pictures Corp. offers FRANCIS X BUSHMAN and BEVERLY BAYNE in
**"A PAIR OF CUPIDS"**
The story of which centers around a frivolous butterfly of a girl whose only pleasure in life is gaiety and clothes, and a young business man to whom the world revolves around the word "business."
FRANCIS FORD in a new chapter of "THE SILENT MYSTERY"—*Some* mystery too—*Seen it?* Post Travel Picture
Comedy subject, "Fireman, Save My Child"

**Part of an Inside Page from the Same Program Showing How to Get a Big Display with Small Types.**

out of Portland and depends upon that city for its daily paper. Many also take the Boston papers, which are on hand in the morning. There are dozens of small towns in the Portland radius and he must pay for circulation in all of those towns if he uses the Portland paper, though only the people in his own town will respond to the Star advertising. The papers charge an advertising rate based upon their total circulation, though he uses but a small part of this. That is the trouble with general newspaper advertising for a local house. It costs too much per head to reach possible patrons, and it is better to confine the efforts to getting advertising matter to the patron direct through the use of a well printed program.

### Simple but Good.

This three sevens from the Rialto, Washington, is all type, but it is a mighty good example of how to display the leading lines. The house, name, title, player and the selling line are in heavy type. The rest is set in twelve point. The all caps is bad, but the four lines in black will do most of the selling. The rest is clincher argument and it does not so much matter whether it is read or not.

MOORE'S Frank. 3730 **RIALTO** THEATER 9th St. at G
WILL PRESENT FOR THE ENTIRE WEEK OF MARCH 9TH
FIRST NATIONAL'S NEWEST FEATURE
**ANITA STEWART**
SUPPORTED BY JUANITA HANSEN, JACK HOLT AND A STELLAR CAST IN A MAGNIFICENTLY MOUNTED DE LUXE PRODUCTION OF MARION ORTH'S LATEST STORY—A
**Midnight Romance**
—IN WHICH THE TALE OF A MYSTERIOUS YOUNG WOMAN WHO WAS A TOILER IN DAYTIME AND A QUEEN AT NIGHT IS SO ARTISTICALLY TREATED BY THE "BELASCO OF THE SCREEN" THAT IT MUST BE CONCEDED
**Lois Weber's Best Picture**
Perfect Music—Distinctive Supplemental Films.

**A Three Sevens That Sticks Up from the Page and Gives Its Message in a Glance.**

At the same time, since the space is there to be used, it would have been better had an upper and lower case been employed. If we had written this we think we would have put a one point rule underline under "entire week of March 9th" under the house name. It would have helped a little. But the main point is that by keeping the minor matter down and the big lines up, the display is capitally done without attractors of any sort. Mr. Moore does with type what others vainly seek to accomplish with cuts and ornaments. He gets his space read the first thing on the page.

### Hyman Is Here Again.

Edward L. Hyman, who used to run the Victoria, Buffalo, is now in charge of the Fox Liberty Theatre down in St. Louis. His program is a nice looking sheet, done in dark blue on buff paper. Mr. Hyman never would run a white program you could produce, which is one thing we hold against him, and the only thing, for he gets out a good program, though he is not jazzing this issue as he did the old Victoria program. Perhaps he is still feeling his way. The present issue is only a four pager and is gotten out twice a week to meet the changes. It is purely a house program and not a distributed organ, which accounts for its

one, but even here he uses terse phrases nd inviting descriptions. A two five and halfs in the Sunday papers suggests

WILLIAM-FOX-
LIBERTY
CONTINUOUS AFTER 2 P.M.
15¢ 25¢
DELMAR & GRAND
DOUBLE PROGRAM
WILLIAM FARNUM in "THE MAN HUNTER" THE GREATEST PICTURE SINCE LES MISERABLES
BY SPECIAL REQUEST CHARLIE CHAPLIN in "HIS NEW JOB"
MONDAY ADDED ATTRACTION
BESSIE BARRISCALE in "A TRICK of FATE"
SYMPHONY ORCHESTRA 25 SOLOISTS
GENE ROSEMICH & HIS SYNCOPATED PLAYERS

**Two Five and a Halfs from St. Louis.**

he Hippodrome orchestra, but gives a ew treatment in the design with lines eplacing mass coloring. The effect is xcellent and should be shown your artist, f you employ one. It seems to be a spe- ial design, though it could very easily e made standard and mortised to let in ype titles. This is hand lettered, but ost of the lettering copies type designs, o nothing is gained in this direction by aving the lettering done. The one ad- antage is that it lets in small letters in isplay instead of straight roman.

**McCormicks.**

Here are some of S. Barret McCormick's dvertisements for "A Perfect Lady" and Mickey." In the former he took three nd four elevens. The display on the ight shows how his colored advertise- ent looked. In colors the scheme was

**A Three and a Four Elevens for Madge Kennedy.**

reen and orange red. The black band ehind the girls at the top was omitted nd they showed in green, overprinted ith black, against the orange ground. he large figures were untouched save or the bands on the hat, which were one in green and the house signature howed green on black, with orange and reen above. The space on the left is etter in black and white. Both suggest he theatrical character of the story while eaturing the minister to show where he interest comes in. It did not require he explanatory text to get that over, but s usual Mr. McCormick gives a strong elling talk. "Mickey" got rather smaller paces, but three thirteens and three levens are not so small, at that, except or McCormick. The space on the right eems to be the master for the colored display, but we have no sample of the colored advertisement, though we gather that the while white figures were done

**Two Circle Displays for "Mickey."**

in tint. In spite of the money Mr. McCormick spends for art work, you will notice that he never uses hand lettering. He knows that type and the simplest and

**A Pair of Three Nines for the Circle.**

clearest letters are the best, and no use of hand lettering could ever equal the selling value of his type talks, and those talks run more to six than to eight point, as a rule. So regular is his use of this form of advertising that it is now known

**A Four Twelves Co-starring Griffith.**

as "the McCormick style" wherever advertising is spoken of in the theatres, yet few houses copy him, though many could do so and with profit.

For "The Greatest Thing in Life" S. Barret McCormick suggest Griffith's greater triumph in the use of the heart design in all of his displays. This is a nice instance of subtle suggestion. There is no direct reference to "Hearts of the World" save in one instance, but the heart carries its own suggestion. The smaller examples are each three nines, including the margin. In one the heart is in black and the other it is the white outline, with some black hearts in the margin. That on the right carries a top bank of type for the "only a chicken" incident, while the lower is devoted to the director, who is worked into each of the displays shown. The display on the left is rather more general than is usual with Mr. McCormick and in the four twelves he gets even more prominence, though we do not think that "spectacle maker" is a happy phrase since it suggests an optician rather than the creator of gorgeous pageantry.

**Larger in Utica.**

Clifford A. Carroll writes that the Hippodrome has gone in for larger spaces in the morning paper. Before the decision was made the morning and afternoon papers gave the best results, as the house opens at noon. The evening paper is better where the night business is concerned, but the morning paper will hold over until evening and help the matinee business as well, if the evening papers are not employed. We take it that small

HIPPODROME TODAY
ARTCRAFT PICTURES PRESENT
PAULINE FREDERICK
in a film version of Jules Clarete's most remarkable and widely read novel
"HER FINAL RECKONING"
See what a world of trouble a bundle of love letters can cause—Thrills, mystery and a good heart appeal story
CHARLIE CHAPLIN
IN A RIOT OF FUN
"THE FEMALE IMPERSONATOR"
"Romance and Brass Tacks"
J. MONTGOMERY FLAGG'S COMEDY FEATURE

**A Three Fives from Utica, N. Y.**

cards are also run in the afternoon editions. The first example is a three fives, and the printer is at his old trick of filling the space just as full of type as he can get it. And he does his extras up in neat little panels and uses cross-page rule and does everything else that a trick printer can conceivably do, and Mr. Carroll lets him get away with it. In this instance there is some excuse for the large Charlie Chaplin, but none for the boxing in of the subjects and even less for the cross space rule just above. If Miss Frederick's name had been put in a smaller type, to hold it away from the margin and the title in a letter smaller by twelve points, it would have been more prominent on the page. It is not size, but relative size, that counts, and a smaller letter and some white space is better display than running the largest possible type and hitting right up against the panel rules. The same thing holds good of the two sevens, which is a proportion more generally used. Here about an inch and a half is taken for the underline and the printer keeps a pica inside of the panel. It is poor composition with harsh letters and a composition style that would find approval in the backwoods, but is pretty provincial for a town the size of Utica. The advertising manager of the paper should be ashamed to offer such results to his patrons. We would suggest a drawn signature for the top of the display, to be about the size of the present signature. Then get large, clear faces, but do not pick faces which com-

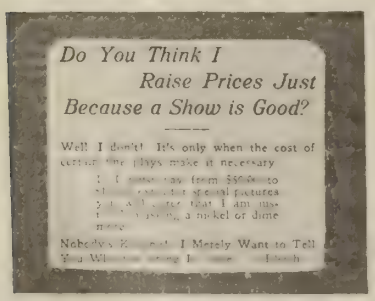
pletely fill the space. If there are small features, play them up, but keep them small. A twelve point is large enough for any one or two reel feature, as a rule. If there are two or three lines of descriptive matter in bank, set it in ten or twelve point Roman instead of bold face, and get some contrast. If Mr. Carroll wants to try an experiment let him

**A Pair of Two Sevens in Which the Printer Has Fairly Stuffed the Type.**

get the printer to set up "The Little Princess" with an eight point Roman "The" followed by "Little Princess" in an extended letter on the second line, omitting the quotation marks, which are not really essential. He will find that he can get a better display and he will not need more than the 36 points he now takes, using a 24 point **extended** for "Little Princess." It will probably look larger than the type he now has. Certainly it will look better.

**Bleich on Prices.**

George A. Bleich, of Owensboro, Ky., is one of the most adroit managers in the game, and his method of handling an increase in prices is worth studying. Mr. Bleich sends in some slides, of which this is the main argument.


Do You Think I
Raise Prices Just
Because a Show is Good?
Well I don't! It's only when the cost of
Nobody's Kicking! I Merely Want to Tell

**A Direct Price Argument Slide from George A. Bleich.**

This is simple and to the point. Nobody is kicking, but he wants to make it clear, before someone does kick, just why some shows cost more than others. Building up on this, another slide reads:

Get this!

On Thursday I am offering you a whale of a show! One of the most enjoyable you have ever seen in this theatre.

Will Rogers in Rex Beach's

LAUGHING BILL HYDE

A big picture that is immensely good

"Fatty" Arbuckle in "The Sheriff"

The funniest thing he has ever done.

—Bleich.

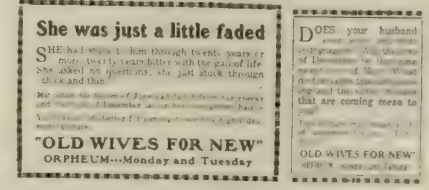
THURSDAY IS THE DAY.

Don't quibble about the extra nickel that will be charged.

Another slide is the "The Squaw Man." Here only the "Prices 10 and 20c." alludes to the price, but after announcing it as something extra he adds "Let me persuade you to attend its showing. Do so on my recommendation.—Bleich." He has trained his patrons to know that when he says a picture is good it is above the ordinary and that recommendation beats all the rest of the argument, because it is backed up by years of square dealing with his patrons. Only lately we showed how he warned his patrons against the Caruso picture. That is but one of many similar incidents. The people of Owensboro know that he means what he says, and they bank on his word.

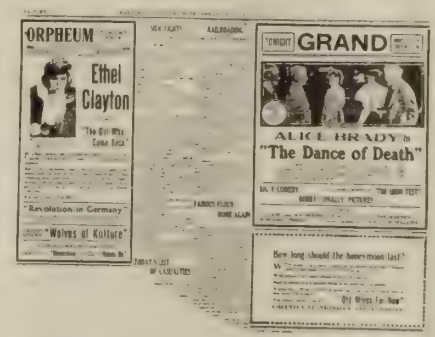
**Steve Stunts.**

Lately Steve Farrar had an idea he could clean up with "Old Wives for New," so some days ahead of the showing he started in to use readers. We show two of these in the first illustration. One is


She was just a little faded
SHE had stuck to him through twenty years or
more, twenty years bitter with the pain of life
She asked no questions, she just stuck through
thick and thin
"OLD WIVES FOR NEW"
ORPHEUM---Monday and Tuesday
DOES your husband
that are coming mens to
OLD WIVES FOR NEW

**A Single and a Double Three for Advance Readers.**

a single and the other a double three. Another display shows three fours directly under the advertisement of the




**Another Reader Directly Below the Display of the Opposition House.**

opposition, while Steve's own advertisement is a double 9½ on the opposite side of the page. Probably Steve figured that the other house would take a three and by making the reader a triple and his own display a single he shoved it where he wanted it without having to ask.

None of the readers repeats the text, though all work along the general lines, and each picks up just a single phase of the story to dwell upon instead of seeking to tell the entire story. This is the essens of the reader. It should always be confined to a single point. It should take up just one topic, handle that interestingly and stop with a "to be continued in our next" effect. Steve has used a reader campaign, or teasers, for several stories of late. Evidently he finds that it pays him to do so. Most always it does, if the story is the right sort, for this special advertising, if not too continuously done, suggests a better-than-usual play, and the very fact of the advertising carries weight, to which should be added the effect of the sharp presentation of one of several angles. Very few houses seem to realize this and most managers seem to prefer to add to the space for their daily advertisement for the underline. The effect is not the same even line. The effect is not as large, and the effect of the extra large space is not as inch reader or teaser. The difference bestriking as the addition of even a twotween a teaser and a reader is merely that the former piques your curiosity where the latter engages your interest through the exploitation of some point of note. But sometimes Steve does more than a reader. Here are two displays from the same issue, and on the same page. That on the left is run in the upper left hand corner; a two nines. The one on the right was shown in the lower

**A Split Display Totaling 35 Inches in Which the Current Story and Underline Are Separately Advertised.**

right hand corner. It is not the immediate underline. That is carried in the main advertisement. This skips a day and advertises the Saturday features on Thursday. It will be noted that the first of the signed Chaplins runs with two serials. That looks like a pretty good clean-up bill for a Saturday in a small town.

**The P. A.**

You don't have to lie to be a good press agent, but you do need imagination. A press agent merely presents facts interestingly. He sees more in a statement than the average man and shows what he sees to that average man.

**Prices.**

No picture is worth ten cents, or twenty or fifty. It is worth what you make it. The picture one man sells for ten cents may be worth a quarter in another man's house—ten cents worth of picture and fifteen cents worth of showmanship.

A NEW HELP FOR MANAGERS

# Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal

# Live News from Everywhere

## CLEVELAND MEN HATED TO LOSE MORRIS

### So They Gave Him a Dinner, a Desk Set, a Silver Cigarette Case and a Watch Before He Departed

SAM E. MORRIS, district manager of the Select Pictures for Cleveland, Cincinnati and Detroit, was entertained prior to his leaving for New York to become general manager of Select Pictures.

He was the honor guest at a dinner given by the Board of Motion Picture Exchange Managers of the Chamber of Commerce. At this dinner he resigned as president of the organization and was presented with a silver desk set and a cigarette case.

The employes of the Cleveland exchange presented him with a gold watch and a testimonial letter in which they expressed their regret at his departure and their appreciation of the interest which he had displayed in them.

He left April 28. Mrs. Morris will follow in a week or ten days.

**Euclid Opens to Good Business.**

The new Euclid Theatre had a very successful opening week, ending April 27. Thos. Carroll is manager, and the orchestra is directed by Max Faetkenheuer. The policy of two changes a week will be continued. The first attraction was "Eyes of the Soul" and "Blackie's Redemption."

**Shier Quits, Then Resumes.**

Fred Shier, pioneer exhibitor, has sold his Deucan Theatre on Broadway, Cleveland to W. W. Buck. Freddie then turned around and bought the Miles Square.

**Brodsky Gets Back**

Sam Brodsky, of the Argus Company, Cleveland, has returned from two weeks in the wilds of Ontario, where he filmed a big wood-pulp paper plant.

**Adams Carries the Standard.**

Charlie Adams, well known in the West, has come to Cleveland, and is now on the road for the Standard Film Service Co.

**Klein Says They Are Waking Up.**

Dave Klein, Triangle salesman in northern Ohio, reports many small towns just waking up, and business on the increase.

**Meinhold Visits Cleveland.**

Mr. Meinhold, representing Marcus Loew, was in Cleveland last week looking over the new Loew houses, the Mall and Alhambra.

## Washington News Letter

RUDOLPH BERGER is back in civilian clothes and on the job again as a film exchange manager. Mr. Berger opened the Washington office of the George Kleine System and remained in charge of its destinies until he entered the army. He recently secured his discharge from the service and is now manager for the W. W. Hodkinson Company. He succeeds E. C. Stembler, who relieved former manager Crane when he was recalled to the New York office to take a bigger job.

The local Hodkinson office is to be an independent one, and it will no longer come under Philadelphia, this being a feature of the reorganization in the thirty Pathe branches from which Hodkinson distribution is to be made.

**Beatus Gave Billie a Bouquet.**

Lawrence Beatus, manager of the Palace Theatre, was selected by Marcus Loew to present to Miss Billie Burke a bouquet of American Beauty roses following her appearance before several thousand people who had gathered at the South front of the Treasury Department during the Liberty Loan rally. In the evening the star, with her husband, Florenz Ziegfeld, and Admiral Sims, Mr. and Mrs. Frank Wilson, John C. Flynn, in charge of the advertising work of the Victory Loan Committee of the motion picture industry, Mrs. Flynn, Oscar A. Morgan, manager of the Famous Players-Lasky exchange in this city, and Mrs. Morgan, were members of the theatre party at the Shubert Garrick, where "Nighty Night" was viewed.

**Hepburn Joins Famous Players.**

A new addition to the force at the Famous Players-Lasky exchange is D. Neil Hepburn, recently released from military service. Mr. Hepburn was first sergeant of one of the machine gun detachments with the Twenty-Seventh Division, crack New York outfit. He went over the top with his detachment in the drive starting on September 29. Two days later, while still in the drive, he was shot through the side. He also had the "privilege" of being gassed twice.

**Shubert-Garrick Starts Show Later.**

The Shubert-Garrick Theatre has just announced that the show will begin at 8:45 hereafter. Manager Edwards explains that this action is due to the fact that under the change of time it is still light at 8:30. With Victory Gardens a big fad, and opportunities offered for tennis, golf and other outdoor sports until a late hour each day, the theatre managers find that their patrons do not care to go indoors to see plays and pictures, unless they can do so after dark.

**Sam Flax Is Now a State Righter.**

Sam Flax, who has been in charge of special features at the Pathe Exchange, has resigned his position to enter into the state rights business. It is said he has joined with another exchange manager in the purchase of a western serial. Mr. Flax is the brother of Jake Flax, manager of the General Film's exchange.

**Poor May! Little Thought She While Eating Her Morning Eggs That Night Would Bring the Clutching One.**
Still, the title of May Allison's Metro tells us why. It's "Castles in the Air," so everything's clear now.

# CINCINNATI PICTURE MEN AID THE DRIVE

## Showing Slides, Distributing Films and Serving on Teams, They Are Putting Over Victory Loan

THE Victory Loan campaign is now in full swing, Cincinnati, as usual subscribing generously, more than one-third of the quota being reached the first day of the drive. This excellent showing undoubtedly is partly owing to the patriotic efforts of the picture house managers, who for two weeks past have been showing slides and films in support of the Loan. Besides these activities, the men in the business have devoted considerable of their time to the regular work of the committees and teams, many of them being members of the various teams, and all of them doing everything possible to aid in the work.

H. P. Wolfberg, of the Famous Players-Lasky Corporation, chairman of the committee booking the Victory Loan pictures in Ohio, Indiana, Kentucky and West Virginia, has been a very busy man for the past two weeks, distributing the films. The artists contributing the films used here are Geraldine Farrar, Dorothy Dalton, Charles Ray, George Beban, Charlie Chaplin, Dustin Farnum, Elsie Ferguson and Nazimova.

**Good Programs and Good Business.**

Patronage at the local houses continues to be remarkably good. Despite all counter attractions, such as boat excursions, baseball games, Liberty Loan activities, flying circuses, parades, etc., as well as warm and pleasant weather, the people flock in undiminished numbers to the picture houses. It is seldom possible at the evening or Sunday performances to get a seat immediately after purchasing tickets, and as a general rule a wait of from a quarter to a half hour is necessary. Excellent bills have been the rule at all the houses, and this policy on the part of the managers undoubtedly has served to overcome the natural tendency of the people to desert the theatres for the out-of-door pleasures. Prospects seem bright for the continuation of these conditions. All of the managers are having the cooling systems looked over and placed in perfect condition for the time when they will be needed.

**The Walnut Will Be Camouflaged.**

The art of camouflage will be resorted to in carrying out improvements scheduled to be made in the near future at the Walnut. Increased seating capacity and new decorative effects being desired, and the management not wishing to close the house, called on the architects, carpenters and plasterers to devise some means by which this work could be accomplished without closing. Camouflaged coverings will be used, behind which the work will be done while the shows proceed.

This house celebrated the opening of its fourth season with an elaborate "Spring Festival" program. Beginning Sunday, April 27, and continuing for one week, the program consisted of "The Veiled Adventure," "Johnny Get Your Gun," a new release of Prizma Films, "Women of France," a Victory Loan picture and the Pathe News. This program was put on with an orchestra of twenty-five pieces.

**What the Theatres Are Screening.**

This week's programs at the first-run houses include: "The Pest," at the Gifts; "Good Gracious Annabelle," at the Family; "The Sheriff's Son," at the Strand, and the Talmadge-Stone combination at the Walnut. The Royal has "The End of the Game"; the Alhambra, "The Fire Flingers"; the Orpheum, "A Man and His Money," and the Lubin, Martin Johnson's "Captured by Cannibals."

**Pathe News Pictures Cincinnati.**

A film of particular interest to Cincinnatians is shown at the Walnut this week. It was taken by the Pathe News photographer during the airplane fight and shows a panoramic view of Cincinnati, this being the first picture of this nature ever taken of Cincinnati.

**Jones Will Build House in Brighton.**

Garland R. Jones is having plans made for the erection of a moving picture theatre at 1114 Harrison avenue, Brighton, in the western section of Cincinnati. The building will be a one-story structure, 55 by 76 feet, and will cost approximately $9,000.

**Lyric Will Go to Pictures May 11.**

The Lyric will open for its summer season of pictures Sunday, May 11, under the management of I. Lisbon. The initial feature will be the Artcraft-Paramount production, "Oh, You Women."

## Pittsburgh News Letter

**Globe of Washington Will Be Enlarged.**

EXTENSIVE improvements will be made to the Globe Theatre, Washington, Pa., house during the coming summer months, and will accordingly close June 15. At present the house has a balcony and a gallery. The present plans call for the removal of the gallery and the house will have but two floors, but the capacity will be increased from 800 to 1,300. The cost of the improvements will total $30,000. The Globe is owned by J. R. Forest and is leased by the M. Horton Company. J. W. Mercer is the manager.

**Grelle Gets Carroll.**

Harry Grelle, general manager of the Supreme Photo-Play Productions Company, Pittsburgh, has secured the service of Norman S. Carroll, to act in the capacity of special representative covering the states of Pennsylvania, Ohio and West Virginia with the picture "Mickey."

Mr. Carroll will be remembered as general manager of the Pitt Theatre, Pittsburgh, and by many of the big pictures he handled successfully throughout Pennsylvania, Ohio and West Virginia at $2.00 top admission price.

**Moving Day Approaches.**

Joseph Duke Harrison, architect for the Paramount Company, of New York, was in Pittsburgh, recently, going over the plans for the new film building in Forbes street. It looks now as if the work on the building will be completed about the middle of May, at which time there will be a general exodus from the building at 938 Penn avenue, when the Metro, Universal and Pathe will join Paramount in occupying the new film building.

**Bonistall's Bunch Is on Bonus List.**

Manager Bonistall, of the Pittsburg Paramount, received word from the home office, that his branch is leading all other in number of contracts secured on "O You Women." This office is also on the bonus list and the various heads of departments will accordingly share in some extra cash. Three roadmen here are specializing on this production, E. Steuve, T. P. Kelly and T. P. McLaughlin.

**Independent Display Company Moves.**

The Independent Display Company, of which T. P. Miller is manager, moved Saturday, April 26, from 938 Penn avenue to 127 Fourth avenue, Pittsburgh. They now occupy four floors, giving them plenty of room, where heretofore they were badly cramped. The mounting department occupies the two upper floors and the office and salesrooms located on the first and second floors.

**Regent Succeeds Strand.**

The Regent Theatre, formerly the Strand, Washington, Pa., was reopened Monday, April 21, by John Connors, with "Don't Change Your Husband," for a three-day run. The picture went over big. The Regent is a 500-seat house and was formerly run by Clark & Elder. It had been closed for repairs and re-decorating since April 1.

**Hagerty Succeeds Carroll.**

Succeeding Norman S. Carroll as manager of the Independent Sales Corporation, releasing through the Film Clearing House, Pittsburgh branch, is W. J. Hagerty, who came from New York, Saturday, April 19. Mr. Hagerty's film experience was gained with the Famous Players and Triangle, with whom he was associated during the past two years.

**Burkhardt Take Option on Imperial.**

Mike Burkhardt, owner of the Imperial Theatre, New Kensington, has taken an option on the Strand Theatre in the same town and in case he closes the deal will manage both houses. Mr. Burkhardt is one of the best exhibitors in this section and has been very successful in his various ventures.

**McCalmont Sells Burgettstown House.**

R. V. McCalmont, owner of the Auditorium Theatre, Burgettstown, Pa., announces the sale of the theatre, including the property, to George Claire, a resident of the town, the new owner to take charge May 5. Mr. McCalmont intends starting a new house in another town and has several propositions under advisement.

**And When He Steps on a Tack——!**

F. C. Bonistall, manager of the Pittsburgh Paramount branch, is the master of seven languages: English, French

**The Cast Was Casting About for Something to Do**

So it was obliged to have its picture taken. Such was the fate, en route to Florida for exteriors, of these members of the cast of "The Great Gamble," Pathe's serial with Anne Luther and Charles Hutchison, who are seated at the left.

Spanish, Portugese, Italian, Belgian and German.

**Hullinger Joins Martin.**

O. A. Hullinger, Jewel salesman for the Universal, has resigned his position and has associated himself with J. H. Martin, who is handling "The Finger of Justice" in West Virginia.

**Universal Puts on New Salesmen.**

Two new men have been engaged in the salesforce of the Pittsburgh Universal exchange. Frank Windstein, formerly of Fox and F. L. McNamee, a new man to the business. W. J. Fitzpatrick has resigned and his territory in the northwestern part of the state will be handled by A. H. Schnitzer.

**Weiland Back with the Bacon.**

Manager A. A. Weiland, of the Standard Film Exchange, Pittsburgh, has just returned from New York with several new films. He signed up for the new series of Jester Comedies; a serial, "The Masked Rider," and the Ham and Bud reissues.

**Reiff Will Smooth 'Em Down.**

Harry E. Reiff, assistant manager of the Pittsburgh Universal, has been delegated to settle disputes with exhibitors. Manager Stern will hereafter devote all of his time to the salesforce.

**Personal and News Notes.**

Henry Poke, owner of the Shiloh Theatre, Mt. Washington, Pittsburgh, has been confined to his home the past two weeks, seriously ill.

R. Coon, formerly of the Fox branch at Buffalo, N. Y., is now with the Pittsburgh branch of the same company.

The only movie house at Wilson, Pa., is reported as being closed.

The Avenue Theatre, Bloomfield, Pittsburgh, began matinee showings Monday, April 28.

## Baltimore News Letter

**Majestic Is Now the Arcadia.**

THE Arcadia is the new name selected by Broadway Theatre management recently for the former Majestic Theatre, 320 South Broadway, which they have taken over. This house will be under the management of J. Louis Rome, who also manages the Broadway and Baltimore theatres. The theatre was reopened to the public on Easter Monday. It has been entirely redecorated, and the lighting, heating and ventilating systems have been renovated. New chairs and a new screen have been installed. Two new projection machines have also been purchased. The approximate cost of improvements is $2,500.

**Lewy and Barry Shoot Airplanes.**

Moving pictures of the airplanes which flew over Baltimore on Saturday, April 12, to open the Victory Loan drive, and details connected with unloading the machines at Camden Station, were made by Harry Lewy and his assistant, J. Aler Barry, of Baltimore. The landing of the machines at Halethorp and their maneuvers in the air were caught by the cameras at this point and at Patterson Park.

**Saunders Visits Baltimore.**

E. M. Saunders, sales manager of the Metro Film Company, visited Baltimore recently.

**Silverman Now at the Wilson.**

Dave Silverman, a member of the Operators' Union, Local No. 181, has returned from the navy. He is now operating at the Wilson Theatre.

*Many newspapers are now using criticisms of photoplays the day after they are first seen at your theatre. Reviews written by Moving Picture World reviewers may be cut out or copied and handed to your local newspaper. They are written by qualified reviewers and deal with salient points in both story and production.*

# SAN FRANCISCO HOUSES CHANGE HANDS

## The Cory, Fairmont, Lyric, Regent, Bell as Well as the Burlingame Theatre Now Have New Owners

MANY transfers of moving picture theatres are being made, recent transactions consummated through the United Theatre Exchange being the sale of the Cory Theatre, 2241 Union street, San Francisco, from J. A. Wallach to W. F. Haussler; a one-third interest in the Fairmont Theatre Company, from O. B. Atkinson to William Godfrey and Harry Sack; the Lyric Theatre, on Fillmore street, from Sack & Rothchild to A. Fisher; the Regent Theatre, at Fillmore and Clay streets, from W. F. Haussler to William Corbett; the Bell Theatre, on East Fourteenth street, Oakland, from H. Taylor to C. Hellman, and the Burlingame Photoplay Theatre, Burlingame, from George Roy to C. F. Archibald.

**Camera Man to Return to Air Service.**

G. Smith, of Oakland, Cal., who has been in the air service of the navy department for the past two years, has secured a release from duty and is visiting friends and relatives at San Francisco. He found aerial photography very fascinating work and plans to return to this at an early date.

**World Film News.**

Manager Floyd St. John is delighted with the manner in which business has been growing of late and is now attempting to secure an adjoining store in order to relieve the present cramped facilities.

Jack Frazier, until recently with the All Star, has joined the selling staff of the World.

**They Kinogrammed Meyerfeld.**

Morris Meyerfeld, president of the Orpheum Circuit, recently completed his one-hundredth trip across the continent, and the last lap of the journey was caught by a Kinogram cameraman on the San Francisco ferry.

**Famous Players-Lasky Notes.**

T. M. LeBerthon, who has had charge of the publicity department for several months, has resigned and plans to engage in film publicity work at Los Angeles. He has been succeeded at the San Francisco office by E. N. Ayer.

W. A. Churton, auditor, has been transferred to the Seattle branch.

**News of Stars and Producers.**

Kitty Gordon, who recently came to San Francisco to establish her home, has forsaken studio work for the present and will appear at the Casino Theatre for an indefinite period in musical revues.

Pauline Stark and Jack Holt are expected here shortly to make pictures on the waterfront for "Romany Rye."

Pauline Frederick and a company of twenty-five will shortly engage in picture work here and in the East-Bay suburbs, according to an announcement from Los Angeles.

Joseph A. Eliason, of the Hermann Film Company, Los Angeles, was a recent visitor in San Francisco to make arrangements for the erection of a studio for the production of Chinese films featuring Moon Kwan, author, poet and actor. This concern has Margery Wilson, former Griffith-Ince star, under contract for five features.

The Seller Film Company is engaged in production work at Calistoga, where a small studio has been fitted up.

**Film News in Brief.**

A. S. Aronson, home office representative of Goldwyn, recently visited the San Francisco office.

Charles Thall has resigned his position with the All Star Feature Distributors' Inc. and E. B. Williams is attending to his former duties.

Phil Weinstein is back as booker at the San Francisco Metro office after twenty months' service in the army.

Jack Scott, formerly with the Denver office of Pathe, has been made booker at the San Francisco branch.

The Lincoln Theatre, at Lincoln, Cal., was recently destroyed by fire.

John Norton is preparing to erect a moving picture house at Montague, Cal., to succeed the theatre that has been condemned.

The Science Film Company has been incorporated at San Francisco with a capital stock of $200,000 by G. W. Thomas, E. W. Gunther and Elizabeth H. Walden.

The building inspector at Oak Park, Cal., has ruled against the reopening of the Princess Theatre.

**Many Bookings on "Topics of the Day."**

The first release by Pathe Exchange of "Topics of the Day," selected from the press of the world, by the Literary Digest, will be made on May 4 and continued weekly.

**No, He Isn't the Chef of a Pullman Diner.**

He's a real African king welcoming the Outing-Chester man on the veranda of his palace in "Cameraring Through Africa."

# HERB JENNINGS LETS HIS PATRONS KNOW

## Toronto Bloor Theatre's Manager Does Not Believe in Hiding His Light Under a Bushel

MANAGER Herb Jennings, of the new Allen's Bloor Theatre, Toronto, did not allow Easter to slip by without presenting the compliments of the season to regular patrons of the house. Manager Jennings distributed a neat little folder, printed in purple ink, on the outside of which appeared the words, "Easter Greetings." Inside the folder were pictures of Easter lilies and an Easter chicken with the seasonly announcement —"The management of Allen's Bloor Theatre extends Heartiest Easter Greetings."

Announcement was also made that arrangements had been made for delightful children's matinees during the Easter vacation with the presentation of "A Romance of Happy Valley" during the first half of the week of April 21, and the presentation on Thursday and Friday matinees only of Mary Pickford in "Johanna Enlists," and on Saturday morning and afternoon only, of Marguerite Clark in "Uncle Tom's Cabin."

**Tells the Children About It.**

With the adoption by the Ontario Legislature of an amendment to the existing laws to provide for the admission of unaccompanied children to moving picture theatres for Saturday and holiday matinees, Manager Jennings arranged for the distribution of a special blotter among all school children of the district to announce special attractions for children's performances on the Saturdays of May and June.

**The Imperial Maintains Regular Prices.**

The Imperial Theatre, Ottawa, Ont., has made it a policy to maintain regular prices at all times, regardless of the importance of an attraction. The Imperial has been presenting some of the very best pictures on the market, but yet the admission prices are never changed. The scale runs at 10c and 15c for matinees and 15c and 25c for evening performances. The owner and proprietor of the Imperial is Harry Brouse.

**Picture Advertising Looms Up Big.**

The Ottawa Journal carried four full pages of moving picture advertising and reading matter in the issue of Saturday, April 19. One whole page was taken up with an announcement of the presentation of "The Unpardonable Sin" at the Regent Theatre, Ottawa, during the following week. Another whole page was devoted to announcing "Queen of the Sea," at the Imperial Theatre.

**Ottawa Houses Enjoyed Good Easter**

Two Ottawa, Ont., theatres played to big business during Easter Week. The Regent Theatre was packed for four days during the run of "The Unpardonable Sin," for which special prices were charged. The Imperial Theatre also had a fine week with Annette Kellerman in "Queen of the Sea," at regular prices.

## Portland News Letter

**Film Men Aid Loan.**

AFTER a slight delay, due, say exchange men, to a misunderstanding as to who should do the work and a consequent shifting of responsibilities, the exploitation films for the Victory Loan are all booked and working. Apparently whoever had charge of the film arrangements at headquarters conceived the idea that Seattle was the only city in the Pacific Northwest, and left the Oregon territory to be handled from the Sound metropolis.

C. M. Hill, manager for the Famous Players-Lasky Corporation, was the patriotic exchange man who volunteered his services in getting the loan films started. Mr. Hill employed a booker especially for the work, and it was through his efforts, backed by the co-operation of the other Portland exchanges, that the films reached the state's exhibitors on time.

**Hastings Is Back as Auditor.**

Portland.—H. F. Hastings, well known for his bookkeeping activities for the old Portland Mutual office, has returned from overseas and is back in the employ of the Exhibitors Mutual in the capacity of Western Division auditor.

In the Army Hastings was mess-sergeant and had for his bunkie Bill Davis, now with Universal. They were in the thick of the fighting on the Western front.

**Hood River Theatre Reopens.**

After being closed for more than a year, the Empire Theatre, Hood River, has been reported by Art Kolstad, owner of the Liberty. Mr. Kolstad controls the theatrical situation in Hood River, and heretofore concluded that business conditions warranted keeping only the big house open. Increased patronage has compelled him to run both theatres.

**Makes His Own Juice.**

Portland.—B. J. Callahan, the sage of Seaside, was a recent visitor on Film Row, making his bookings for the summer season. In past seasons, Mr. Callahan says, he has had trouble with the power failing on big show nights, and he is now installing his own lighting system to obviate future necessity for refunding the patrons' money.

**"Safety First" Was Not Safe.**

"Safety First" was not safe in Gardiner. The Universal film of that name was destroyed in a film fire April 17. There was no other damage to the theatre reported.

**Oregon Briefs.**

The Orpheum Theatre, Klamath Falls, has reopened.

Pete Sabo has supplied new Power's equipment to the Portland Union Avenue Theatre.

S. LaRouge has opened a theatre at Ridgefield, Wash. He already conducts the Wonder Theatre, at Battleground, and the People's Theatre, at Yacolt, Wash.

The Service Film Company, Portland, heretofore conducted by W. A. Stone and Thomas Duncan, has branched out after new projector business, and new capital has been added to the company by S. S. and H. Neal East buying the interest of Mr. Duncan. Mr. Stone retains his old interest.

The Portland Paramount Artcraft office sent a report to the home office showing that for the week closing April 12, the local branch broke all records for booking and collections.

Recent visitors on Film Row were: A. H. McDonald, Eugene; W. M. Bestone, new owner of the Liberty Theatre, St. Helens; L. O. Lukan, Pathe exchange; L. A. Todd, Fox representative; W. J. White, Cottage Grove.

Reports have come in showing the recent openings of the following theatres: Opera House, Walport; Gem Theatre, Tillamook, and the Yoncalla Theatre.

## Detroit News Letter

**The Miles Does Well During Holy Week.**

GUS GREENING, manager of the Miles, Detroit, says there is no such thing as a poor week in show business; and he proved it for the week of April 13th, which was Holy Week. This particular period of seven days was the best in the history of the house, breaking all past records for attendance. Mr. Greening booked an Exhibitors Mutual feature, "Hoop-La," and also a complete show of circus acts. He transformed his lobby into a side show of a circus, with fat lady, snakes, clowns, spielers, etc. He advertised strong in the newspapers, billboards and street cars, with the result that almost every mother and father in the city brought the children. It took several policemen every day to handle the crowds.

**Moeller Gives a Dance.**

A. J. Moeller, manager of the DeLuxe Theatre, Detroit, pulled a good stunt at his house on Wednesday evening, April 23, in connection with a three-day engagement of "A Midnight Romance." First he gave a midnight performance, preceded by a dance in the foyer, which was arranged to resemble the ball room scene in the picture. The novelty had the whole East Side of Detroit talking, and there was a large crowd to participate.

**Minter Gets Two More Pictures.**

James M. Minter, who operates under the name of Super-Attractions Company, 53 East Elizabeth street, Detroit, has purchased from Harry Goldstein the Michigan rights to "The Accidental Honeymoon" and "The Struggle Everlasting." Mr. Minter also owns "Birth" for Michigan and is now negotiating for several other state rights attractions.

**Niles Strand Will Be Enlarged.**

Harry Angel and Robert Codd, owners of the Strand Theatre, Niles, announce that they will start remodelling the house sometime late in May, spending around $7,500 on improvements. They will in-

**At the Peace Conference to Plead the Cause of Poland.**
Premier Paderewski, second from the left, is shown at the Paris gathering of nations by International News.

crease the seating capacity to 750. During alterations the theatre will be closed. Messrs. Angel and Codd also operate the Lincoln Theatre, Owosso.

**Dennison Succeeds Mead.**

D. Leo Dennison, recent manager for the General Film, has been appointed Detroit manager for the W. W. Hodkinson Corp., succeeding Charles A. Mead, who will manage "Yankee Doodle in Berlin" for Mowatt and Diehl. Mr. Dennison is well known in the Michigan territory having been for many months Detroit manager for the Paramount.

**More New Houses for Detroit.**

Among the newest theatre enterprises being proposed for Detroit are those of the Ferry Field Theatre Company, who plans a new house on Grand River avenue; John H. Kunsky, who plans a new East Side theatre on Jefferson avenue; Warren and Cohen, who plan a 3,000-seat house just north of Grand Circus Park; Wadlow Brothers, who plan a new house on Hamilton Boulevard.

**Butterfield Secures "The Birth of a Race."**

Col. W. S. Butterfield, of Battle Creek, who operates a circuit of theatres in Michigan, has secured the Michigan rights for "The Birth of a Race." He has already booked it to John H. Kunsky, first-run in Detroit, and it will play the entire Butterfield circuit as soon as the vaudeville season closes.

**"The Red Lantern" Is Going Well.**

M. C. Hughes, Metro manager, reports that exhibitors are booking "The Red Lantern" for long runs. Already James Steele has booked it for a week for the Regent Theatre, Bay City; W. S. McLaren has booked it for four days in Jackson; Claud Cady, of Lansing, has it booked for four days, and Lew Barnes, of Kalamazoo, also booked it for four days.

**Majestic Holds Over "The Better 'Ole."**

"The Better 'Ole" was held over for three additional days at the Majestic Theatre, Detroit, although originally booked for the first four days of the week of April 13.

**Short News Notes.**

L. C. McConnell, former World salesman, has joined the force of the United Picture Theatres, Detroit.

John H. Kunsky has placed an order for two new Power's machines to be installed in the Alhambra Theatre, Detroit.

J. L. Chapman, Caro, Mich., has sold the Temple Theatre to Clarence H. Schuckert and F. H. Shuckert.

Harry Charnas, president of the Standard Film Service, was in Detroit recently conferring with Manager Jess Fishman.

Seigel and Feigensen, who own the Bernhardt Theatre, Detroit, have taken over the Irish, at Joseph Campau and the Boulevard, and have appointed Harry Breneau as manager.

Ira H. Cohen, Metro salesman, was robbed recently of $800 worth of diamonds. The theft was made from his apartment at the Hotel Addison.

C. N. Norris and Bernard Shanley are two new salesmen in the Vitagraph exchange. Mr. Norris came from Cleveland, while Mr. Shanley was former house manager of the Wenonah Theatre, Bay City.

**Discloses Mysteries of the Telephone.**

"How the Telephone Talks" is a feature of the Paramount-Bray Pictograph for April 27 that will delight and entertain every user of the telephone. By the aid of diagrammatic charts the artist illustrates just how the voice is carried over the telephone wires and transmitted to the ears of a person miles away. The diagrams explain the mystery of the telephone in a simple manner which will readily be understood by every picture fan.

# INDIANAPOLIS HOUSES HAD BIG EASTER

## The Afternoon and Evening Crowds Proved Too Great for the Theatres' Seating Capacities

INDIANAPOLIS picture theatres did an excellent business on Easter Sunday. Especially was this true of nearly all of the big downtown theatres.

The throngs seeking admittance to the downtown houses during the afternoon and evening could not be handled adequately, and it was estimated that several thousand more admissions could have been collected if the seating capacity of the theatres had been larger.

**What the Houses Offered.**

The Easter offering at the Circle was Nazimova in "Out of the Fog," the photoplay adaptation of the stage play, "'Ception Shoals." The program at the Alhambra featured Marguerite Clark in "Let's Elope," and included a Mutt and Jeff comedy, a news reel and appropriate music. The Colonial presented "The Lamb and the Lion" and Harold Lloyd in "Crack Your Heels"; the Isis had Bryant Washburn in "Something to Do" and a comedy film, "Lost, a Bridgroom"; the Regent had Anita Stewart in "Virtuous Wives," and the Keystone presented "Vanity Pool."

What has been said of the downtown motion picture theatres also applies to the neighborhood houses, many of these reporting the best Easter day business in years.

**Carthage Is to Have a New House.**

A new motion picture and vaudeville theatre is to be erected at Carthage, Ind., in the near future. Carthage is a progressive little town in Rush county and has long felt the need of a modern theatre building. The proposed structure will be built of brick and will have a seating capacity of about 1,000. The Odd Fellows' lodge will occupy the top floor of the building and the basement will be made into a dancing hall.

**The Millers Will Open in Decatur.**

Mr. and Mrs. B. E. Miller, of Niles, Mich., have leased the Terveer Building, at Decatur, Ind., and expect to open up an up-to-date motion picture theatre there about June 1. Mr. Miller, who formerly operated a motion picture theatre in Niles, has just returned from Florida, where he spent the winter.

**Giving Them the Air.**

George Greenleaf, chief inspector for the Indiana State Industrial Commission, has been making a tour of inspection of theatres in the north part of the state recently. He said he found general conditions good, but was forced to instruct several of the exhibitors to improve the ventilating system of their operating booths.

## Omaha News Notes

**Peavey Has a Good Idea.**

MANAGER C. L. PEAVEY, of the Famous Players-Lasky exchange in Omaha, has instituted smoker-showings for the film trade three days each week at the rooms of the Omaha Moving Picture Machine Operators' Union, 212 South Fourteenth street. From 10 A. M. to 12, on each Monday, Wednesday and Friday, he shows a feature and a comedy, the latest bookings, and at the same time passes around an unlimited supply of smokes. The idea has proved a winner.

**Chenoweth Is Promoting News Films.**

H. F. Chenoweth, of Lincoln, has established a motion picture developing and print-making plant over the Exhibitors Mutual exchange in Omaha, and is promoting the Central State News Motion Picture agency. He intends to make moving picture reels, showing happenings of local interest throughout the central states, and book his pictures in central cities and towns.

**Strand Plays Up Local Hero.**

Manager Harry Watts, of the Strand Theatre, Omaha, Neb., found the Pathe News Weekly of April 27 included a picture of Lieut. Allen Tukey, Omaha hero, being decorated with a distinguished service cross. He played up the idea in his advertisements. "I always use the local touch where I get a chance. It pays," he said.

**A Conference to Put Dessert in "Desert Gold."**

Russell Simpson, E. K. Lincoln, Zane Grey and Frank Brownlee confer on the Zane Grey picture to be distributed by Hodkinson.

# J. B. JULIUS OF DES MOINES WILL BUILD

## His New Theatre Will Seat About 1500 Patrons and Be One of the Finest Houses in the State

J. B. JULIUS, of Fort Dodge, will build a new theatre seating more than 1500 which will be ready for opening in the early fall. Plans have been drawn for the building which will occupy a site on the principal business street of the city, the realty has been arranged for and all that is holding up immediate action is the labor conditions.

Julius has been in the picture business in Fort Dodge for the past four years. He opened the Strand with Ed Awe, later selling out to Awe and purchasing the Majestic Theatre which he still operates. He has proven a shrewd showman and the new house will be one of the finest in Iowa.

**H. M. Berman in Des Moines.**

H. M. Berman, general sales manager of Universal, was a Des Moines visitor last week. He spent one day in conference with local manager M. J. Frisch and expressed himself well pleased at the progress Frisch has made since taking over the reins as manager last summer.

**"Intolerance" Here at Last.**

For the first time "Intolerance" has been shown in Des Moines in a picture theatre. A week's engagement at the Rialto of the Griffith special attracted large business and the picture gave general satisfaction. It was shown here two years ago as a road show at $2.00, playing four days to light business at that scale. The showing at 25c and 50c at the Rialto attracted large crowds.

**Nazimova in Long Run.**

Manager Abe Frankle, of the Rialto, has booked Nazimova for this house for a two weeks' run at 25c and 50c. He plans a big advertising campaign.

**Good Newspaper Work.**

During the engagement of "What Every Woman Wants," at the Palace, a two-page spread of ads connecting up on the picture proved effective publicity. It made a circus flash and business responded to the unique manner in which the subject was boosted.

**Lego Out of Service.**

Henry Lego, former owner of the Majestic, at Fort Dodge, who has been in the service in the accounting department at Camp Dodge, has been released and plans to embark in the picture business again. Lego plans a chain of theatres in smaller towns and already has his eye on two locations.

**Heller at Marshalltown.**

A. H. Blank announces the appointment of H. A. Heller as manager of the Strand at Marshalltown, Iowa. He succeeds J. Jolly Jones, Jr., who is reported to have organized a stock company to promote a new $50,000 theatre at that city.

**Gottlieb Promoted.**

Harry Gottlieb has been placed in charge of the shipping and inspection departments at Universal. He is one of Manager Frisch's most valuable men and his promotion is a deserved one.

**Strike Still On.**

The building strike involving all allied labor organizations is still on here and work is at a standstill. Two theatres have new machines on the ground waiting for the break in the strike to secure the services of electricians for installation.

## Breezes from Salt Lake

**Universal Gets Rialto.**

UPON its completion not later than November 1, next, the new Rialto Theatre will be used exclusively for the exhibition of Universal motion pictures. The Universal Film Manufacturing Company has completed negotiations for the new house, which is being built in connection with the new Clift Building, Main street and Broadway. Announcement has been made that the Universal has taken over the lease of Edward Mehesy, proprietor of the old Rialto.

The lease is a favorable one, running for a long term of years. While the exact length has not been divulged, it is known that it provides the company with an outlet for its product in Salt Lake for years to come. The transaction is reported to have involved in the neighborhood of $100,000.

The theatre will have a seating capacity of about 1,200, and it is announced that a pipe organ to cost not less than $40,000 will be installed.

**Quill Manages Strand.**

L. Quill has been appointed by W. H. Swanson as house manager of the Strand and Liberty theatres in this city, which are under the general management of George Mayne.

**Welcome Young Marcus.**

Louis Marcus, district manager of the Famous Players-Lasky Corporation, is the proud father of a new son.

**United Office May Be Transferred.**

Announcement is made that the office of the United Picture Theatres of America which has been maintained here is to be transferred to Denver.

**The Cast Enacts "The Onlookers" While the Directors Work.**
Larry Semon and his assistant, M. S. Pebbles, harangue over a script of a forthcoming Vitagraph Larry Semon comedy.

## Kansas City News Letter

**Henneberry Buys Paint and Equipment.**

TOM HENNEBERRY, manager of the Wagner Amusement Company, of Independence, Kan., with theatres in that town and also Fort Scott, Paola, and other towns, recently paid a visit to Kansas City to book up for the summer with the A. H. Blank Enterprise Company. He announced that the Snark, his Independence theatre, was to be completely remodeled, redecorated and newly equipped. The Beildorf, of Independence, has closed for the summer, and its air-dome will be opened as soon as the weather will permit. The Best, of the same city, will continue its former policy of showing nothing but high-class pictures.

**Miss Wright Is on the Right Track.**

Miss Harriet B. Wright, manager of the Cosy, Topeka, has successfully exploited "A Midnight Romance," the costumes and stage settings of which appealed to the society people of the capitol city. She sent out engraved invitations to the ladies of Topeka, besides sprinkling numerous items with regard to the play through the columns of the daily papers.

**Parks Is Now a Distributor.**

J. L. Parks, formerly manager of the Seelye Theatre, in Abilene, Kan., has entered the distributing end of the moving picture business and has located in Omaha. He has bought the state rights for Iowa and Nebraska for "Tempest and Sunshine," which will be his first exploitation.

**McAvoy Revisits His Old Territory.**

Earl McAvoy, manager of the Mutual, is making a personal trip over his old territory in Kansas, visiting only the larger cities.

**Personal and News Items.**

A new theatre in Springfield, Mo., the Liberty, with James Allen as manager, has opened.

Manager Josephson, of the Victory, has contracted for first-run issues three days in the week.

E. J. O'Donnell, of New York, is in the city to secure and install a new manager for the United.

Harry Coppock, formerly Vitagraph traveling man in the Oklahoma territory, is now taking contracts for the same company in Southern Kansas.

**Ray and Fair Begin Third Picture.**

"Be a Little Sport" is the title of the third picture to be made for William Fox by Albert Ray and Elinor Fair. The picture is now in work at Hollywood under the direction of Scott Dunlap.

The story was written by Hale Merriman, and the scenario is the work of Joseph A. Roach.

In the supporting cast are Lule Warranton, George Hernandez, Leota Lorraine and Eugene Palette.

**Last of Morrison's Westerns Titled.**

"Kingdom Come" is the title given the last of a series of two reel Western dramas written expressly for Pete Morrison by Dorothy Rockford. The entire series was written by this authoress from whose typewriter such stories for the screen as "Motherhood," "The White Rosette" and "Redemption" have issued.

**Why the Smile? We'll Tell You.**

Pathe's "The Cry of the Weak" and Fannie Ward has just—nope, it's all off. You'll have to see it yourself.

## Buffalo News Letter

**olice Chief Endorses Sunday Pictures.**

HIEF James W. Higgins, of the Buffalo police department, is an ardent advocate of Sunday moving picture formances.

I am strongly in favor of this class Sunday entertainment," said Chief Higs. "I say this from the point of view a police officer. The Sunday program motion pictures; that is, the proper s of films, serves more than one pure. It offers an opportunity to young n to find some other source of amuseat that shooting crap or hanging und corners."

**Hippodrome Showed Soldiers.**

pictorial history of the movements of 108th Infantry and the 106th Field illery, of Buffalo, from the time they Camp Upton until their arrival at Buffalo armories, was shown recently the screen at Shea's Hippodrome three rs after the finish of the parade here. Hippodrome camera man was with boys since their demobilization.

**Penitentiary Will Not Get Projector.**

ecommendation of Prison Commisner Wade that a moving picture maine be installed at the Erie County itentiary has been vetoed by Superor Thomas H. McDonough, chairman of penitentiary committee. Supervisor n C. O'Leary suggested that a moving ture machine be installed at the county ne and hospital.

**New Theatre Plans Are Filed.**

lans filed with the Bureau of Building, falo, include one for a new fireproof ving picture theatre at 26 and 28 Trie street. The plan was issued to nes S. Savage. The theatre will cost 000.

**Screen Concern Incorporates.**

he Steel Velour Screen Corporation, of falo, has been organized to manufacmoving picture screens. The capital k is $100,000, and the incorporators James Shea, L. F. Gilbert and F. W. Kinney, all of Buffalo.

*heatres for sale; theatres for rent and atres wanted in The World's Classified dvertising Department.*

# CHARLES SEGAL BUYS ANOTHER THEATRE

## Philadelphia Exhibitor Gets the Fifty-sixth Street House with Its Apartments and Stores

CHARLES SEGAL has purchased the entire block from Fifty-sixth to Fifty-seventh street, and from Pine to De Lancy, including the Fifty-sixth Street Theatre, apartments and stores situated on the site. The property was purchased from the Fifty-sixth Theatre Company.

Mr. Segal also owns the Apollo Theatre, at Fifty-second and Thompson streets, a large and up-to-date theatre, for which he has built up a very large and high-class patronage. He has been a pioneer in the business, having bought and sold more than a dozen theatres in every section of Philadelphia during the past twelve years of his successful exhibiting career.

**Knapp Now Censors Chairman.**

Harry L. Knapp, a dramatic editor of the Philadelphia Inquirer, has been appointed chairman of the Pennsylvania State Board of Censors. Mr. Knapp succeeds the late Frank E. Shattuck, who was also an appointee of the Governor. The local film industry, although generally well pleased over the appointment of the new chairman, does not consider the situation very much relieved, as Dr. Oberholtzer and Mrs. Niver can still control the final decisions made by their two-thirds vote.

**Boyd Will Open Another House.**

Mastbaum Brothers and Fleisher, representing the Philadelphia Trust Company, executors for the estate of Joseph Harrison, have leased the building at 722, 724 Market street to Alexander R. Boyd for a term of years. Mr. Boyd will open up a first class moving picture theatre after extensive alterations, costing over $50,000, are completed. Mr. Boyd is now operating The Family, The Arcadia, The Great Northern, The Virginia, in Atlantic City; Colonial, in Camden, and many others.

**Karrer Leaves Fox.**

Bill Karrer has resigned from the Fox Film Corporation and will devote his entire time to the operation of the Strand Theater, in Gloucester, N. J., with Jack Greenberg. Extensive alterations and improvements have been made on the Strand and a large organ installed. A strictly high-class policy with big features at high prices of admission will be inaugurated.

**Richardson Gets Royal Reception.**

Many notables in filmdom attended the annual convention of the Society of Motion Picture Engineers, which was held at the Adelphia Hotel, April 14, 15 and 16. F. H. Richardson, of the Moving Picture World, was given a royal reception by his host of friends and followers and the members of I. A. T. S. E. Local No. 307.

**Mrs. Buhler Pushing Loan Work.**

Mrs. F. W. Buhler, who was appointed chairman on the Women's Downtown Entertainment Committee for the Victory Loan, has apparently acquired her husband's genius to guide her throughout her patriotic endeavor. In addition to several theatres, she has secured the best talent obtainable in Philadelphia, who have volunteered their services in order to help sell Victory Bonds.

**Triangle Exchange Get Banner.**

The Triangle exchange was the first to receive the Victory Loan 100 Per Cent. Banner through the energetic solicitations of Bill Humphries, the manager, who turned in over $1,500 worth of subscriptions on the first day of the drive.

**Short News Items.**

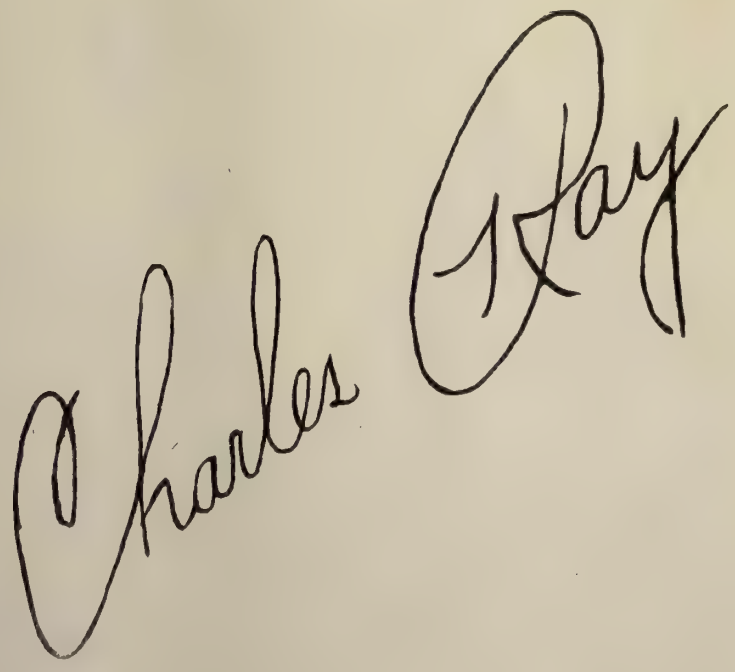
J. E. Farrow, former cashier of the Mutual exchange, who is stationed on the receiving ship at the local navy yard, recently visited his friends on Vine street. He expects shortly to be mustered out.

Manager Max Milder, of the Select exchange, has announced his engagement to Miss Ray Shirley, of New York. The date of the wedding will be given out later.

**'Twould Wring Tears from the Sole of a Soul-Mate**

Would this scene from "The Little Widow," a Paramount-Mack Sennett.

DAVID WARK GRIFFITH

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"A LAW UNTO HERSELF"
"MADAME WHO?"
"THE HEART OF RACHEL"
"MORE TROUBLE"
"A TRICK OF FATE"
"TODD OF THE TIMES"
"ARE YOU LEGALLY MARRIED?"
"DESERT GOLD"
"CARMEN OF THE KLONDIKE"
"THE SPITE BRIDE"
"THE MIDNIGHT STAGE"
"DIANA OF THE GREEN VAN"
"THE BELLS"
"ADELE"
"THE MAN OF BRONZE"
"WITHIN THE CUP"
"ALIMONY"
"TWENTY-ONE"
"THE WHITE LIE"
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We worked hard and grew rapidly; and added to our office space and forces from time to time.

We found it necessary to once again enlarge our offices and add to our staff of competent assistants.

All our departments continue to grow, whether engagement, publicity, book and play, studio, film marketing, photographic, financing. A friendly rivalry exists between each department.

We are grateful to the producers, managers, exhibitors, directors, artists, cameramen and technical men who have given us such generous support and who have made our success possible.

It is our earnest endeavor to merit and increase our clients' patronage and confidence.

# WILLIS & INGLIS

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Produced the following:

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**"The Unpardonable Sin"**

BLANCHE SWEET

WROTE THE CONTINUITY OF

**"Upstairs and Down"**

OLIVE THOMAS—Selznick

ALSO OF

**"The Spite Bride"**

OLIVE THOMAS—Selznick

Personal Representatives:
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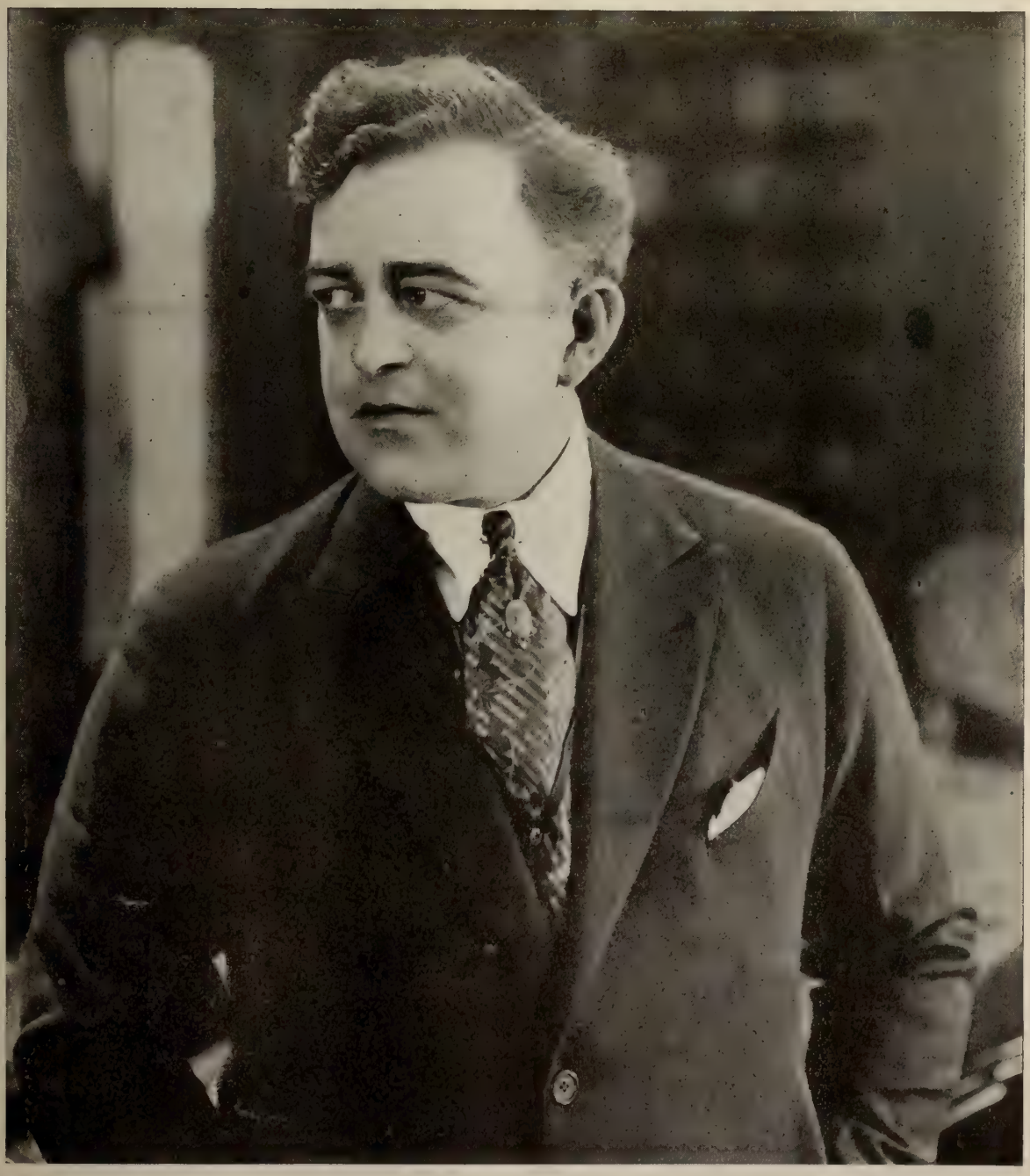


# VICTOR L. SCHERTZINGER

M.P.D.A.

Now directing Mabel Normand

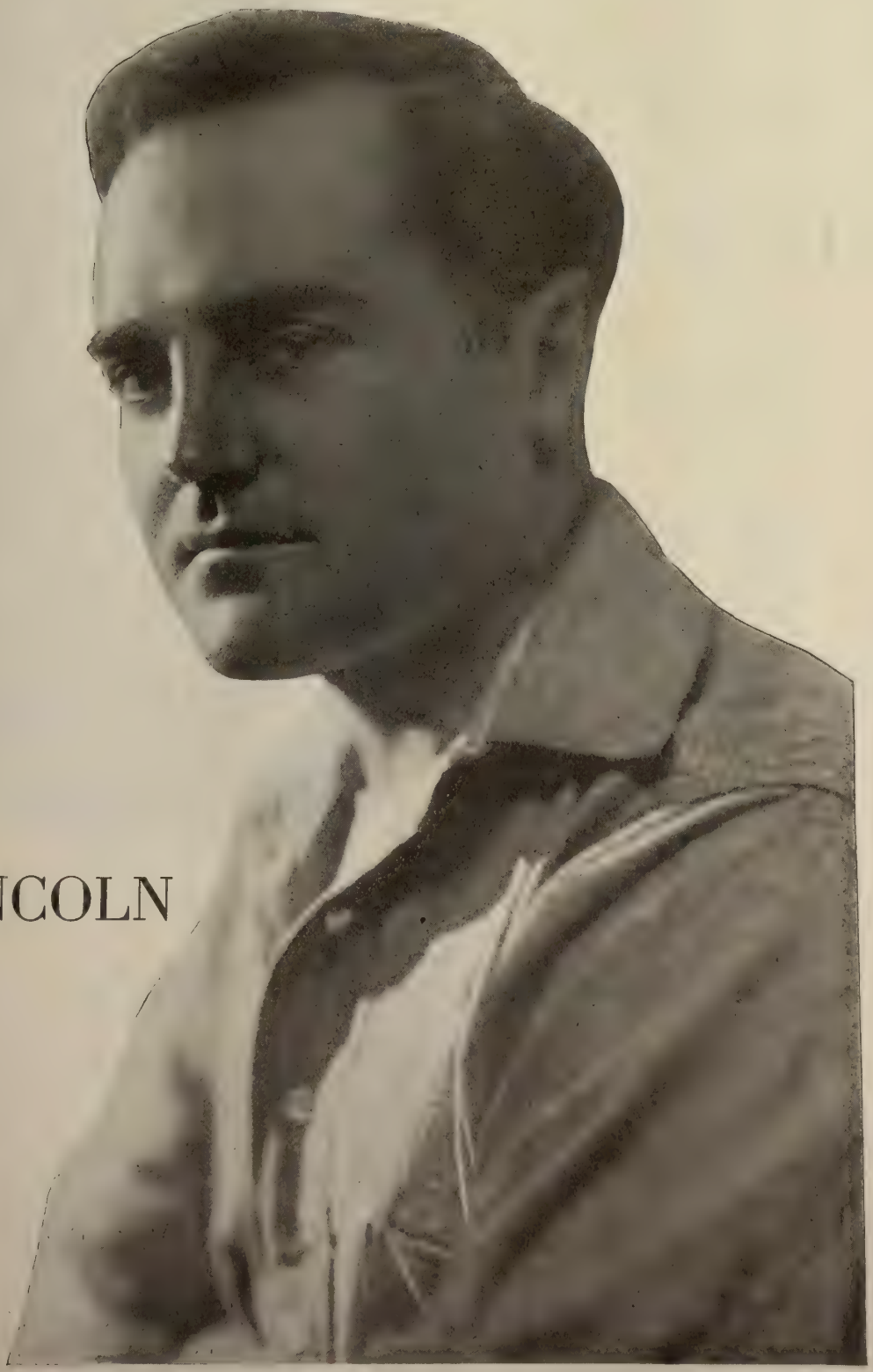
Goldwyn Studios

E. D. HORKHEIMER

PRESENTS

# JACKIE SAUNDERS

THE SUNKIST STAR



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Personal Direction

of

## LOUIS B. MAYER

ANNOUNCES HER LATEST SUPER DE LUXE PRODUCTION

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From Leroy Scott's Sensational Novel of Big Pleasure

"IN NEW YORK"

Produced under the

## DIRECTION OF LOIS WEBER

Still Smashing Box Office Records { "VIRTUOUS WIVES" / "A MIDNIGHT ROMANCE"

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*Directing*

FRANK KEENAN
PRODUCTIONS, Inc.

# "WATCH MY SMOKE!"

Keep Your Eyes Peeled on

# PETE MORRISON

DEPICTING WESTERN LIFE IN

## TWO REELERS—AT PRESENT

Being Directed by

## GEORGE HOLT—Universal Film Company

MAY ALLISON

# EDWARD SLOMAN

*Director*

In Preparation

"THE WESTERNERS"

By STEWART EDWARD WHITE

B. B. Hampton Productions

# MONROE SALISBURY

Appearing in

Universal Special Features

# ERICH VON STROHEIM

From "The Heart of Humanity"

Now Directing

# FRANCELIA BILLINGTON

and

# SAM de GRASSE

Supported by All Star Cast in His Own Story

# "THE PINNACLE"

For CARL LAEMMLE

## A UNIVERSAL SIX REEL SPECIAL

# WHAT ABOUT ME!

WHO?

# JACK COOPER

Featured in Two Reel FOX COMEDIES

Personal Supervision of HAMPTON DEL RUTH

## WILLIAM FOX SUNSHINE COMEDIES

LOS ANGELES, CAL.

# HARRY MILLARDE

M. P. D. A.

DIRECTOR

## William Fox Studios

LOS ANGELES, CAL.

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JUNE CAPRICE
in
"Miss U. S. A."
and
"Every Girl's Dream"

PEGGY HYLAND
in
"Annie Laurie"
"Gambling in Souls"

MADELAINE TRAVERSE
in
"The Love That Dares"
Etc., Etc., Etc.

# LILLIE LESLIE

Formerly with David Belasco

"Satan Junior"
with Viola Dana

"Johnny on the Spot"
with Hale Hamilton

"The Man Who Stayed at Home"
with Edith Story

Now playing under direction
of LYNN REYNOLDS

# WALTER EDWARDS

*Director*

M. P. D. A.

FAMOUS PLAYERS-LASKY CO.

MOROSCO STUDIO

Directing MARGUERITE CLARK

# JERRY STORM

Directing

# CHARLES RAY

Thos. H. Ince Studios

# JOHN LYNCH

Writer

Thos. H. Ince Studios
Culver City, Cal.

SIDNEY A. FRANKLIN

*Directing Mary Pickford*

---

CHET M. FRANKLIN

*Directing "Fatty" Arbuckle*

ALFRED ALLEN

"HELL MORGAN"

MANY OTHERS

FRANCIS McDONALD

Leading Man

ROBERT ELLIS

# ARTHUR ROSSON

director of

"Headin' South" with Douglas Fairbanks
"Forbidden Fire" with Louise Glaum

In preparation

"Romance of Cow Hollow"

with

TOM MIX

DICK ROSSON—Assisting

# PAUL POWELL

*Director*

Now Directing Mary MacLaren
Universal Film Company

# FRED FISCHBACH

*Comedies*

M. P. D. A.

# ANTONIO MORENO

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RALPH - - - VERA

# LEWIS

6267 Yucca Drive - - 577392

Los Angeles, Cal.

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Leads and Heavies Latest Releases With:

Dustin Farnum in "A Man in the Open," Tom Moore in "A Man and His Money," Olive Thomas in "The Spite Bride," Henry Walthall in "Modern Husbands," Frank Keenan (picture not named).

# MAL ST. CLAIR

*"Director"*

Mack Sennett Comedies

"The Little Widow"

Played Crown Prince in

"Yankee Doodle in Berlin"

# OLLIE L. SELLERS

*Producer*

C. R. Macauley Photoplays, Inc.

Just Completed:

"Whom the Gods Would Destroy"

*THE eight reel special feature of the year*

R. CECIL SMITH

*Scenario Writer*

Five years with Thos. H. Ince.

Twenty
Produced Stories in
Last Year
on
Paramount Program

JIMMY AUBREY

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Comedian

CLARENCE G. BADGER

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Directing MADGE KENNEDY

Goldwyn
Pictures Corporation

CLIFF SMITH

*Director for*

ROY STEWART

## WILLIAM BEAUDINE

Directing

Christie Comedies

## L. GUY WILKY

CINEMATOGRAPHER

Member

A. S. C.

Photographing

BESSIE BARRISCALE

## DAL CLAWSON

CINEMATOGRAPHER

with

LOIS WEBER

Member A. S. C.

## MARGARITA FISHER

American Film Co. Flying "A" Star

*Serials?*

"Jaccard Westerns"

JACQUES JACCARD

*Author and Producer*

MILTON MOORE
At the Camera

GEORGE HIVELY
Scenario Editor

*From*
*Keystone to Sunshine*

GLEN W. CAVENDER

Featured in two reels of
SUNSHINE
Personal supervision of
Hampton Del Ruth

WILLIAM FOX
SUNSHINE COMEDIES
LOS ANGELES, CAL.

HARRY RUSSELL

CHARACTERS
VITAGRAPH

NICHOLAS DUNAEW

*Directing*

Macauley Master Photoplay Co.

HARRY HILLIARD

# FRANK GOOD

Cinematographer

for

MADELINE TRAVERSE

FOX COMPANY

# BERT APLING

240 S. Figueroa St.

Telephone—Pico 1807

"Cheating Cheaters"—Clara Kimball Young
"The Boomerang"—Henry Walthall
"The Best Man"—J. Warren Kerrigan
"Beyond the Shadows"—William Desmond
"Light of Western Stars"—Dustin Farnum

# FRANK L. GEREGHTY

Assistant to

ERNEST C. WARDE

For Seven Years

| | |
|---|---|
| "Ruler of the Road"..... | Frank Keenan |
| "The Bells"..... | Frank Keenan |
| "Vicar of Wakefield"..... | Frederick Warde |
| "Prisoner of the Pines"... | J. Warren Kerrigan |
| "Man Without a Country". | Florence La Badie |
| "The Man in the Open"... | Dustin Farnum |

# HENRY J. HEBERT

"Heavies"

# FRED CROFT

Assistant to Howard Hickman

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# DAVID HOWARD

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IN
"Burkeses Amy".....Mary Pickford
"The Better Wife"....Clara Kimball Young
"The Spite Bride"....Olive Thomas
"Daddy Long Legs"...Mary Pickford
"Wolves of the Night".William Farnum

*"Just Returned from the Orient"*
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CINEMATOGRAPHER
2716 Reservoir Street
Phone: 556258
Los Angeles, Cal.
AT LIBERTY

TOPICAL TIPS
RELEASED WEEKLY
FOURTH RELEASE READY
A Short-Reel—Humorous Title Subject.
Celebrated sayings of Tom Bret and clever bits from the brightest newspapers of the world.
Exhibitors are eager for it—Positively the fastest selling states right film on the market. Only a few territories left. This is the last call. Wire us today.
A yearly contract if you want it.
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220 WEST 42nd STREET
NEW YORK

SPOTTISWOODE
AITKEN

FRED LE ROY GRANVILLE
Cinematographer for
TOM MIX

ALBERT ROSCOE

V
INVEST

# Among Independent Producers

Conducted by C. S. SEWELL

## Pioneer Purchases Rapf's "Sins of the Children"

THE Pioneer Film Corporation announces its purchase of Harry Rapf's production of Cosmo Hamilton's successful novel, "Sins of the Children." Alma Hanlon and Stuart Holmes are the stars of this picture, which is said to be one of the biggest produced by Harry Rapf, who has a number of successes to his credit.

This is the second big deal recently put through by the Pioneer Company, which only a short time ago purchased "The Boomerang," starring Henry B. Walthall, and is in line with the plans of the executives to make this one of the largest state rights companies in the country.

In anticipation of a big increase in business resulting from these two purchases the home office of Pioneer is being enlarged, and M. H. Hoffman, general manager, contemplates making several additions to his working force.

## Another Sale on Brady Film

WILLIAM A. BRADY announces the sale of "Stolen Orders" for eastern Pennsylvania and Delaware to the Metro Film Exchange of Philadelphia. Robert Lynch, manager of the Philadelphia Metro office, will shortly inaugurate an extensive campaign of exploitation on behalf of this picture.

This sale, following on the heels of that for Illinois to Jones, Linick and Schaefer, of Chicago, indicates the keen interest and further substantiates record "Stolen Orders" is making at box offices all over the country.

## Jans Closes Many Sales on Tom Mix One-Reelers

THE Jans Distributing Corporation, of which H. E. Jans is president, announces that practically the entire state rights territory on the Tom Mix reissues have been disposed of. Mr. Jans says that exchange managers report that exhibitors take to these pictures with avidity, inasmuch as one of the most popular actors of the day is presented in them. The stories are full of action and include the sort of stunts that have made the star famous.

Following is a list of the territories disposed of: Northern New Jersey to Modern Film Co., New York; eastern Pennsylvania and southern New Jersey, to Electric Theatre Supply Co., Philadelphia; western Pennsylvania and West Virginia to Craft Film Service, Pittsburgh; Delaware, Maryland, District of Columbia and Virginia, to Baltimore State Rights Co., Baltimore; Ohio, Kentucky and Michigan, to Standard Film Service, Cleveland; Minnesota and North and South Dakota, to B. N. Judell, Minneapolis, Iowa and Nebraska, to Sterling Film Company; Omaha; Missouri and Kansas, to First National Exhibitors, Kansas City; Texas, Oklahoma and Arkansas, to R. D. Lewis Film Corp., Oklahoma City; Tennessee, North and South Carolina, Georgia, Alabama and Florida, to Southeastern Pictures Corp., Atlanta.

**H. F. Jans**
Distributing Ham and Bud and Tom Mix reissues.

The Tom Mix pictures are one reel in length and are released weekly. Mr. Jans has purchased the right to forty of the subjects. The prints are said to be in excellent condition while a line of accessories, including one and three-sheets, 11x4 stills and slides is supplied. The pictures are released under their original titles.

## Sales for "Virtuous Men" Reported by S-L Pictures

S-L PICTURES announces the following sales of territory on "Virtuous Men," produced under the supervision of Ralph Ince and starring E. K. Lincoln. Arthur S. Hyman, of the Hyman Film Attractions, Detroit, has acquired the rights for Illinois, Michigan and Indiana, while H. C. Simeral, general manager of Co-Partner Attractions, of Pittsburgh, has secured rights for Ohio, West Virginia and western Pennsylvania.

Mr. Hyman plans an extensive exploitation campaign in behalf of this picture and will advertise it heavily in his territory. In connection with his purchase he says, "'Virtuous Men' is the biggest box office attraction I have acquired since I secured rights to 'Hearts of the World.' I have been waiting for many months for a production of this quality and size to offer to exhibitors as a successor to the D. W. Griffith masterpiece. 'Virtuous Men,' from the standpoint of magnificence, punch and spectacular effects, is the greatest picture I have viewed in months. I feel sure it will be one of the biggest money makers I have ever handled." Mr. Hyman has already ordered ten prints for his territory.

Mr. Simeral also believes that this production will be hailed as a box office winner by the exhibitors in his territory, and will present it personally in many of the large cities as a theatrical attraction.

Messrs. Sawyer and Lubin announce that bids for territory are being received from every section, and it is expected that the entire territory will be disposed of within a short time.

**Texas Guinan in "The She Wolf," a Frohman Amusement Two-Reeler, Looks Like an Honest-to-Goodness Gun Lady.**
"The She Wolf" is one of a series of Western two-reel features being made under the direction of William L. Sherrill, seen on the right with his company on location.

# Nearly All Territory Sold on "The Carter Case"

SIMULTANEOUS with the announcement of the completion of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson as Kennedy and Margaret Marsh as Anita Carter, Harry Grossman, vice-president and general manager of Oliver Films reports that this production has been purchased for distribution in practically every territory in the United States and in all foreign countries.

"Booked around the world before completion can be truthfully said of 'The Carter Case,'" says Mr. Grossman. "The bookings are being made at a rapid rate, and the territory of greater New York may be taken as a criterion that will indicate the remarkable success of this serial throughout the country. Pioneer bookings are piling up at a rapid rate and seem to point to a new record for colume in this territory."

Impressed with the picture's powerful appeal, and cognizant of its unusual advertising value by reason of the popularity of the Craig Kennedy detective stories, exhibitors are making "The Carter Case" an important part of their program, and reports indicate they are finding this serial a decided asset from a box-office standpoint. For example, at the Symphony Theatre in New York, the first house to exhibit the picture, extra performances were necessary to accommodate the patrons.

Since the release of the serial, similar reports are said to have been received from exchanges and exhibitors in different parts of the country, new attendance records being made in many houses. The officials of Oliver Films voice deep gratification at the success of their efforts to produce a serial that would be one of the best episode pictures made, and which they announce is piling up new records for rapidity and volume of bookings, rapidity of sales, attendance and popular approval.

## American Cinema to Star Mollie King in Six Films

IN accordance with the terms of a contract negotiated by her manager, Sanger and Jordon, Mollie King will return to the moving picture field, and will be starred in a series of six pictures to be made by the American Cinema Corporation.

Miss King's return to motion pictures will not interfere with her engagement with "Good Morning, Judge," a stage production in which she is now appearing at a prominent New York theatre. However, she has retired from the cast of a midnight roof performance in which she has also been working.

The American Cinema Corporation is a newcomer in the industry. Studio facilities have already been acquired and the cast to support the star selected. John Stahl, who has directed a number of pictures for Florence Reed, has been engaged to direct the series of specials for Mollie King.

## Busy Week for Pioneer

THE past week has been a busy one with the Pioneer Film Corporation, many out-of-town buyers having called to see M. H. Hoffman, the new general manager. Among them were T. L. Talley, of San Francisco; R. A. Scott, of the W. P. Dewees office in Vancouver, and Mr. Flynn, of Richards & Flynn, Kansas City.

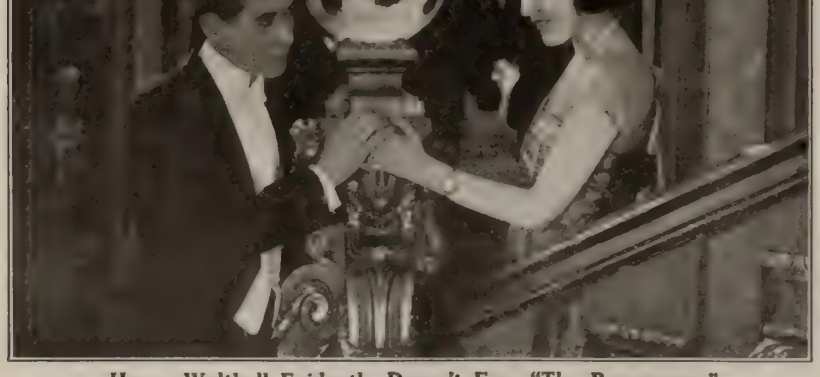
All three of these gentlemen bought territory on "Wives of Men," starring Florence Reed, and, in addition, Mr. Flynn also secured "The Still Alarm" for his territory.

John Schuberg, of Vancouver; A. Cubberly, of Rubin and Finkelstein offices in Minneapolis, and R. D. Craver, of Charlotte, were also among the callers.

## E. S. Manheimer Secures Foreign Rights to Serial

THE entire foreign rights on "The Great Gamble," a thirty-one-reel serial, have been purchased by E. S. Manheimer, with offices at 130 West Forty-sixth street, New York. This production was made by Western Photoplays and was directed by Sidney Golden. Charles Hutchinson and Anna Luther are the featured players.

This serial is announced as being filled with punch scenes, and many unusual stunts are performed by Mr. Hutchinson in the role of the hero. Anna Luther plays two separate roles, two twin sisters, one reared by the father in wealth and luxury, the other by an adventurer who secured possession of the child upon the death of her mother. The plot involves the attempt of the adventurer to substitute the child in his care for the wealthy sister and Hutchinson's attempt to fathom the mystery surrounding the daughter whom the father believes to have been drowned when a baby.



**Henry Walthall Evidently Doesn't Fear "The Boomerang."**
Judging from the manner in which he goes about the above scene from Pioneer's feature of that title.

**Star-Gazing.**
E. K. Lincoln and Grace Darling in a scene from S-L's "Virtuous Men."

## Special Twenty-four Sheet for First S-L Production

IN ORDER to assist state rights buyers in exploiting "Virtuous Men," S-L Pictures have prepared a special twenty-four sheet lithograph, which is announced as being distinctly theatrical in makeup and coloring in view of the decision of certain buyers to present this production as a theatrical attraction.

This lithograph was designed by R. G. Morgan, creator of some of the posters for the Victory Loan, and is being made by the Butts Lithograph Company. It presents E. K. Lincoln, Grace Darling, Clara Joel, Robert W. Cummings and William B. Mack in one of the most dramatic moments of the picture, and is executed in eight colors by a new process. An effective color scheme will bring out the title, "Virtuous Men," from a great distance, while the figures in the illustration are several degrees larger than life-size.

In addition to this twenty-four sheet a series of distinctive posters have also been designed by such well known artists as Clarence F. Underwood, Gustav Michelson and R. C. Luders, embracing several types of one, six and twenty-four sheet posters.

## Many New England Bookings on Latest Frohman Feature

W. E. AECHTLER and Edward F. Farrell, of the Major Film Corporation, of Boston, called at the office of the Frohman Amusement Corporation and reported that the production, "Once to Every Man," is booked solid to the middle of July in Massachusetts and Connecticut, and that they have not as yet even attempted bookings in the remainder of the New England States. Mr. Farrell stated that the women patrons of the theatres have taken to the attraction to the same extent as the men. This is said to be an unlooked for situation, largely because of the predominance of the fight scenes in the production.

While at the office of the Frohman Amusement Corporation, Messrs. Farrell and Aechtler closed for the entire series of Texas Guinan two-reel Westerns and the Mack Swain comedies, announced for state rights distribution by the Frohman Amusement Corporation in another column of this publication. Mr. Farrell further stated that he would exploit the Westerns and comedies as separate and independent special productions, and will pursue a novel campaign of exploitation.

# CRITICS REVIEWS JUSTIFIED.

*THE OPINION OF THE TRADE PUBLICATION REVIEWS ON*

# ONCE TO EVERY MAN

WITH
JACK SHERRILL AND
MABLE WITHEE

*HAS BEEN SUBSTANTIATED BY THE REPORTS FROM STATE RIGHT EXCHANGES HANDLING THAT PRODUCTION.*

It is doing more business in theatres, and more repeat bookings have been placed than on ninety percent of the state right productions released in the past two years.

A FROHMAN STANDARD PRODUCTION FROM THE NOVEL BY LARRY EVANS — SCENARIOIZED BY ANTHONY PAUL KELLY AND DIRECTED BY T. HAYES HUNTER WITH A HAND PICKED CAST, CHOSEN FOR NO REASON OTHER THAN THEY WERE BUILT FOR THE PART. — IT IS CRAMMED FULL OF PUNCH, POWER, PEP AND PERSONALITY. — IT HAS NO DUPLICATE IN SCREENDOM.

THE FOLLOWING TERRITORIES ONLY ARE OPEN —

OHIO-EASTERN PENNSYLVANIA-IOWA AND NEBRASKA-WASHINGTON-OREGON-IDAHO AND MONTANA-CALIFORNIA-ARIZONA AND NEVADA-TEXAS-OKLAHOMA AND ARKANSAS

## "ONCE TO EVERY MAN"

IS REINFORCED BY A LINE OF ADVERTISING MATTER CONSTRUCTED ALONG ORIGINAL AND BOX OFFICE LINES. THE LITHOGRAPHS ARE "RITCHEY MADE."

## THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, Pres. 310 TIMES BUILDING NEW YORK CITY

"SHE CAME OUT OF THE VAST UNKNOWN REGIONS OF TH
THE POWER AND THE BRAWN OF THOSE COMPELLED
WILL --- AND YET SHE POSSESSED ALL THE

# WEST WITH THE SPIRIT OF THE DESERT AND THE PLAINS, TO DEFEND THEIR OWN BY FORCE OF MIGHT AND GRACES AND CHARMS OF A WOMAN"

THE FROHMAN AMUSEMENT CORPORATION PRESENTS
*The most compelling, original and captivating character of the screen*

# Texas Guinan

IN TWENTY-SIX TWO REEL DRAMATIC FEATURE PRODUCTIONS typifying the rights, glories and hazards of the women of the Great West.

*To be released one every two weeks commencing May 10th, on the State Right basis.*
*Each story written by a separate author of prominence especially for Miss Guinan, and directed by Cliff Smith.*
*The first four productions are, "THE SHE WOLF," "SOUTH OF SANTA FE," "MALAMUTE MEG" and "SOME GAL."*
*The supporting cast includes Jack Richardson, George Chesboro, Josie Sedgwick, and the greatest Chinese dramatic actor in America, Ah Wing.*

*These productions are made and exploited as special feature attractions. They are entertainments unto themselves and establish a new high water mark in Photo-Dramatic Creation.*
*Contracts are now awarded in the order of receipt of acceptances.*

SOME TERRITORIES HAVE ALREADY BEEN CONTRACTED FOR

*The* FROHMAN AMUSEMENT CORPORATION
*William L. Sherrill, Pres.* 310 TIMES BUILDING *New York City*

# POPPY COMEDIES

# MACK SWAIN AND GIRLS

*in 26 Single Reel Rip-roaring Lough Provokers, dominated by the only comedian whom no one ever has attempted to copy.*

*To be released one every two weeks, commencing May 10th through State Right Exchanges. Mack Swain needs no introduction to the public. He has arrived. If humor of a clean sort, pretty girls who bubble over with vivacity, 100% American Comedy, and Mack Swain, constitute a drawing card, then POPPY COMEDIES will play in every theatre in every city, village and hamlet in the United States.*

*Contracts are now being awarded in the order of receipt of acceptances.*

SOME TERRITORIES HAVE ALREADY BEEN SOLD

THE
FROHMAN
AMUSEMENT CORPORATION
WM. L. SHERRILL, Pres.
310 TIMES BL'DG. NEW YORK CITY

**ewest Billy West Is "Coppers and Scents"**

Bulls Eye Film Corporation announces hat the sets have been finished and work ommenced on the filming of the newest illy West comedy, "Coppers and Scents," its Hollywood studios.

The recent Billy West comedy, "Flirts," hich is heralded as introducing a bevy f beautiful bathing girls, is being sucessfully shown on the Loew circuit of heatres.

The latest Gale Henry comedy, "Her onor, the Scrub Lady," was also shown ecently at Loew's New York Theatre to n enthusiastic audience. This picture is aid to have even more laughs than were n Miss Henry's previous mirth-provokng vehicles.

## Topical Tips Selling Fast

TOPICAL TIPS, half-reel humorous titles containing newspaper clippings and sayings of Tom Bret, who as been writing Metro-Drew and Paraount-Drew titles, are being produced by he Topical Tips Company, of 220 West 2d street, Suite 2003. H. A. Klein, eneral manager of the company, anounces the sale of western Pennsylania and West Virginia to the First Naional Exchange of Pittsburgh; eastern Pennsylvania and southern New Jersey o the First National Exchange of Philaelphia, and Maryland, Delaware, Virginia, North Carolina and District of Columbia o Sidney B. Lust, of Washington, D. C.

## Arrow in New Offices

HEADQUARTERS of the Arrow Film Corporation are now located on the fifth floor of the Candler Building, 220 West Forty-second street, New York, his company having moved from the Times Building on May 1. The new offices are well appointed and several features which will appeal to state rights buyers have been introduced.

**Big Business for Pioneer Subjects.**

The New York exchange of Pioneer Film Corporation reports that the Al. Jennings pictures, "The Lady in the Dugout" and "Hearts of Men," starring George Beban, have been signed for the entire circuit of Loew theatres, also that bookings are exceptionally heavy on the Craig Kennedy serial, "The Carter Case," and on the new Pioneer release, "Virtuous Sinners."

## H. F. Jans to State Right "Ham and Bud" Reissues

H. F. JANS, of Jans Productions, Inc., has bought the negatives for the entire series of "Ham and Bud" comedies released by Kalem. He will reissue these under their original titles and believes that they will meet with success similar to that now greeting the Tom Mix reissues which he distributes through another company.

The "Ham and Bud" comedies were immensely popular when first released," said Mr. Jans, "and the two leads are still popular today. Both Lloyd Hamilton and Bud Duncan put new stuff into their comedies, original with them. For this reason the comedies will score as well today as they did two years ago. We tried one of them out in a New York City house and found that the crowd liked it."

The "Ham and Bud" comedies will be sold on a state rights basis and a line of accessories is now being prepared for their proper exploitation. New prints will be made and the reels will be offered in practically new condition.

## Cohen and Spitzer in Chicago

AS a variation of the coast to coast trips frequently indulged in by film officials, Milton L. Cohen, president of the Bulls Eye Film Corporation in New York, and Nat H. Spitzer, studio manager in the Hollywood studio of the company, left their respective offices a few days ago and met in Chicago on April 27 for a conference on Billy West comedies.

"It is our desire to make better and better comedies," says Mr. Cohen, "and the conference in Chicago was arranged to obviate a coast to coast trip.

## Arrow Sells Territory on Several Productions

W. E SHALLENBERGER, president of the Arrow Film Corporation, states that his company has had one of, if not the most successful week of its career. Buyers from all parts of the world have been visitors at the Arrow's office. The Western serial, "The Masked Rider," has been the cause of much favorable comment. The stars in this serial are Ruth Stonehouse, Harry Meyers and Paul Panzer. Practically all territory for the Neal Hart Western five-reel feature, "When the Desert Smiled," has been sold. Among the sales reported by Arrow for the week are: "The Masked Rider," for western Pennsylvania and West Virginia to the Standard Film Exchange of Pittsburgh, also to the Southeastern Pictures Corporation, of Atlanta, for North and South Carolina, Georgia, Florida, Alabama and Tennessee; "When the Desert Smiled," starring Neal Hart for northern New Jersey to Thomas Toby, of 126 West 46th street, New York; "The Demon's Shadow," the reissue serial featuring Mitchell Lewis, for Ohio, to the Ohio Ivan Film Company.

**"Open Your Eyes," the Warner Film, Has a Message of Good Health.**

## Aywon Reports Sales

NATHAN HIRSH, president of the Aywon Film Corporation, reports that during the past few weeks Aywon has sold much territory for their Security Features. Among the sales are:

To the Sterling Film Company, 1417 Farnum street, Omaha, Neb., Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Iowa and Nebraska.

To the Savini Film Co., Atlanta, Ga., for Alabama, Georgia, and North and South Carolina.

To the Penn Film Service, Pennsylvania and West Virginia.

## Oliver Issues Press Sheets for "Carter Case" Episodes

AMONG the exploitation aids that have been prepared by Oliver Films, Inc., in behalf of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, are a number of comprehensive press sheets issued as supplements to the campaign book furnished.

Each press sheet contains a number of selected newspaper articles dealing with the various episodes of the serial and with the stars, making available for exhibitors an assortment of articles ready for insertion in newspapers.

Oliver Films, Inc., has also made up such fundamental aids as paper, stills, slides, banners, heralds, publicity illustrations, lobby display, advertising lay-outs and a complete campaign book, for assisting exhibitors in exploiting the Craig Kennedy serial.

## Sawyer on Sales Trip for Initial S-L Picture

ARTHUR H. SAWYER, of S-L Pictures, left New York this week for a trip in the interests of "Virtuous Men," the special film production sponsored by Herbert Lubin and himself. Mr. Sawyer will carry two prints of this picture, and has arranged for special screenings in Boston of this production starring E. K. Lincoln for New England state rights buyers. After which he will arrange for a run of the picture at one of the leading theatres in that city. On leaving New England, Mr. Sawyer will visit practically all of the states west of Denver.

Bert Lubin, of the S-L selling forces, also left New York on Monday for a tour of the Northwestern states in the interests of "Virtuous Men." He will make his first stop at Minneapolis.

Messrs. Sawyer and Lubin report the closing of several sales in connection with their picture, and it is believed the entire country will be disposed of within the next few weeks.

## Alpha Announces Sales

ALPHA PICTURES, INC., announce the sale of foreign rights for its production "Reclaimed," starring Mabel Julienne Scott and Niles Welch, to International Photoplay Distributors, Inc., also the sale of the rights to the New England states to the Major Film Corporation of Boston.

# Frohman Company Completes Two Guinan Westerns

THE officials of the Frohman Amusement Corporation are enthusiastic over the progress that has been made on the series of two-reel Texas Guinan Western pictures that are being filmed at the Frohman West Coast studio, and still more over the prospects which they announce indicate these productions will be one of the photoplay sensations of the year.

"Anyone," says J. J. Goldburg, general manager of the company, "who imagines the art of photoplay has reached its zenith will awaken to the fact that there are things yet to be done that will lift the motion picture beyond what it now stands for. The ingenue, sweet and bewitching, always will be with us, but the day of the woman of brawn and brains is about to break upon the horizon, and Miss Guinan in the character of a woman of the great Western plains will, we are sure, present a new example of character that is dear to every heart.

"W. L. Sherrill, president of the company, is so enthusiastic over these productions and the work already accomplished that he is determined to go further than he originally contemplated, for he believes the showing of the first few releases will establish Miss Guinan as one of the most popular characters in filmdom. It has often been said regarding pictures that no expense is being spared. However, if any five- or six-reel Western production can show more punch, greater detail, more extravagant sets or more beauty than the Texas Guinan Westerns we have failed in our mission."

Among the interesting items in connection with the making of these productions is that one of William S. Hart's former mounts is used by Miss Guinan, and a real Chinese actor is cast in the role of a Chinese owner of a dance hall. Every man employed in the pictures received his training on a ranch, while the productions are being directed by Cliff Smith, who has achieved an excellent record as the director of Western pictures.

The release of these attractions will commence on May 10, and already there is a heavy demand for these pictures both from buyers and exhibitors. The exploitation and advertising matter will be along the lines employed for feature productions.

### Timely Items in Gaumont News.

Among the interesting items in Gaumont News No. 58 released April 29 was the farewell to the famous 26th Division in Boston, and the arrival in San Francisco of twelve United States submarine chasers, after a 9,000-mile trip from the Azores.

Other items of interest include a thrilling hold-up of a Liberty Loan express staged by Bill Hart at San Fernando, Cal.; Alamo bell at San Antonio pealing again for the dead heroes, and beach beauties in the annual fashion review at Venice, Cal.

### Tyrad Open Office in Los Angeles.

Tyrad Pictures, Inc., distributors of special features, announce that they have opened a branch in Los Angeles, of which Al. Nathan is manager, at 802 South Olive street.

# Premiere of "White Heather" at Rialto Theatre, May 4

MAURICE TOURNEUR'S latest production, "The White Heather," will have its premiere at the Rialto Theatre, New York, on Sunday, May 4. Each of his productions has had its premiere at either the Rialto or Rivoli theatre. "Sporting Life" and "Woman" both had their premiere at the Rivoli.

Special interest is attached to the production because it is not only his first production in several months, but it is also the first picture made by the director in California.

"The White Heather" is based on Cecil Raleigh and Henry Hamilton's famous Drury Lane melodrama, which had a remarkable success in London and later in New York.

When Mr. Tourneur took his entire studio staff to California, he selected "The White Heather" as his first production. The background of the melodrama is divided between the Scotch highlands, the London financial district, the slums and the ocean.

"The White Heather" culminates in a death struggle between the hero and the villain at the bottom of the sea, both trying to get possession of the fateful paper locked within a water-tight chest. These scenes were actually taken on the ocean floor off San Pedro Harbor, Mr. Tourneur utilizing the newest sub-sea photographic inventions of the Williamson Brothers.

For "The White Heather," Mr. Tourneur gathered such able players as Mabel Ballin, H. E. Herbert, little Ben Alexander, Ralph Graves, Jack Gilbert and Spottiswood Aitken.

# Raver Reports Big Business on "The Liberator" Serial

REPORTS from various territories where D'Annunzio's war hero, "Maciste," the star of two great spectacles now appearing in the serial, "The Liberator," are said to confirm Harry Raver's prediction that "the big fellow's" newest vehicle would prove a splendid box office attraction and add greatly to his popularity.

"Distributors who displayed a tendency to hold back because the 'Maciste' production was produced upon 'foreign' soil," says Mr. Raver, "are now convinced that 'Maciste' is just as popular with an American audience as he is in his own home town. Besides, 'The Liberator' is excellent entertainment, appealing to all classes, races and creeds. No audience cares where it was produced so long as it satisfies."

Regarding the disposal of territory, Mr. Raver announces there is a heavy demand in some territories from buyers who are willing to buy blindly at reduced figures, but that he prefers to wait until the distributor comes to New York and sees the entire twelve episodes, when he feels sure deals can be arranged without cutting the price schedules already set, which were established on a live-and-let-live basis.

# Mack Swain Has Finished First Two Poppy Comedies

THE Frohman Amusement Corporation, distributing the Mark Swain Poppy comedies on the state rights basis, announce that the first two productions have been completed, and that the release of these attractions will commence May 10. There will be twenty-six productions, released one every other week, and the officials of the Frohman Amusement Corporation feel that the demand for these comedies justifies them in believing that the entire country will be disposed of within an unusually short time.

The Swain comedies will not be of the slapstick variety, and it is said that nothing savoring of either the crude or the vulgar will be shown in any of the productions. The stories screened were written largely to suit the talents of Mr. Swain himself. The productions are being directed by Walter S. Frederick, who received his training as an actor, stage director, manager and author of stage attractions. His screen career was established with Kalem, Biograph and Keystone.

Mr. William L. Sherrill, president of the Frohman Amusement Corporation, is now on his way East with the first two of these attractions.

# Shipyard Provides Setting for Big Scenes in S-L Film

IN ADDITION to the other punch scenes in "Virtuous Men," S-L Pictures call attention to a realistic moment, in which John P. Wade and William B. Mack figure. The scene shows a huge scaffolding built alongside a ship in the course of construction, and was taken in the Sun shipyards, at Chester, Pa.

Wade walks under the scaffolding while one of the conspirators in the plot causes a large wrench to be dropped. The effect of this implement striking Wade and the realistic manner in which he is felled is said to provide one of the big thrills of the picture. Three cameras were upon this scene to give the desired effect.

**"Inspection Arms!" And "The Masked Rider" Cast Produced the Goods.**
Ruth Stonehouse, Paul Panzer and Harry Myers are featured in this fifteen-episode serial to be released by Arrow.

# BOOSTING TAYLOR HOLMES IN "TAXI"

## Advertising Ideas and Press Notices to Aid Picture Showmen in Taking Full Advantage of Their Promotion Opportunities on the Latest Issue from Triangle

**By Epes Winthrop Sargent and Walter K. Hill**

IF you play "Taxi," the newest Triangle with Taylor Holmes as star, these aids will help in the game of winning ticket-money from the public. The comedy was made from a magazine story and Mr. Holmes will be known to houses where Triangles are shown through his recent appearances in "It's a Bear," "A Regular Fellow"; and now comes "Taxi," which is recommended as best of the lot. The comedy moves swiftly, there is a love interest to hold attention and Mr. Holmes is a lively principal in a good supporting organization.

Get the press book. There are ideas there to help. But what we print here is different again—the combination should give every picture showman who plays "Taxi" the greatest possible help in putting over the subject. Press notices and program aids; the story of the plot, catch lines for advertising and suggestions for advertising and boosting will be found here to work in combination with—or without—the press book. If you fail to get the company advertising aids in time there is material here to swing the picture anyhow.

**Sell the Star But Boost Story.**

You will be able to sell Taylor Holmes to greater advantage than the story, but by no means neglect the story angle. This is a talking point not to be neglected, but work chiefly on the star. If you have not played the Essanay productions in which he has been seen and they have shown at some other house in your town or district, get into the territory of that other house with paper and throwaways.

Tell that Taylor Holmes is now to be seen at your house in his newest stories. Recall the success of the star in his earlier appearances, refer to "A Pair of Sixes," to "Efficiency Edgar's Courtship," "Its a Bear," and others by title, then tell that his newest story is from George Agnew Chamberlains story which ran in the Cosmopolitan Magazine.

If you have played his earlier successes, you do not need to work so strenuously to connect him with your house. All you have to do is to tell that you have him in another story, but tell that as widely as possible. Get plenty of paper out, and take some of it outside of your usual territory. Make his name draw you extra business.

It can where he has been seen, and even where his pictures have not been played his name is known to the fans and will bring people to your house. Buy a little extra lithographic paper and spread it widely. If you get only a dollar's worth of patronage out of a dollar's worth of paper, you are sending those people out of your house well pleased and determined to come again.

**Story from the Cosmopolitan.**

But do not expect the fact that you have Taylor Holmes to bring your business without effort on your part. You must make known the fact that you have him and then get your patrons interested in the particular story you are offering. Do not feature the story, but play up the action to build immediate interest. Make them want to see Holmes in this particular story

Offer it as an accurate picture of New York. Tell your people that when Randolph tells his servant to meet him at the corner of Sixty-third street and Central Park West, the picture is made at that exact spot; that it shows glimpses of the crowded traffic of Broadway and Fifth avenue. Tell that it shows some of the homes of fashion on Washington Square North, where a few fashionables still hold their own against Greenwich Village and tell of the glimpses of night life as a taxi driver sees it.

Use some of the paragraphs from the press sheet bearing upon this last angle. They cover the ground thoroughly. You can appeal to the temperance people with the horrible example idea and to the more convivial in a lighter vein.

**Play Up Accuracy of Location.**

For more direct work hook up with your local taxi company, if there is one. If you have only a fliver or buss service you can work this. Get out cheap but neat cloth signs reading "Taxi," and in smaller lettering "See Taylor Holmes drive a Taxi at the Blank Theatre, date." Perhaps the taxi company will unit with you in a joint advertisement, the taxi company telling the reader to see the play at your theatre to realize the excellent service they give. If you cannot get signs on the cars, get signs for the taxi stations.

**Taylor Holmes in "Taxi."**
Showing his regular togs and some others, not his.

**Stage Stories Always Attract.**

Take up the stage angle. Tell the story along these lines. "Duke Beamer was not a theatrical angel, but he had many investments in successful shows—mostly girl shows—and woe to the chorus girl who refused to respond to his advances. She lost her place and she did not find another one.

"But when he sought to bend Vivien Vivierre to his will he did not reckon on Robert Hervey Randolph, who knocked him down and then bore the girl off in Beamer's own car. Some nerve, but Randolph was all nerve and he knew just what to do."

You can get a good sensational advertisement by telling in large letters "Pretty chorus girl spends night in young man's apartment." Then add in smaller type "while he went out and got a job as taxi driver because he knew that his income stopped when the lost heiress was found."

**Accent High Cost of Living.**

Another good lead would be a "Could not marry on $10,000 a year," telling how Madge Van Tillier threw him down because he could ot provide her with the pretty things she craved. In many sections you can get up a newspaper dispute on whether it is possible to live decently on $10,000 a year. Use a big $10,000.00, in figures, to head your advertisement.

The figures mean more than the words and putting a decimal point and the noughts for cents will make it look even larger. You can use the same idea for a throwaway headed "Can you live on $10,000.00 a year?" Most of your readers will be doing it on less than that, but the question will interest them.

"My, what a bump!" which is used several times in the play can be made into a local catch phrase for the time being if it is run as a teaser before the advertising campaign and repeated on snipes if practicable. You do not have to have the snipes printed if you can get some white paper and a man who can letter roughly but neatly.

**Boost Star with Photographs.**

Use plenty of personal photographs as well as still, and use these for window cards as well as lobby display. Hook up with clothing and furnishing stores for window displays, calling attention to the store's own stock and telling the passerby to compare the styles with those worn by Holmes and it will be found that the offerings are right up-to-date. Get the portraits in dry goods and candy stores where the women will see them, and use cuts in your advertisements in the newspapers.

If you want to work the streets send out four men each with a sandwich sign front and back, each one lettered with one of the components of "taxi" and marching in regular order. On each one, at the bottom and top give the name of your house, star and date in small lettering, but make the "Taxi" so large that it can be read across the street. Send the men along four abreast where possible.

**March of the Sandwich Men.**

Arrange the lettering so that the man with the T in front carries the I on his back with a-x, x-a and i-t for the other combinations so that the sign will read correctly front and back. Where they cannot march in fours send them in single file with instructions to line up at the curb now and then in close order.

For a lobby novelty get a closed car, if your lobby will hold one, and sell tickets from the interior instead of from the box office. Put a one-sheet above the car and rig up a taxi clock for the front.

**Taxi Ticket Wagon Iden.**

On the front dash letter in soap mixed with colored pigment, "Buy your Taxi tickets here." If your lobby is too small, plant the taxi at the curb and sell from there as well as at the regular box office.

Many youngsters have pushmobiles. Offer a small prize for the best taxicab, strictly the work of any boy or boys under fourteen to come to your house the afternoon of the first showing. Advertise the event in your paper or by throw-

away, and try and get a crowd to watch the judging.

They may not buy tickets at the time, but they will remember the title, and the boy contestants will be walking advertisements. Give them at least a week to work in. Get some local garage man for the judge. Give a couple of additional prizes if there is a good turnout and give each contestant a pair of matinee tickets.

**Catch Lines for Advertising.**

Take a "Joy Ride" with Taylor Holmes in His "Taxi" and Be Happy.

Plenty of Fun and Frivolity in a Pleasant Hour with Taylor Holmes.

When the Girl Told Him Her Name He Knew in a Second He Was Broke.

High Speed Comedy "Hitting on All Four" with Taylor Holmes Driving.

Taylor Holmes Star of Stage and Screen Back Again in Corking Comedy.

Livliest of Stage Comedy Stars the Screens Most Brilliant Comedian.

Taylor Holmes, Star of Stage and Screen, Presents Snappy Comedy Entitled "Taxi."

Sinking His Sorrow in the Life of a Sea-Going Taxicab Skipper One Young Man's Great Grief Is Assuage.

George Agnew Chamberlain's Cosmopolitan Magazine Story Screened with Taylor Holmes Its Brilliant Star.

How a Taxi Chauffer Won the Girl He Loved by Running Away from Fortune.

Dan Cupid Kept Our Hero's "Taxi" from Skidding When Turning True Love's Corner.

"Taxi" Screened from Famous Magazine Story Has Taylor Holmes as Star.

Remember "It's a Bear?", and "A Regular Fellow?'. Now See Taylor Holmes in His Latest—"Taxie."

Forced to Work for His Living He Chose Taxi Driving and His First "Fare" Set His Feet on the Road to Happiness.

Taylor Holmes Star of Many Screen Comedies Now Appears in His Best Vehicle —"Taxi."

**Synopsis of "Taxi," with Cast.**

Triangle's Special Presentation. From George Agnew Chamberlain's Cosmopolitan Magazine Story. Directed by Lawrence Windom. Photographed by George W. Peters. The cast:

Robert Hervey Randolph...Taylor Holmes
Madge Van Tillier.....Irene Tams
Vivien Vivierre.....Lillian Hall
Sweet Genevieve.....Maude Eburne
Duke Beamer.....Henry Sedley
Mrs. Borden Millyuns.....Jane Jennings
Eileen Millyuns.....Olive Trevor

On an income of only $10,000 a year Robert Hervey Randolph hoped to marry. But the girl he had chosen for his wife decided that she was too expensive for him—and jilted the young man remorselessly. The girl's thought was that in the event of a certain other girl turning up, Randolph's fortune would simmer down to nothing and the rightful heiress would gather in the sheckles.

Disconsolate, Randolph goes from the house, having been jilted, and falls into the wrong taxi. He is wheeled away to the stage door of a theatre where he overhears a conversation between Vivien Vivierre and Duke Beamer, one of the species New Yorker who seeks women of the stage as companions. Vivien is objecting to what Beamer is saying to her—and Bob hops out of the taxi and with a blow cuts short the conversation.

Then Robert escorts the girl to her apartments and learns from her that she is really Imogene Pamela Thornton—the girl "Pam"—who is heiress to the fortune Randolph is drawing on. Realizing that he must go to work, Robert buys a job, uniform and all, from a passing taxi driver and becomes one of the hundreds of men who live on the results of New York night life. Pam comes into possession of her fortune, consisting largely in stock controlling the Ajax Taxicab Company.

Beamer, in revenge, attempts to become possessed of enough stock to impoverish Pam, because she would not consent to his continued attention. Robert becomes aware of the scheme, rounds up his own society friends and swings to himself the election Beamer wanted.

Then Pam meets again the young man who has won her love and so strangely disappeared. Robert retires as a taxi driver and generally manages his pretty wife's fortunes. Such is the outline of "Taxi," a plot filled with lively comedy and snappy action, in which Taylor Holmes will be seen at the (insert name of theatre and date).

**"Shorts" for Program and Newspapers.**

Taylor Holmes, the renowned comedian of stage and screen, is coming again to the (name theatre and date) for presentations of his latest success, "Taxi," a snappy comedy made from a magazine story by George Agnew Chamberlain. Here is a play of many comedy possibilities in which Mr. Holmes acquits himself to the very last opportunity.

Taylor Holmes, a driver of one of New York's ocean-going taxicabs, will present George Agnew Chamberlain's magazine story, "Taxi," in screen form at the (insert theatre and date) with a large and skillful company in his support. "Taxi" was written principally for laughing purposes, although there is an engaging love story to cement the "heart interest."

How a New York taxi driver gained fortune and a wife by his skill as pilot through the busy thoroughfares of the great city will form the principal element in the screen comedy, "Taxi," to be presented at the (insert name of theatre and date) with Taylor Holmes the hero of the occasion. Mr. Holmes will be pleasureably recalled for his work in numerous screen plays as well as for his stage successes. "Taxi" will provide a world of fun.

Taylor Holmes, star of "Taxi," coming to the (insert theatre and date) has won screen fame for his clever comedy developments in numerous plays of recent vintage. "His Majesty, Bunker Bean," which he played on the stage; "Efficiency," "Edgar's Courtship," "It's a Bear," "A Regular Fellow," and other screen successes, have been his. In vaudeville he gained his first fame, but now he is appearing exclusively in films under management of the Triangle corporation.

**Press Notices for "Taxi."**

Taylor Holmes comes to the (insert name of theatre and date) for presentation of his latest screen success, "Taxi," a comedy made from George Agnew Chamberlain's magazine story. In this feature Mr. Holmes plays the role of a taxi driver who makes all-night cruises around the districts where bright lights gleam, finally driving his way to happiness and fortune under the most unexpected circumstances. Mr. Holmes has established himself as a screen star through frequent appearances in such successes as "A Pair of Sixes," "It's a Bear" and "A Regular Fellow." On the dramatic stage he scored successfully with "His Majesty, Bunker Bean," and in vaudeville he has always been a headliner of immensely popular appeal.

No matter how clever the star, the supporting company must represent talent as well, and be it said for Taylor Holmes that he has always insisted upon skillful associates in all of his screen plays. This fact will again be demonstrated when "Taxi" is presented at the (name theatre and date) with Mr. Holmes heading a carefully chosen cast. "Taxi" was made from George Agnew Chamberlain's story of the same title, reflecting night life in New York when the lights burn brightly and high-speed taxicabs roam the streets in search of more or less belated "fares." But New York night life is not alone reflected in "Taxi"—there is an impelling love interest to make the play appealing to all classes for theatregoers. For it will stand repeating: "All the world loves a lover"—and Taylor Holmes makes you laugh while he makes love in the most approved fashion.

**He Drove Taxicabs and Became a Hero.**

Could you live on $10,000 a year? And marry an expensive wife?

The girl said Taylor Holmes, the star of "Taxi," couldn't do so—and thereupon jilted him.

So our hero began driving a taxicab—and ran across the right girl.

See how nicely it works out when "Taxi" is presented at the (insert name of theatre and date).

ADVERTISEMENT.

**Taylor Holmes in "Taxi."**

One of the special delights of the production is the excellence of its photography.

## Two Sales by Aywon Film

Nathan Hirsh, of the Aywon Film Corporation, sold the rights to "Persuasive Peggy," starring Peggy Hyland, to the Mickey Film Company, of Chicago, for the states of Illinois and Indiana.

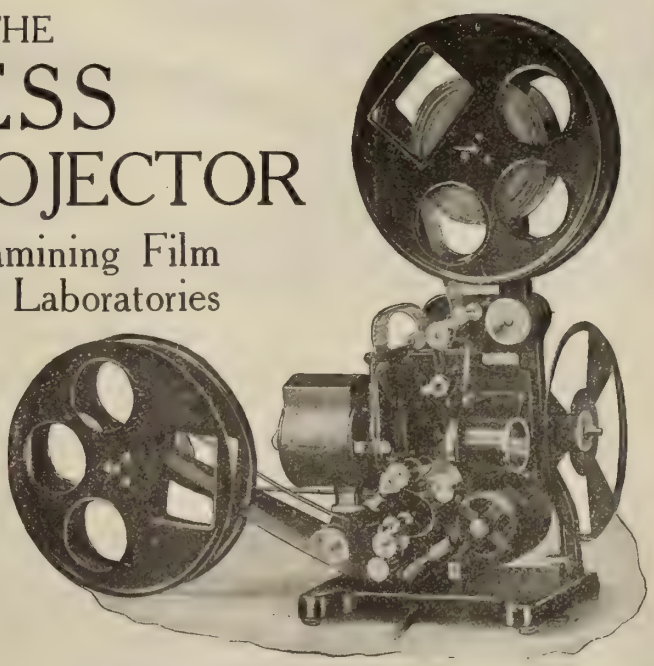
Mr. Hirsh also reports sale of Security Series to the Southwestern Film Corporation, Dallas, the Oklahoma, Texas and Arkansas rights.

# Equipment and Technical Department


ANNOUNCING THE

## PEERLESS STANDARD PROJECTOR

Ideal for Editing and Examining Film in Theatres, Studios and Laboratories



WITH PLAIN REEL ARMS

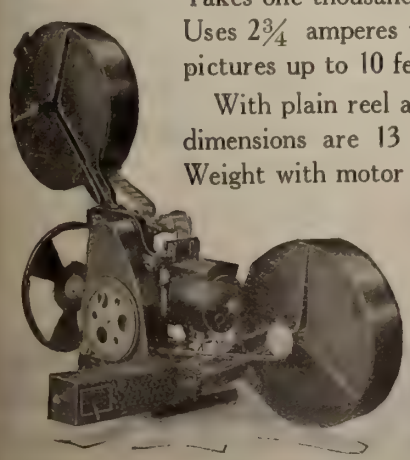
The PEERLESS STANDARD PROJECTOR has the wonderful 5 to 1 eccentric star intermittent movement and a balanced shutter of three equal 45 degree blades that passes 62½% of the light from the objective and gives an absolutely flickerless picture at less than normal speed.

Particularly adapted to film inspection and editing, as it can be operated at any speed or stopped for cutting and patching.

Using a 28 WATT lamp, even negative can be safely projected, thus saving time and expense of unnecessary print.

Takes one thousand ft. standard reels, operates from any light socket. Uses 2¾ amperes with motor drive, or less with crank. Projects pictures up to 10 feet wide at any distance up to 75 feet.

With plain reel arms folded and current wiring attached, outside dimensions are 13 inches long, 8 inches wide and 13 inches high. Weight with motor 23 pounds.



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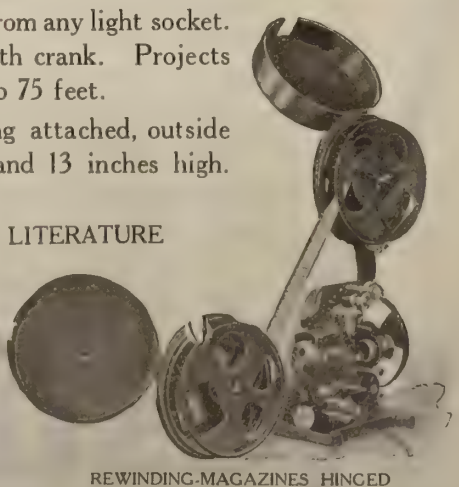

REWINDING-MAGAZINES HINGED INSTEAD OF COVERS

# Improving Motion Pictures

## *How Westinghouse Helps the Theatre Owner*

*New Mission Theatre*
*San Francisco Cal.*

W
WESTINGHOUSE ELECTRIC

Our Last advertisement told how Westinghouse is enabling the producer to secure perfect studio illumination—contributing much toward a high standard of picture production and toward making American Made pictures the best

## A Good Picture Deserves Good Projection

Poor projection prevents appreciation of good picture qualities. Under such conditions all efforts for perfection in producing will have been in vain.

Westinghouse Motion Picture Equipments aid projectionists in bringing out every artistic achievement that is embodied in the film for the patron's entertainment. They *insure* that fundamental requirement of good projection—a steady and brilliant light—and, consequently, pictures that are always steady and clearly defined.

Westinghouse Motion Picture Equipments are very simple in operation. No tinkering is necessary, no electrical adjusting is necessary, nor is any great electrical knowledge necessary to keep them operating. Once started, they may be forgotten—the bright, steady light tells the projectionist that his Westinghouse set is operating satisfactorily, and he is free to concentrate on many other duties that require his undivided attention. Write for folder number 4343.

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.

# Westinghouse

# Projection Department

Conducted by F. H. RICHARDSON

**Lens Charts.**

Paul Walker, Hillsdale, Michigan, orders uestion booklets and asks how he may btain lens charts.

Remit fifty cents (money order or 3 ent stamps) to Moving Picture World and ey will be sent you, postfree, on heavy aper, 11 x 17 inches in size, for framing.

**Lens Charts Help.**

Ralph Humbert, member local union 72, Bay City, Michigan, says:

"Have applied the lens chart, Decem- r 28 issue, to my optical trains and find at it improves my projection consider- bly. I expect, in the very near future, install a new outfit. Projection dis- nce 169 feet, with a 22-foot 8-inch pic- re. Seventy amperes D.C. at arc. I ish to use 100 amperes at the arc. ould you advise M-Bi C or plano con- x condensors; and what focal length? ill you supply me with a chart covering is?"

Have, as yet, no chart for such high mperages. Am preparing to have arc afted. It will be published when com- ete. I would strongly advise against a -foot picture. There is no necessity r it and it will be difficult to brilliantly luminate, both by reason of size and npossibility of avoiding large light loss projection lens. Even though the rear ats be 169 feet from the screen (if they e) a 19 or at most a 20-foot picture is nply large. Those who cannot see ainly from rear seats will sit further wn, and those with long vision will seat emselves further back With a 19-foot cture titles can readily be read by nor- al vision at 200 feet. Then, moreover, nother equation enters when you use normally high amperage on a long focal ngth projection lens, viz: as the am- rage increases the distance from con- nser to film decreases, with result that e long focal length lens is made in- easingly inefficient with each amperage mp. That this is true, and is a very rious matter, I shall soon prove by in- sputable evidence. However, if you in- st on the hundred amperes and the 23- ot picture I would advise you to try get hold of a Sabo projection lens. ith it you would obtain greater increased ficiency. Send letter in stamped en- lope and I will forward it to Mr. Sabo. nder the abnormal condition you pro- pose I believe the M Bi-C lenses would be best, but cannot say what focal length would suit the condition. You will have to wait for that, probably for a couple of months anyhow.

**Good Stunt.**

John Griffith hands us the following:

"With reference to criticism by John Auerbach, New York City, of No. 2 of the lens charts, so far as the different distances of projection be concerned we can ignore the difference of lens position caused by same, as it is very slight. There is, however, another factor which renders it impossible for the exact position of condenser aerial image to be given. Friend Solar called my attention to this fact recently. The calculations in Chart No. 2 are based on the performance of a single lens of given E. F., whereas a compound lens, such as a projection lens, has the effect of shortening the distance between the lens and aerial image as compared with the distance obtained from calculations with a single lens. There is, however, no material difference between the sizes obtained by the two calculations. The action of no two lenses are alike, unless they be made to the same formula. It, therefore, follows that the value of Chart No. 2 is in giving an approximate idea of what kind of beam will be projected through a given lens, with the understanding that in practice the condenser aerial image will be some fraction of an inch closer to the lens that the chart indicates.

"And, anyhow, I would suggest the following as easily applied and thoroughly reliable: Place an ordinary slide in the carrier, open the machine gate and, first having loosened the shutter so that it can be slipped forward and back on its shaft, project the slide and move the shutter until the slide image is in focus on the shutter blade. You now have the shutter at the aerial image plane. Next, turn the machine flywheel in the direction it normally runs until the intermittent sprocket is just ready to start. Set the main blade of the shutter so that the light is just barely cut off the screen. Now turn the flywheel until the intermittent sprocket has just barely completed its movement, and you can see whether or not your shutter blade is too wide."

Good stunt! But I don't think the comparatively slight variation very seriously affects the value of Chart No. 2. But if it does, the chart is still of great value in fixing the aerial image position very closely where it is out of reach of the shutter without going to a lot of bother. The plan of Brother Griffith is, however, recommended to projectionists.

**Overloaded Lines.**

William J. Griswold, from a town in Illinois, the name of which I cannot decipher, says:

"Will you be good enough to tell me what is wrong. This is a rather small place, and the light plant is small, though it supplies quite a lot of current to nearby farmers and to a rock quarry at the edge of the town. Three days a week we run matinees, and during the afternoon our incandescent lamps burn brightly, also the projection light is excellent. But when it gets dark the incandescents dim down a lot, and the projection light is very poor. We cannot see why this

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should be. The light company electrician tells us it is just our imagination, but that is not true. Can you tell us where the trouble lies, also is there any way to convince Mr. Electrician that our imagination is not to blame?"

Certainly is. Your electrician is evidently quite strong for the company, as well as some artist at shooting the bull. I wish all questions were as easy to answer as yours. In the afternoon none of the residences are using light, hence the street mains leading to your theatre are carrying no more than their capacity—probably less. But when night settles down and the residences begin to light up your supply wires become overloaded, with consequent drop in voltage at your theatre. Have your imagination electrician go with you to the light plant, and both of you look at the switch board voltmeter. Then have him go to your theatre and take a reading of your supply voltage at your main switch. The difference in voltage will be the answer. And there you are.

### Failure vs. Success.

Do you dread the hour you go on duty and once on duty long constantly for "quitting time" to come? If you do you are foredoomed to failure.

Do you find pleasure and interest in your work? Do you give your whole mind and energy to your work while "on the job"? Do you respect your profession and demand respect for it? Do you demand from your employer adequate remuneration and decent working conditions, giving in return the very best there is in you? Then you will succeed, and will be an honor and a credit to the profession.

### Oh, That's Good Enough.

A certain projectionist, whose name and location we withnold, asks a ruling as to whether pitted condensers are as good as unpitted ones. He entered the employment of a certain company (Ohio) recently and asked for condensers to replace badly pitted ones, which were also of wrong focal length. Another projectionist, who "has been with the company a number of years," told the manager the condensers in the machines were all right and that pitting made no difference.

There are very many of those have-been-with-the-company-a-long-time chaps who would be doing the management a distinct favor by resigning. Their sole and only recommendation consists in having "been there a long time." This particular shining light in all human probability would not know a lens chart from a page of the holy scripture. Condensers of wrong focal length are as nothing in his young life. True they may be wasting from thirty to fifty per cent. of the input wattage, but he should worry. The boss pays the bills and does not know the difference. If pitted condensers are just as good as unpitted ones, why not sandpaper the whole condenser surface?

After setting forth the pitting matter and asking for an expression of opinio through the department, the good brothe remarks that when he used compositio carbon holders instead of iron, there wa no pitting. For his information, the iro carbon arms have nothing to do wit condenser pitting. Pitting may be cause by (a) metal coated lower carbon though that fault of those carbons ha we think, been very largely remedied (b) excessive flaming of carbons, ver damp carbons or overloaded carbons. Pitt ing is caused by incandescent particle from the carbons burning minute hole in the lens, or, rather, adhering to th surface of the lens and ruining the polis at that point. Pitting acts to diffuse th light passing through the pitted spots an to weaken the screen illumination. Th loss of light is not great, but with cur rent at say 8 cents per K. W. it don't tak long to eat up the price of a condense lens. But lenses should not pit. Mak your optical train conform to the len chart (copy for framing, 11x17", may b had for 50 cents from M. P. World), an then if there is pitting look for the trou ble in your carbons.

### Another from Vancouver.

C. B. Marshall, Vancouver, British Col umbia, sends in what we consider a excellent answer to the question: "Wher Shall the Crater Be Focused," but th answer cannot well be published now, a so very much matter is waiting space, an the matter contained therein has alread and quite recently been set forth in th department. Brother Marshall holds th film should be at a point midway of th various creater images, or images o various portions of the crater. This i another way, I think, of saying it shoul be at the point of greatest concentratio Marshall's arguments leading up to hi conclusion are entirely logical and we put.

### Can't Be Done.

We notice that Harry Schlegel, Mans field, Ohio, proposes to stop film damag by assessing film rental according t damage done by the projectionist.

Aside from the fact that this scheme i almost as old as the industry, havin been discussed in this department almo ten years ago, and intermittently eve since, it is only capable of partial appli cation, in any event. The trouble lies i the fact that an enormous percentage o damage is not perceptible to the eye, an could only be detected by use of a magni fying glass. Moreover, even the micro scope would not show the damage cause by rapid rewinding upon crooked reel or on a rewinder which is out of lin until the damage had progressed very fa indeed. Mr. Schlegel makes one sugge tion which has been made many time in, and has long ago been approved b this department, viz., the exchange s send out competent inspectors, whos duty it would be to inspect the conditio under which the films are used. Th department long ago advocated that exa procedure, and comparatively recentl suggested to Washington exchanges tha they all club together and employ two o

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three high-class inspectors to periodically inspect all projection apparatus in that territory. Mr. Schlegel writes an excellent letter. He evidently is a progressive projectionist. His idea is good as such, but has been thoroughly inspected many times, and has been found to be impractical, chiefly because it could, at best, offer but a partial remedy. Oil is bad. Scratches are bad. Punch marks are bad, but the very worst of all is damage to the delicate edges of the sprocket holes by excessive tension, work sprockets, etc., and the damage done by improper rewinding.

**What Is Equal to Number Six Wire.**

John R. Allenbacher, Boston, Mass., springs one I don't remember ever having been asked before:

"We have a lot of wire of various sizes, from No. 14 up to No. 8. Would it be possible and practical to use these wires for a projection circuit of a new theatre we are building in a small city near Boston. This circuit will be more than two hundred feet in length, hence, at present price of copper wire, it would mean a worth while bit of saving."

Certainly the thing could be done, but whether you would save anything or not would remain to be seen, because of the fact that larger conduit might and probably would be required. It is also within range of possibility that some ivory domed inspector might condemn it, though it would be without legitimate cause. For your benefit, and the benefit of others, I quote from the Hawkins Electrical Guide, Volume 8, page 1913, the following equivalents, B. & S. guage:

"To equal a No. 4 wire requires two No. 7, four No. 10, eight No. 14 or sixteen No. 16 wires. To equal a No. 6 wire requires two No. 9, four No. 12, eight No. 15 or sixteen No. 18 wires."

The table in Hawkins gives equivalents for wires from No. 0000 down to No. 21. Of course, Neighbor Allenbacher, in saying you can use the wire you have I assume it to be up to the requirements in the matter of insulation.

**Examination Argument.**

Milton O. Field, projectionist, Lethbridge, Alberta, writes:

"Enclosed find 40 cents for question booklets. In our recent Alberta examination we were asked the question: "Which is the positive and which the negative of a projection lens?" This question has resulted in quite some argument. Some of our best projectionists claim there is a positive and a negative in a projection lens. Others claim there is not. We would appreciate an opinion from you as to who is right and who is wrong. Have your latest handbook and, like so many others, could not get along without it. In closing allow me to wish for yourself, and for our department, that large measure of success which both deserve."

Whether all projection lens formulae call for the use of negative lenses or not we could not say. What is called a negative lens is really not a lens at all. It is usually termed a diverging lens. It is thicker at its edges than in its center. It disperses instead of converging the rays. Diverging or negative "lenses" are: the double concave (concave on both sides), the plano concave (flat on one side, concave on other), and any convex-concavo (meniscus) in which the concave side has the greater curvature. Negative, or dispersing glasses, is a more correct term than lenses.

As to the ordinary projection lens, say the Bausch and Lomb, for example, John Solar, Watertown, N. Y., gives us the following data: "The first lens is a bi-convex (positive) lens; the second has the first surface concave and the second convex, the first surface having the greater curvature. As a whole, the lens is a meniscus negative. The first surface of the third lens is plano and its second surface concave, hence it, too, is negative (plano concave negative). The fourth lens is a bi-convex positive."

In order to be entirely certain as to this matter, which is one never before brought to our attention, we are addressing Dr. Kellner, Bausch and Lomb Optical Works, who is a high authority on such matters, asking him whether or not all projection lens formulas call for the use of negative lenses.

**Rheostat Problem.**

C. L. Drake, Chicago, Illinois, desires answer to the following:

"Have had an argument, and both sides have agreed to leave the matter to you. There is a bet up, so give us the right dope. The question is this: Current 110 volt D. C. Having one 50 ampere, 110 volt rheostat in series with a projection arc, what would be the result of connecting a 15 ampere, 220 volt rheostat in series with the 50 ampere one? A claims it cannot be done. B claims differently. Who is right?"

That would depend on what A means by "cannot be done." If he means the combination could not be used to supply current for theatrical projection he is correct. Here is the dope, the 50 ampere rheostat would have 110-55 (approximate arc voltage at 50 amperes) = 65 ÷ 50 = 1.3 ohms resistence. The 220 volt 15 ampere rheostat would have 220—48 (don't know what arc voltage would be at such small amperage, but assume 48) = 172 ÷ 15 = 11.466 amperes. The total resistence of the two rheostats connected in series would therefore be 1.3 + 11.466 = 12.766 ohms, to which must be added the resistance of the arc, which we will assume to be 1.5 ohms. The total resistance opposed to the line voltage would therefore be 12.766 + 1.5 = 14.266 ohms, and 110 ÷ 14.266 (E ÷ R = C) = 7.7+. You would therefore get 7.7 + amperes at the arc, which is only practical with a very small picture, a brilliant screen and ¼ or 5/16 inch carbons.

I note headlines on page 1450, March 15 issue, as follows: Pathe Repudiates Will Fox who is operating in Texas.

Query: Why should Pathe become excited over an operator?

**A Butter Butts in.**

W. E. Dickson, Winnett, Mont., hands us the following:

"Friend Richardson: Would you allow a Montana sagebrusher to butt into the department, provided he changed his chaps, bandana handkerchief and boots for an evening suit? Am owner and manager of a small picture house in this place. Seating capacity, 350. In small towns managerial duties are many and varied. Aside

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A certain Foreign Film Production of Merit was given a Special Showing for the purpose of exploitation. Motion Picture Equipment was installed for the occasion. The PROJECTION was so BAD that the owners of the film were plainly disgusted. The Operators were first class. The machines were O. K. What's the Answer? The SUPPLY HOUSE that furnished and installed the machines failed to solve the projection problems. Same tale of Woe. Does it pay to save a few cents and lose hundreds of Dollars? "Would you go to a Blacksmith to repair your watch?" When you want perfect projection consult Porter, who installed machines for the Biggest and Best Photo-Productions on Broadway.

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from dispensing near-beer at the fountain, posting show advertising, caring for gas engine and electrical equipment, I project my own pictures, though falling somewhat short of meriting the title 'projectionist.' Can't ride 'em straight yet; still pull leather! But I am, nevertheless, continually trying to improve my screen results, and submit the following for your criticism: Distance of projection, 87 feet; drop in projection, 4 feet; picture size, 9x12; metallic screen; width of house, 24 feet. Am using 35 amperes D. C., supplied by a 2-cylinder, 8-h. p. gas engine, belted to a 4-pole, 60-volt, 4.5-k. w. dynamo. Power's 6-A motor-driven projector. Gundlach No. 2 lens, 3-wing shutter, set 3¼ inches from front lens. Projection lens is 4.75 inches E. F. It is 20 inches from aperture to center of condenser, with a 6.6 meniscus next to arc and 8.5 biconvex in front, set fraction of one-sixteenth of an inch apart; 3.25 inches from arc to condenser. Carbons, ⅝ cored upper and 7-19-inch Silver tip. What h. p. gas engine would be required to run two arcs and what size rheostats would be required? Have third edition of handbook. Should you assist me in improving my projection I will assure you a clear board should you ever pull a brass collared bunch through here."

Which last means that you are also lightning jerker for the railway company, I suppose. Don't see a danged thing to criticise except that if you could get condenser back to 22 inches it would be better. If you can't do that, suppose you try two 6.5 planos, for which 20.24 inches is just right. If you do that please let me know which works best. I am inclined to believe the planos will be best under your condition. As you will see by the charts soon to be published, with a 4.75-inch b. f. and a two-inch diameter projection lens you are losing a lot of light. Remove projection lens, hold sheet of white paper 4.75 inches from aperture. Strike arc, let it get burning well, open dowser and machine gate and look at size of light ray on paper, then look at size of your projection lens. That's the answer. As to power, if as you say, you have a 60-volt, 4.5-k. w. generator, you have 75 amperes capacity, which is enough if 35 amperes is enough for one arc, and 4.5-k. w. only calls for about six horse power, so you are all right. You see, 75 amperes at 60 volts (75x60) equals 4,500 watts, or 4.5 k. w. There are 746 watts in an electrical h. p. and 4,500 divided by 746 equals 6 plus. As to rheostate, get one exactly the same as you have now. As to the chaps, et cetera, I lived in the West many years, and my experience was that a man in chaps was about as great a curio as he is here in New York—especially the hairy kind. On the cattle ranges of Texas when I was on the Denver, Texas and Fort Worth, I did see a pair of hairless chaps occasionally in rainy weather. So butt right in, Brother Dickson, just as you are.

**Requirements for License and Membership.**

Clarence A. Martin, Ithaca, N. Y., orders handbook and asks:

"Is it possible to send me outline of requirements for membership in I. A. T. S. E.; also for projectionist's license?"

Requirements for membership in the I. A. are that you be a paleface, of the male persuasion. That you be of good character. That you reside within the jurisdiction of the union you desire to join and that you have so resided for at least six months. You are in jurisdiction of local union the least number of miles from you. That you be a competent projectionist, according to the lights of the local union examining board, which same boards exhibit a marvelously wide difference of opinion as to what constitutes competency. As to the license, why that is a matter of local law here in New York. It is left to the various cities, whose examining boards for the most part are in sad need of examining themselves, if the product that most of them declare to be competent projectionists is any evidence.

**Projectionists' Dance.**

Edward D. Hamilton, Secretary Local Union 223, Providence, R. I., sends a most cordial invitation to the editor, as follows:

"Enclosed find complimentary to our first Grand Movie Ball, to be given in the State Armory, this city, the evening of April 24. It goes without saying that your presence is desired on this, to us, great occasion. We expect to put this ball over in a way that will surpass even the Boston affair. Of course we may make a few mistakes in this our first effort, but the chap who never made a mistake is the chap who never did anything, so we are not at all worried on that score. From present indications (April 15) the ball promises to be a pronounced success. We would appreciate it deeply if you would make a special effort to be with us that evening."

Under other conditions I certainly would, brother Hamilton, but I am not yet fully recovered, and must conserve every ounce of strength to get by with my routine work. I well remember the way you "put over" the banquet affair the time I visited your local, and feel assured that whatever local 223 attempts will be well done. Success to the ball. Maybe next year the editor will be able to yield to inclination and be with you. Let us hope it will be so. This year I must be absent in the flesh, but will be present in the spirit.

**Danish Projectionists Not Licensed.**

H. C. Sorensen, Carmangay, Alberta, orders question booklets and remarks:

"Received handbook and like it very much. I believe that if all small town projectionists would get and study the handbook the results would be highly beneficial to theatres and the business throughout the country. It may interest you to know that I projected pictures in Denmark for three years, and that without knowing anything about electricity or the details of projection machines. License was not required for projectionists in that country. But I am now making up for lost time, studying the handbook; also I get lots of useful hints from the department. Am a subscriber to the World."

All right, brother Sorenson, suppose you give us a little dope as to working conditions in the projection rooms of Denmark. What kind of projectors do they use? What wages do the men get? What are the working conditions in general?

Sergeant H. A. Fitzpatrick, Ordnance Dept., Camp Custis, Va., desires information as follows:

"Dear Richardson: You will undoubtedly be surprised to hear from one of the craft in this long-forgotten hole. Like all the rest, I seek information. I hope, however, it is practical and not like lots I read in the department. (Wonder if he means the information we give or the questions asked. We are inclined to think ourselves insulted, but can't quite decide. Ed.) I have two Simplex projectors, which same are in good shape. Throw is 130 feet, voltage 110. (A) What amperage is desirable in order to produce good results at 130 feet? (B) Expect to use two Power's Inductors. Can I hook them in multiple to increase amperage? If so show a diagram of connection. (C) Throw is straight. What size lens do I need at 130 feet? (D) Will a 16 feet picture


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e too large, or will it be large enough? ou understand I cannot get a table here nd I will not pay a dollar for one, so am eeking the best information. War De- artment will not indorse expenditure for nverter. My experience with A. C. is mited. Have never used it for a throw more than 65 feet, so you see when comes to 130 feet I am puzzled. Am of cal 401, Centralia, Washington."

(A) Cannot tell you. Depends on size picture and skill of projectionist in ery large degree. The man who has horough understanding of the problems volved will or may get much better re- ults with 60 amperes than the less able an would with 80. He must especially nderstand how to plan his projector op- cal system so as to utilize as much of ne light as possible. Then, too, it de- nds on kind of screen and auditorium ghting. You will therefore see that any nswer I might give to question A would entirely impractical. By application lens tables you ought to get fair re- ults with 60 amperes, provided you are reful and skilful in handling the crater, nd provided the screen be a good one nd the auditorium lighting as it should e. (B) Sure you can. Just join the vo secondary circuits and tap off them the lamp, first having connected pri- ary of each inductor to line in usual ay. You must increase primary fuses proper capacity, however. No diagram necessary. If by size you mean E. F., hy that depends on distance of projec- on (130 feet) and size of picture. If ou are a projectionist why have you not textbook giving such rules as this. It as much a proper part of your equip- ent as a projectionist as is a plyer or rewdriver. I don't know what you mean y not having a "table" and refusing to ay a dollar for one, but if you expect follow the profession you won't get ery far unless you invest not merely ne dollar, but quite a few of them in xt books and knowledge. (D) How on arth could I be expected to answer that ithout knowing size and shape of uditorium?

### Lens Chart Data Wanted.

Maurice Price, Chicago, Illinois, wants know more about lens chart instruc- ons, as follows:

"In first example, December 28 lens hart instructions, the B. F. being 4 inches ould decide distance of revolving shutter om aperture—8.8 inches. Now looking extreme left column I find it headed .F. and here is where I am stuck. Which it, E.F. or B.F.? Have a handbook nd a set of Hawkins, but fail to find how measure the E.F. of a condenser com- bination. Does the rule on page 103 ap- ply to E. F. as well as to single lenses?"

You have confused the instructions for the two charts. The B.F. gives you the lens diameter and the E.F. its distance from aperture. Rule on page 103 does not apply to E.F. Quoting from memory, adding the focal length of the two separate lenses and dividing the re- sult by four gives the E.F. of the com- bination, when spaced with apexes bare- ly out of contact. Am writing this in bed, without my library available, but that is the way I recollect it. Thus the E.F. of two 6.5 lenses would be 6.5 + 6.5 = 13, which divided by four gives us 3.25 as the E.F.

### Back on the Job.

H. Merrill Young, Reading, Pa., is on the job again. He says:

"Greetings from Reading! Sincerely hope that you are entirely recovered from your illness. Have just returned to the job again after a year spent in service of our Uncle Samuel. It certainly was one great experience!

"I can very well remember nearly all the address you delivered before our local here (and the exhibitors) when you last visited Reading. It certainly did do good, as nearly all the men showed signs of improvement. Attached find check for handbook. Left mine in projection room when I went away and it lost itself dur- ing my absence. The boys tell me there is something new on the lens system since I left. If so please send it to me."

Get hold of a December 28 issue of *M. P. World*. If you cannot find one there remit 15 cents to the office and they'll send one—whoap, nope. Can't be did. Re- member the office told me a few days ago they were all gone. However send 50 cents and we'll send you the thing (lens charts and directions) on heavy paper, 11 x 17 inches, for framing. That's the new dope you were told about. Glad you're back. My best regards to the Reading men. If you fellers want me to I might make a trip through Pennsylvania next fall, lecturing on the optical system of the projector. Depends on how many locals would be interested. I've had slides made and it's up to the minute hot stuff.

### Horrible Examples.

F. Roemun, Jersey City, New Jersey, took note of the letter, March 15 issue, regarding parasites. He says:

"Don't think the name nearly bad enough for those who make such splices as those I hand you herewith. What earthly use is an exchange inspector who lets such splices remain, sending the films to us in a condition of absolute un- safety as to fire hazard? Seems to me the New York City exchanges are going from bad to worse. The proof is the samples I send. It is enough to take the heart out of a man who tries honestly to place his show on the screen as it should be. Cannot something be done to wake up the exchanges? Only a few years ago I ran six 'commercial reels,' all from one to two years old and had less trouble with them than I now have with films five, four and even three months old. I do hope you can start something which will wake up the exchanges in this matter."

Brother Roemun, it seems just about as impossible to get "under the hide" of a modern exchange manager as it is to puncture battleship armor plate. To all seeming they are not business men, or even good imitations of business men. Apparently all a certain, too numerous type of exchange manager can see is the actual dollar lying on his desk. One would think a ten year old boy, of average in- telligence, would see and know that there is something more to the running of a film exchange than the mere selling to a theatre a film service, which service it apparently is not intended to deliver, ex- cept in part. Take the exchange you get films from, for example. I have examined the samples you submit. I would like to have the pleasure of personally rubbing the exchange managers nose on them. It is an infernal outrage on common decency to send out such stuff. The exchange sold your theatre "service" presumably. Well, if it did then the exchange is a plain, un- varnished swindler, for the sending of such junk does NOT constitute service.

There are just three ways by which this outrage might be stopped, viz., (1) Theatre managers to bring suit for good, heavy damages for breach of contract. (2) A law making it a penitentiary of- fense to send out films to a theatre in any other than mechanically perfect condition. Such a law could easily be based on fire hazard safety. (3) For unions to use their power to curb the evil by prohibiting their members from accepting for projection reels which have not been put into safe running condition.

This department would cheerfully sup- port either of these plans. By sending out junk films, or films in junk condition rather, exchange managers are doing their little level best to kill the goose that lays the golden egg. They are doing their best to bludgeon the motion picture industry. They are proclaiming them- selves to be shyster business men, though that's an awful slam at shysters. They are swindling the theatres they do busi- ness with, as well as endangering their

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audiences, to say nothing of perpertrating a shameful outrage on the projectionist. But let a projectionist rip up ten feet of their junk! My, my, my what a howl.

You would think a think a devil straight from sheol had hurled his spear at an angel!

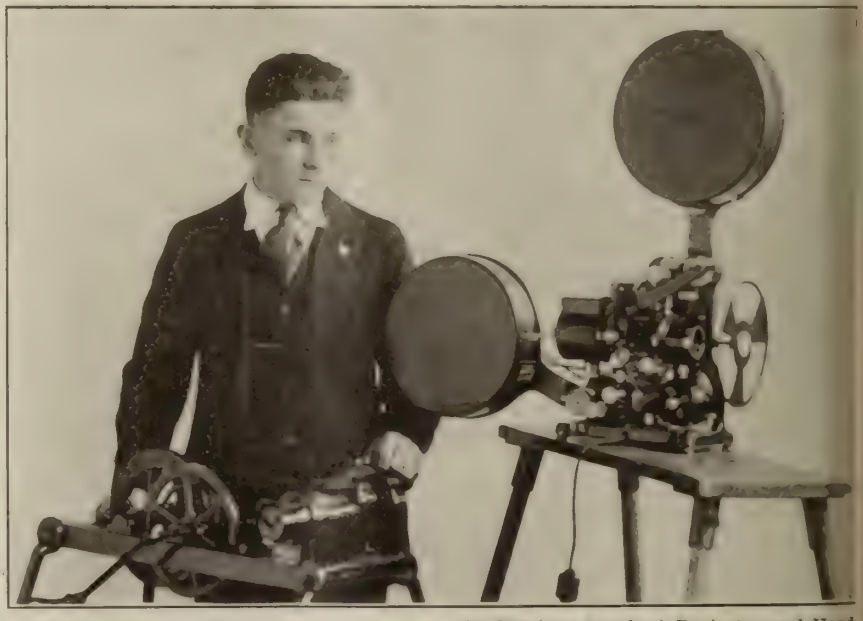
What you say about some New York City exchanges seems to be absolutely true, friend Roemun. I could wish the managers of these mis-called business institutions no worse fate than to have to project the fearful wrecks they hand projectionists. Boiled down to real facts what they appear to have in mind is the forcing of projectionists to do their film repairing and inspecting free of charge. That seems to be about the size of it. If your local feels like holding a joint meeting with the exhibitors in its territory on this subject, I will be glad to attend and help map out some course to compel exchanges to live up to their contracts and supply films in runable condition.

I have absolutely NO APOLOGY for the harsh language contained in this article. The thing has long, long gotten past the stage where even decent language can begin to do justice to the matter. The men managing the offending exchanges apparently are devoid of any sense of shame, and one can only deal with that sort of individual with a club. Decent exchange managers will, we are very sure, thank us for thus plainly setting forth the truth, because they must suffer for the bushivists of the business. Projectionists are invited to show this article to New York exchange managers—the guilty and innocent alike.

### Ray Duhem Takes Up Novel Work.

Ray A. Duhem, of the Duhem Motion Picture Manufacturing Co., has purchased two Martin TT airplanes from the Government and is preparing to engage in commercial aerial photography. He has joined the Pacific Aero Club and has secured the services of experienced aviators as pilots. The first work will be the mapping of San Francisco from the air and then commercial work for large corporations will be undertaken. This work will not be entirely new to Mr. Duhem as he and Robert Fowler flew over the Panama Canal six or more years ago and made the first and only moving pictures of that engineering project from the air.

## *To Project Pictures in South Sea Jungles*



When Martin Johnson prepared to return to the scenes of his former film exploits he looked over the market for a suitable projector to display his now famous films to the savages who were originally pictured therein.

After careful investigation he selected the Peerless Standard Projector and Hand Generator as illustrated.

With this outfit two husky lads on the cranks can generate enough electric current to show a ten-foot picture.

We can imagine some excitement among the natives of the South Seas when this show is "put on"!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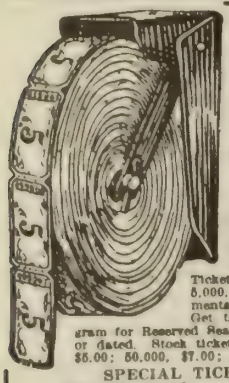

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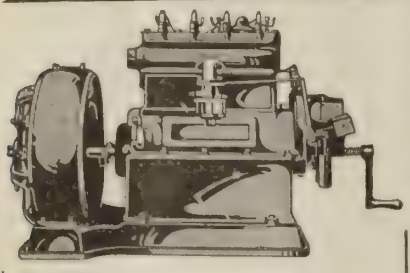

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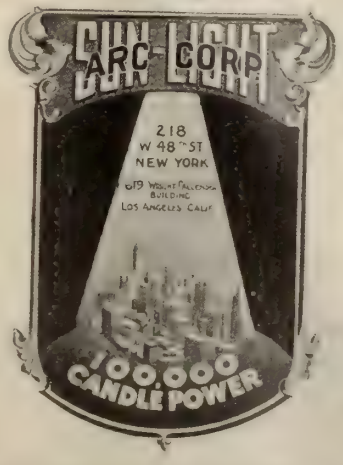


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This was not only an honor but an endorsement of the principles which enter into the construction of the Universal. The work which the Universal turned out for the government is the strongest testimonial to the value of the camera.

If considering the purchase of a motion picture camera, learn all about the Universal—the one piece construction which assures permanent adjustment, perfect operation at all times and protection against displacement through rough handling and climatic changes. One large gear controls all moving parts, simplifying the machine giving the most efficiency, and making every piece accessible.

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# Motion Picture Photography

By Lieutenant Carl Louis Gregory

Many of the former readers of the Mo-on Picture Photographic Department of he Moving Picture World may have ondered why it was discontinued, and resuming it again the editor of the orld has been kind enough to ask that give an explanation of the reason. Like

Carl Louis Gregory.

any of the rest of you to whose eyes his may come I have been in the army; ot over there with the big show; as I ould have liked to have been, but over ere engaged in a prosaic job of teach-g men in the photographic section of he Signal Corps "how to shoot,"—not with rifles and machine guns or heavy artillery, but how to shoot with a motion picture camera or a Graflex.

Up until the armistice was signed it was against the army regulations for an officer to engage in literary work for compensation, and while I was fortunate enough to have had some little material ready for publication, which appeared after I had received my commission, it was not possible for me to continue to contribute to these columns. Even had it being permissible, I should not have been able to find time to devote to this column, as the instruction work which I was doing absorbed nearly every waking moment of my time.

**Training Photographers for Army.**

In January of 1918 it was decided to establish a school at Columbia University for the training of men for the photographic section of the Signal Corps. I was highly complimented to receive the offer of a commission, if I would take charge of the photographic instruction at this school, which at that time was called the United States School of Military Cinematography. As the instruction was not confined alone to the use of the motion picture camera but also included a great many branches of still photography, this name was later changed to the Signal Corps School of Photography.

Under the efficient administration of Captain Joseph D. Sears, who had been for a number of years connected with Columbia University and who was well acquainted with all of the ins and out of that institution, the school was speedily organized and laboratories for instruction purposes were installed in Havemeyer Hall, the chemical building of the University.

**Scarcity in Equipment Handicaps.**

The limited number of motion picture cameras upon the market at the opening of the school seriously handicapped us in the equipment of the motion picture laboratory, so that it was a considerable period before we had enough equipment for adequate instruction purposes, and the demands of the units going over-seas were such that many times we were compelled to relinquish some of our cherished equipment to help fit them out.

At the time of the formation of the school the army regulations provided that the Signal Corps do all photographic work and records pertaining to aerial reconnoissance and such photographic work as may be assigned thereto, but as the air service was shortly afterward made separate and distinct from the Signal Corps this took the work of aerial reconnaissance out of the province of the Signal Corps, but left it practically every other kind of photographic work performed for any branch of the service.

**Photographic Units Organized.**

By order of the Adjutant General a photographic unit of three men, consisting of a lieutenant, a sergeant, and a private, was ordered to be attached to the field signal battalion of each division of the army, and that a still larger unit be attached to every army corps and army headquarters, so that the demand for photographers to do army photographic work called for hundreds of men especially trained in military photography.

In contradistinction to the work of aerial reconnaissance, the work of the Signal Corps was designated as being land photography, although numbers of our men made both still and motion pictures from airplanes and observation balloons. The principal object of the photographic section of the Signal Corps was to secure a pictorial history of the great war, and to do this many thousands of still photographs and many miles of motion picture films were made by the men who were trained at Columbia.

**Much Detail Work to Be Done.**

In addition to the historical work there was a great deal of record work, propaganda, scientific and identification photographs and motion pictures to be made for the General Staff and Committee on Public Information and other departments and bureaus of the military and civilian establishments which needed such pic-


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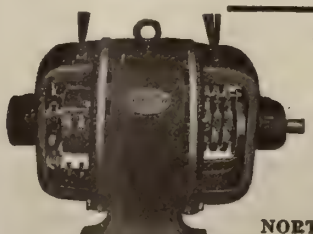

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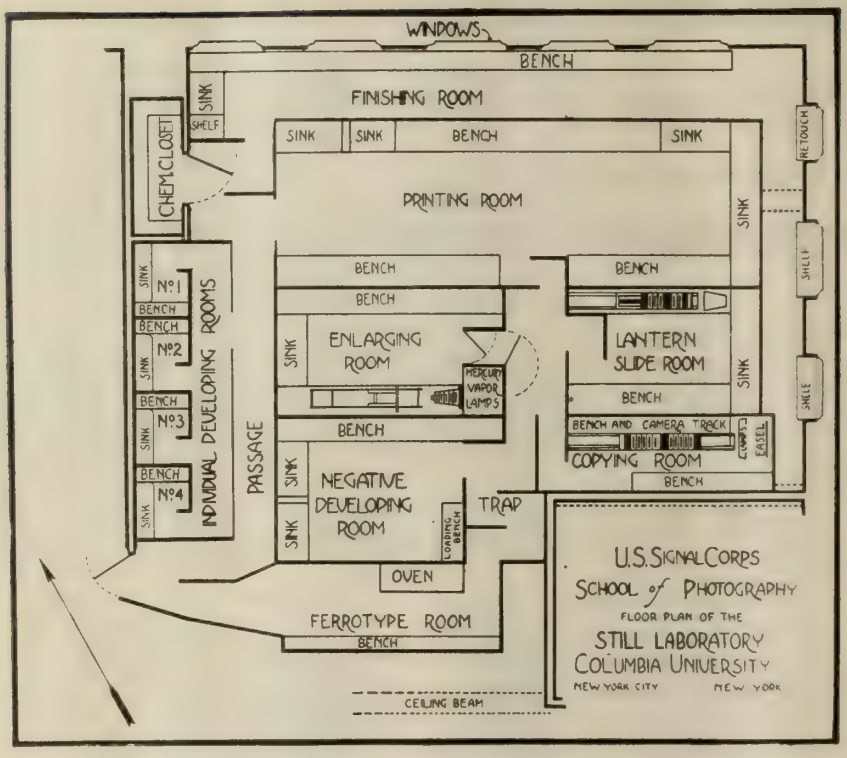


tures for military purposes or for civilian activities pertaining to the war.

It will be readily understood that the Signal Corps School of Photography in training men for the photographic units and developing men for the other special lines mentioned, require a considerable diversity of training. The urgent need for men necessarily limited the length of training to the shortest time possible, but by intensive instruction and careful selection of students of considerable previous training most of the subjects were covered in an eight weeks' term.

The location of Columbia at 116th street and Broadway in New York made it a centre from which it was but a short journey to many outlying cantonments and flying fields, where practice under conditions closely approximating field work could be obtained.

**Organize Many Departments.**

Two large chemical laboratories in Havemeyer Hall, the chemical building of the University, were converted into a still and a movie laboratory, while a large number of smaller rooms were utilized for lecture and recitation purposes and for the administrative offices of the School. A large building adjacent to the Cathedral of St. John the Divine and the basement and gymnasium in other buildings served as barracks for the students, and their meals were served to them in the University Commons under the supervision of the department of domestic economics of Teachers' College. Offices for the force of instructors were for convenience located in the same building as the laboratories. The gymnasium, swimming pool, and shower baths were at the disposal of the students at certain periods every day, so that the advantages enjoyed by the men were much superior to anything that existed in any of the temporary training camps.

The physics and chemical departments of the University placed their apparatus at the disposal of the school for use in lectures in photography, optics and chemistry. The university library purchased an assortment of books upon photographic subjects and made a special collection of the most recent and approved photographic authorities and placed them in a special reading room in the same building as the laboratories, so that they would be readily accessible to the students.

**Still Laboratory Well Equipped.**

In the still laboratory were four individual darkrooms and a development demonstration room, an enlarging room,


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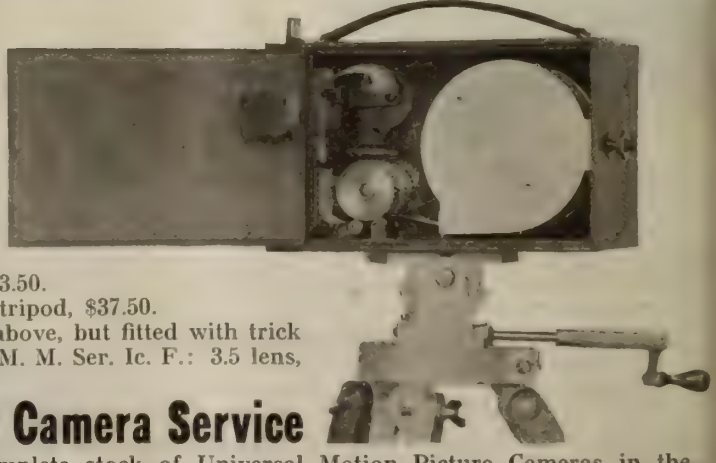

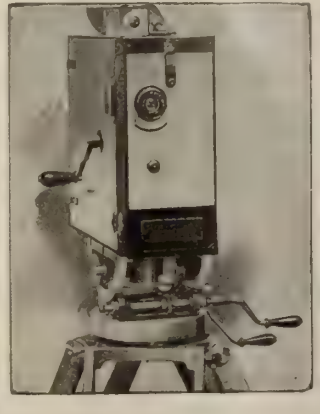

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lantern slide room, a copying room, a rinting room and a finishing room. Anther separate room was utilized for a tockroom to hold the enormous amount f supplies and photographic equipment ecessary for the use of hundreds of tudents. The rooms were equipped with unning water, large sinks, red, orange, nd green safe lights, and apparatus for ll ordinary photographic operations. In he individual darkrooms were safe ghts, stock developing solutions, trays, xing tanks, wash boxes, sinks, and runing water.

The plate demonstration room was quipped like the individual darkrooms, ut on a larger scale, with sufficient pace so that a number of students could itness the demonstrations. To render his more easily visible the rooms were ainted white and lighted by the latest ethod of indirect lighting which made ll objects in the room visible and yet ctinicly safe. In the enlarging room as a 8 by 10 revolving back enlarging amera with Cooper-Hewitt M-10 enlargg outfit and an enlarging easel adjustale to all positions. In addition to this nlarging outfit, there were nearly a dozen nlarging lanterns of various kinds. Also here was an elaborate equipment of ameras and printers.

**Complete Motion Picture Laboratory.**

A small but complete laboratory for he production of motion pictures was stalled in the space which was former- a large chemical laboratory. The rinting room, from which printed film ould be passed directly into the develop- g room, was equipped with a double uplex printer, with automatic light hift.

The developing and wash rooms were uilt in a specially constructed waterroof tank of cement and asphalt, 2½ et deep, so that all of the washing anks and surplus water could be ejected irectly on to the place underneath the aised deck of slatted duckboard.

The developing room was a double one, quipped on one side for negative development and upon the other for positive. All the walls were painted white, and by means of indirect lighting, every portion of the room was easily visible without having to use light strong enough to fog even the most sensitive negative film.

**Signal Corps School of Photography, Columbia University, New York.**

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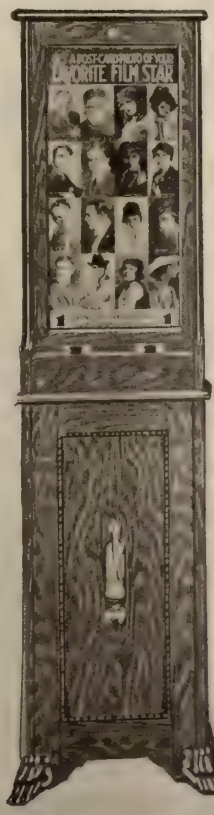


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**WOULD YOU?**

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Our Favorite Film Star post card machine sold out all the cards the first day it was put on the floor. Apollo Theatre, 209 W. 125th St., New York
Other machines getting from $20 to $50 per day

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We give you 6,500 cards with each machine. The cards sell for $65.00 which pays for the machine and leaves a cash profit of $15.00. Additional cards can be bought to net you 200% profit. Machines are 6 ft. high 18" wide, oak finish, mechanically perfect and an ornament in any lobby. Catelog free on Request

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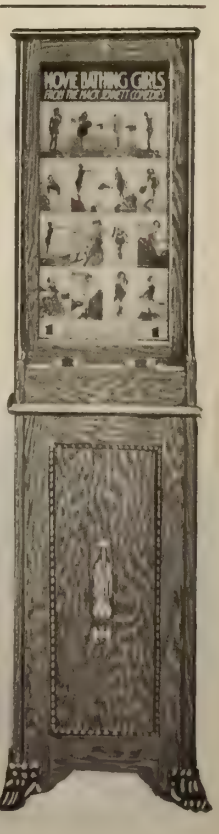

well illuminated by daylight, supplemented by artificial light over all of the tanks. The washing room opened directly into the drying room, which was large enough for two 2,000-foot drying drums.

From the drying room the films passed directly into the assembling and cutting room, so that the entire cycle of operations in the finishing of the films took place in a series of contiguous steps.

On account of the scarcity of motion picture cameras already alluded to, it was necessary for the Government to make use of a large diversity of cameras, so that at one time or another, more than a dozen makes of cameras were used for instruction purposes at the school. Among the different makes used were Bell & Howell, Akley, Debrie, Provex, Prevost, Moy, Universal, Pathe Professional and Pathe Portable.

**How the Men Were Trained.**

In the training of the men in the use of the motion picture camera, after they had been taught the preliminary operations of setting-up, threading, cranking, tilting, and panoraming, they were first permitted to take short sample scenes of familiar subjects about the University, and then after having demonstrated their ability to handle the camera, they were given definite assignments to obtain certain kinds of pictures, at events which were happening in the city or of various activities in the near-by camps.

Direct requests for special work for the Government or for the Committee on Public Information kept a number of the advanced students and instructors busy in turning out pictures for propaganda work for educational purposes, and records of various kinds.

It was my good fortune to make a great deal of film of the work in the air service, and I hope later to be able to tell you something of the interesting work which I did at the various flying fields.

I cannot help feeling that I myself was as much of a student as any of the boys who passed through the course at Columbia and that I learned fully as much in contact with the various men who came from all over the country as did any of them. For one thing, it gave me the privilege of accumulating a great mass of instructive material.

**Motion Picture of Great Help.**

It has been admitted by many prominent men that the motion picture was one of the greatest contributory factors to the success of our war activities; that had it not been for the great amount of propaganda and publicity disseminated through the motion picture theatres it would not have been possible to arouse the amount of enthusiasm and the consequent liberal subscriptions to the Liberty Loans and various charitable drives, had it not been for the medium of the motion picture theatre.

In consequence of the great amount of photographic work done, both still and motion, there has been a tremendous impetus given in the interest taken in the technical side and use of photography for other purposes than that of the purely amusement side; and where one camera was in use before the war the interest aroused in the use of photography will bring twenty into use now that peace is declared.

All of the students at the school were required to keep notebooks with the record of various formulæ which would be of use to them in their work in the army and equally as much use to them afterward in civilian life should they continue their work in photography. As near as I can ascertain from the men with whom I have come in contact with since their discharge from the army, it is evident that very few of them have any idea of changing their occupations.

**Many Had Had Photographic Experience.**

As the students of the school were selected from their experience cards for their previous training in photographic lines most of them had been actively engaged in the photographic profession before entering the army.

It was flattering to me to find that a large proportion of these boys who came to the school already had notebooks of some kind or other, many of which had extensive clippings from the motion picture photographic department in Moving Picture World, and I was thus able to meet personally a large number of readers of these columns, whose acquaintance I would not have otherwise had the opportunity to make.

The work in motion picture photography done by the Signal Corps School of Photography proved an inspiration to Columbia University, so that they have instituted a course in motion picture photography, of which they have asked me to take charge, so that when any of you are in New York I shall be glad to have you visit me at Havemeyer Hall.

The laboratories formerly used by the Signal Corps have been turned over for this new course, and already other universities and educational institutions are turning with interest to this new course of instruction and thinking about giving more serious consideration to this important subject, which will doubless, before many years, be found in the curriculum of all large colleges and technological institutes.

**DO YOU KNOW**
that the
Chalmers Publishing Co.
Print All the
Preferred and Practical
HANDBOOKS
dealing with the
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TEELEPHONE MONTGOMERY 238

# BOYLAN EVEN TENSION REEL

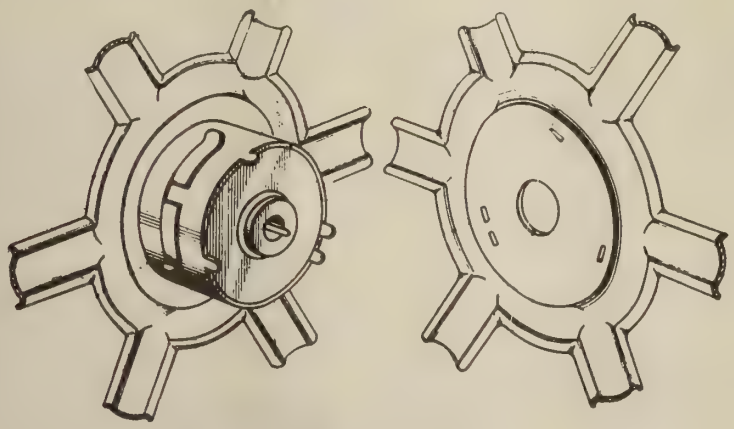
## FOREVER ENDS ALL TENSION TAKE-UP TROUBLES

### TESTIMONIALS

"The sprockets on our machines have been used in connection with the automatic reel for eighteen months and are still in good condition. The reels are indispensable to us, and we could not be without them."—F. H. YOUNG, Manager, Iris Theatre, Salisbury, N. C.

"It has our unqualified endorsement. It works perfectly."—F. H. RICHARDSON, Editor, Projection Department, Moving Picture World.

Patented April 23, 1918



It's All in the "Hub"
Otherwise It's a Standard Reel

"They are entirely satisfactory in taking care of the tension, operating with practically an even and easy tension throughout the run, yet firmly winding the reel."—JOHN GRIFFITHS, Ansonia, Conn.

"I have used the reel several days and it meets every requirement at the take-up. I O. K. the reel and believe it to be a valuable asset to high-class equipment."—CLAUDE E. LINSTRUTH, Carthage, N. Y.

## Increases Life of Lower Sprocket Many Times. Also this Reel Does Away with the Necessity for a Take-Up Friction in the Projector Itself.

The take-up friction of the projector is set tight so that it cannot slip at all and the tension on the film is entirely taken care of automatically by the friction between the two hubs of the reel, the friction becoming automatically greater as the weight of the reel increases by the film being wound on it.

It has no springs or weights or complicated mechanism and can be used on any machine using the standard reels, without making any change whatever.

It has been tested out under all kinds of conditions for more than eighteen months.

It will save the operator all his present worries from variation in take-up tension, losing the lower loop, etc., and will save the moving picture industry many thousands of dollars annually through the elimination of the various kinds of damage done to the films through excessive tension.

## INTRODUCTORY PRICES

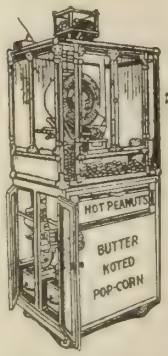
BOYLAN EVEN TENSION REEL

14-inch .....$3.50 each
10 " ..... 1.50 each

Ask your nearest dealer

## AUTOMATIC REEL CO.

203 Evans Building
Washington, D. C.




# The Short Reel
## *That Brings*
# The Long Green

Moving picture theatres are right now the most popular centers of instructive entertainment. They appeal to the popular taste, and so do peanuts and popcorn. Can you think of a better combination than your Theatre lobby and a Kingery Popcorn and Peanut machine?

### Kingery Popcorn and Peanut Machines

Appeal to the Senses of Sight, Smell and Taste, while your best thriller appeals only to sight. If every nickel of admission represented 3½ cents in profit, you'd agree that "business was good." Well, that's exactly the profit each nickel represents in Kingery sales. Why not pocket this extra profit?

WRITE TODAY for our 64-page catalog done in colors. It will tell you what the Kingery will do for you if you give it the chance.

*"There is a Kingery built for you"*

**KINGERY MANUFACTURING CO.**
420 East Pearl St., Dept. E., CINCINNATI, OHIO.

## The Essential Requirements
FOR
# Improved Projection
ARE
## SPEER CARBONS

**Speer Alterno Combinations**
for A. C. Work
AND
**Speer Hold-Ark Combinations**
for D. C. Work
Produce Incomparable Results

*Write to-day for descriptive folders.*
*Read the unbiased opinions of operators.*

Place an order now with your Supply House

*"The Carbons with a Guarantee"*
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

**Perfected** **Projection**

Absolute portability, combined with ease of operation, and perfected projection, has made

# The DeVry Portable Projector

the recognized standard of the portable field.

Devoid of all superfluities, and built to last, its sterling qualities engender the admiration of all its users;—the country's leading producers, exchange and theatre men.

Write today for our new descriptive catalog. It tells of the successful application of the DeVry Projector to various needs, and how you, too, can benefit by its use. Address,

**THE DeVRY CORPORATION**
1256 Marianna Street CHICAGO, ILL.

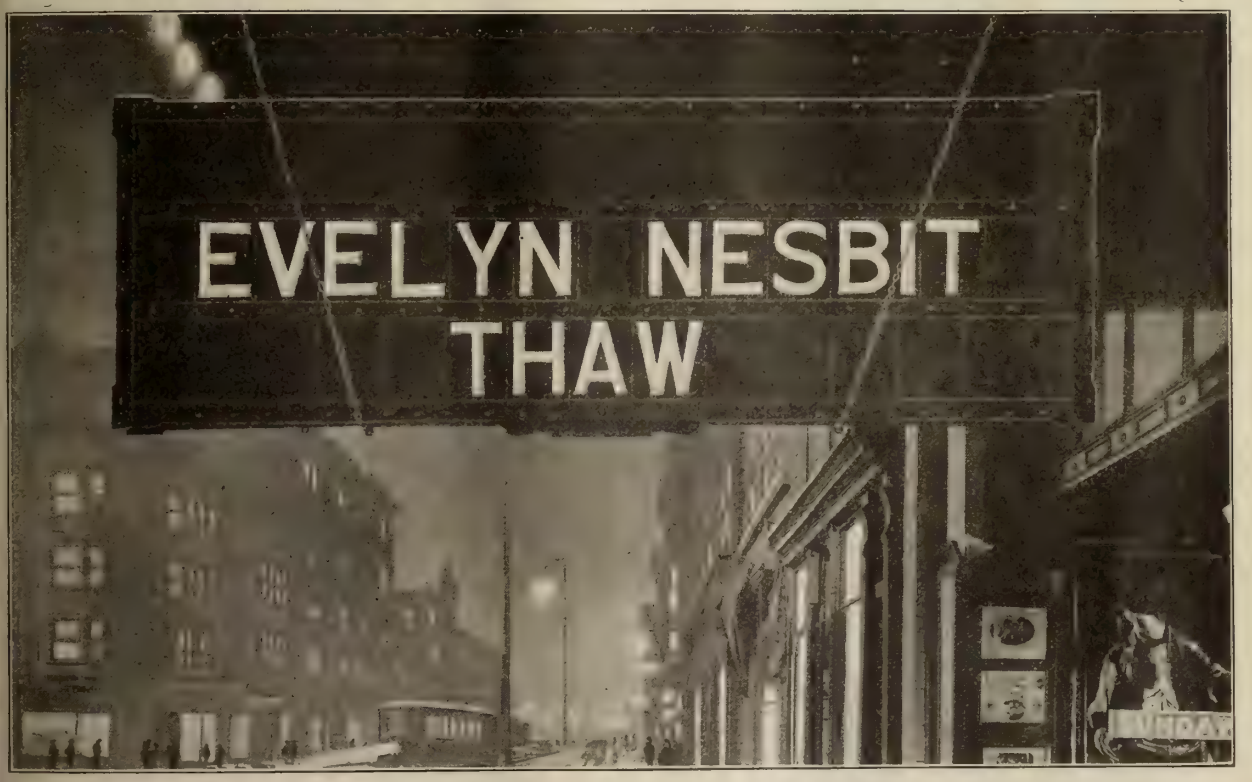
The Last Word
in Ticket Protection
When we announced our
New, Perfected Model

# Automaticket System

everybody in the amusement field expected something really worth while.

And everybody who saw the "new model" expressed himself delightfully surprised at the remarkably many improvements incorporated in the new model. It marks a new epoch in ticket selling devices. Send for further information today. It will pay you to know.

# The Sign that Changes With Your Program




# Federal Changeable Letter Silveray Sign

## Easy to Change:

Advertise a different feature every day. The opalescent glass letters fit easily into the sign and can be changed daily without difficulty. The Silveray calls patrons, not only from your immediate neighborhood, but from blocks around. You have 12 months to pay for this sign.

## Works 24 Hours a Day:

The Silveray advertises your theatre or your feature picture to every passer-by. It is equally effective, day or night. By adding attractiveness to your theatre entrance this energetic business getter fills your theatre daily. Operating costs are negligible. Only one lamp is required for each letter. There is no other expense. Let us explain fully.

MAIL THIS COUPON TODAY

## FEDERAL SIGN SYSTEM (ELECTRIC)

**Lake and Desplaines Streets, Chicago.**

**627 West Forty-third St., New York** **Branches in all large cities**

lease send me full particulars regarding the Silveray Changeable Letter sign:

ame .....

ddress .....

heatre Name ..... Seating Capacity .....

M.P.W.5

# INTEREST GROWING IN SUNLIGHT ARCS

## Good Reports from New Pacific Coast Offices President Harmer Enthuses Over His Machine

FRANK ELLIOTT, who recently opened Pacific Coast offices for the Sunlight Arc Company, Inc., in the Wright & Callendar Building, Los Angeles, is sending back East reports of the success of his exploitation which are highly gratifying and lead J. Justice Harmer and his associates at the home office on West Forty-eighth street to believe that their thought that they had introduced something really revolutionary in studio lighting devices was well founded in fact. A number of the big studios on the Coast are already using the lights and several of the recent releases have been made almost exclusively with Sunlights.

In the East a particularly attractive contract seems about to fall into the lap of the company coincident with the opening of the new Fox Film Corporation studios which are under course of construction in New York City.

It is quite apparent that not a little of the success which has attended the Sunlight company's efforts to introduce the new light has been due to the spontaneous enthusiasm of Mr. Harmer, president of the company who has done most of the work of perfecting the device. Mr. Harmer has prepared the following article which sings the praises of his product. The Moving Picture World prints it because Mr. Harmer is ready for any "Doubting Thomases" who care to pay him a visit at his place of business in New York.

The Sun Light Arc places at the disposal of motion picture photographers a new source of illumination. The Sun Light Arc is not merely an arc using a greater current than has previously been employed in studio work, but it is radically a different source of light. The main part of the illumination from the Sun Light Arc is produced by a very intense white flame vapor which is confined in a deep crater in the burning end of the positive electrode. In the ordinary flaming arc the light is produced by the entire arc flame between the two electrodes, and there is no localizing of the brillancy and no crater is formed in the electrodes.

**Has Special Advantages.**

The advantages of the Sun Light Arc for motion picture photography are numerous. In the first place the confining of the bright vapor in the intensely hot crater makes the light very steady and free from flicker. Small disturbances do not effect the light or change its intensity in the manner that is so noticeable in the small flaming arcs where the light emanates from the arc flame itself. Another reason for the extreme steadiness of the light is the fact that the high current used (150 amperes) makes an arc which has considerable inherent stability due to what might be called its own inertia. The advantages of a steady light of high candlepower are universally appreciated by motion picture photographers.

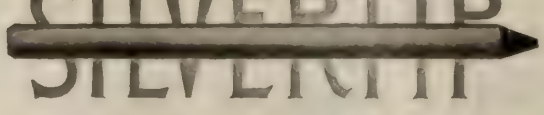
It is extremely interesting to know that in this form of arc more candlepower has been squeezed into a small space than has heretofore ever been accomplished by man. In order to conceive of what it means to produce one hundred thousand candlepower from the end of a five-eighths-inch carbon let us suppose that a small portion of the vapor from the positive crater might be dipped out of the arc on the head of a pin. This amount of light would give about 800 candlepower. The concentration of the light has the advantage in effect work and artificial sun light work of casting extremely clean cut and sharp-edged shadows, such as cannot be produced with the same effectiveness with any present illuminant available in the studios. The point may be brought up that concentrated source of light has only a limited use. This is appreciated but it must be realized that it is very simple to cause diffusion of a concentrated source of light by any one of a number of means, but it is impossible to concentrate a diffused source of light.

Another feature of this arc, which is partly responsible for the unusual efficiency of the unit, is that nearly 80 per cent. of the total amount of light from the arc falls in the hemisphere toward which the positive carbon is facing. This useful distribution of the light is due to the fact that such a large percentage of it is emitted from the crater, hence when the arc is viewed from some point where the crater face is not visible, the candlepower is extremely low. The Sun Light Arc is the first illuminant for general studio lighting within the zone to be illuminated other sources of light all have a uniform light distribution in all directions, and hence must use some form of white reflector in order to reflect the 50 per cent of the light which falls away from the scene, back onto the scene.

Another important application of the arc is for spot lighting. With a concentrated form of light of this intensity and a small parabolic reflector 24 inches in diameter a beam of light can be produced which will give very high intensities for indoor and outdoor work at near ranges, i. e. from 10 to 80 feet. For special work outdoors, it is possible to photograph sets by the light of the beam at a distance of over one fourth of a mile.

The previous paragraphs have dealt wit


# Do You Appreciate "TROUBLE-PROOF" PROJECTION?




**Is the Carbon that Satisfies Projectionist and Audience Alike.**

## DIRECT CURRENT ONLY

**Many projectionists have found that the source of their trouble in obtaining good projection was due to the carbons they were using. Not until they tried the Columbia-Silvertip combination were they completely satisfied, and now this combination is firmly entrenched in the estimation of the majority of all motion picture men.**

**Naturally here's the reason: Perfect illumination of the screen—No Flicker—No Shadows. Moreover, the special construction of the Silvertip reduces the annoyance of continual adjustment.**

## WHITE A. C. SPECIAL CARBONS

**These carbons have as high a reputation on alternating current as the Silvertips have on direct current projection.**

**WRITE FOR FOLDERS**

## NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

# No Splutter
# No Flicker
# No Carbon Dust
# No Crater Troubles

**—if you use WESTINGHOUSE MAZDA LAMPS for Motion Picture Projection.**

The 900-Watt lamp is recommended for general motion picture theatre service, and will give satisfactory service for throws up to 100 feet on a 12-foot by 16-foot screen.

The 600-Watt lamp is for use where there are shorter throws and smaller screens, as in churches, lodges, colleges and other places. It is particularly adapted for use on rural lighting outfits where the power supply is limited.

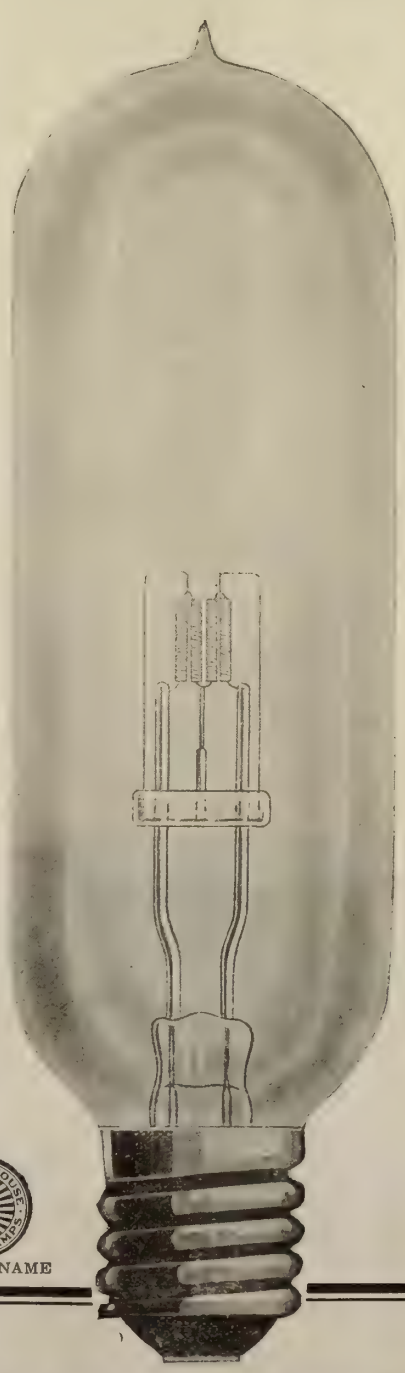
**Write for descriptive matter**

**Westinghouse Lamp Company**

**165 Broadway, New York City**

**Sales Offices and Warehouses Throughout the Country**

**For Canada: Canadian Westinghouse Co., Limited Hamilton, Canada**



GUARANTEED BY THE NAME

# WESTINGHOUSE MAZDA LAMPS

*For Motion Picture Projection*

the advantages of the Sun Light Arc in intensity and concentration of the brilliancy. There is another very important feature of the Sun Light Arc. This might be called the quality of the light. All photographers agree that the ideal light for photography is sunlight and North skylight. The ideal artificial illuminant is that one which nearly approaches daylight in quality. Daylight is not highly colored, but is usually referred to as pure white. In comparison with most artificial lights it would be called slightly bluish in hue. Daylight is also very actinic. The standards of photography are, in general, set by the results which the photographer obtains by daylight. When the photographer can obtain results of a similar sort by artificial illumination, such illumination will be considered ideal. The Sun Light Arc is very similar in quality of light to brilliant daylight; it is clean bluish white in color, and is also extremely actinic.

This explains very conclusively why the results obtained with the Sun Light Arc appear not only true to the eye but also true to the camera's eye.

There is probably no equipment in existence from which it is possible to obtain so much light with so little weight of apparatus. This feature combined with the remarkable photographic qualities of the light makes it ideal for portable equipments. The complete unit is easily handled by two men. The lamp with its container, trunnion arms and swivel base weighs 150 pounds. A tripod is furnished which weighs about 70 lbs. In addition to those units a 75 pound rheostat is necessary when the apparatus is operated from a standard 110 volt circuit.

**Equipment Business Improving.**

The management of the Breck Photoplay Supply Co., of San Francisco, notes a steady increase in business of late, with more inquiries than for many months. Recent sales have included two Simplex machines for the Verdi Theatre, San Francisco, whose other machines have been shifted to the Allies Theatre; two machines and a rectifier for the York Theatre, also of this city; one Simplex for use at Folsom prison, Folsom, Cal.; two for the Mission Theatre, Dinuba, conducted by Walter Evans; two for the Willows Airdome, soon to open at Willows, Cal., and two for the theatre at San Leandro, Cal., opened on April 15 by George Freitas and David Wilson.

## Film Developing Corp. Will Increase Capacity

PLANS have just been announced for the enlargement of the already splendid commercial laboratory and printing plant of the Film Developing Corp. at No. 216 Weehawken street, West Hoboken, N. J. Additional machinery is to be installed and an even more efficient system inaugurated which will increase the capacity of the plant from 500,000 feet per week to 1,000,000 feet.

The Film Developing Corp. is not a new business and is already favorably known throughout the moving picture trade. Within the past few weeks, however, many important changes have been made. As at present organized the company has for its officers: Harry Houdini, president; Theodore W. Hardeen, vice-president, and Alfred Davidson, secretary and treasurer.

Houdini's recently developed interest in the moving picture industry has excited no little comment. His initial venture was recorded when he starred in the Houdini serial, a series of two-reel pictures which are said to have met with a degree of success rarely equaled. Mr. Hardeen, who is associated with Houdini in the Film Developing Corp., will be recalled by amusement men as a recognized theatrical performer who has, like Houdini, specialized in "escape" work. Mr. Davidson, secretary and treasurer of the company, has just returned to civil life after having served as a first lieutenant in the American army.

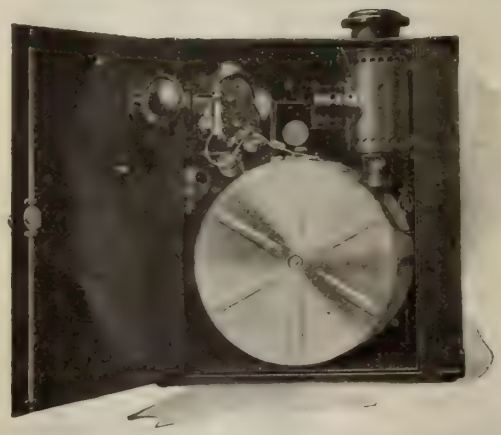
The Film Developing Corp. at present occupy an entire three-story building in West Hoboken. The large corps of expert workmen who have been assembled use standard Bell & Howell equipment and the appointments of the plant throughout are modern.

**Certainly It Pays to Advertise.**

Ask the Exhibit Supply Company, Chicago, and they'll tell you that an advertisement in *Moving Picture World*, offering something that will make picture showmen money, registers quickly and surely. This company produces a slot machine, built to stand or be hung on the wall in a theatre lobby, that delivers photographs of screen queens.

Among the results of the first advertisement placed in *Moving Picture World* by the Exhibit Supply Company were sales to Apollo Theatre, New York, where the entire supply of pictures was sold in one day; Blue Mouse Theatre, Fort Worth, sold out in three days, and Avon Theatre, Utica, N. Y., sold out in one day; a few scattered instances of results.

When You Advertise in the Moving Picture World You Reach People who are Willing and Anxious to Buy.



WHOLESALE DISTRIBUTORS

The New Motor Driven

American Projectoscope

Perfect projection—film can run forward or backward—or stopped on the screen at any single picture.

Ask For Demonstration

Motion Picture Apparatus Co., Inc.

110 W. 32nd St. Farragut 4779 New York

FOR SALE

1—Moy Camera with 90 Millimeter Lens
1—Moy Camera without Lens
20—200 Ft. Cartridge Boxes
2—Tripods
1—4 Tube, Cooper Hewitt, 220 Volt—Type 12, 24 inches
1—8 Tube, Cooper Hewitt, 220 Volt—Type 12, 24 inches
1—6a Powers Projectors Motor Drive, 110 D.C.
7—Printing Machines (Bell & Howell)
2—Moy Perforators
16—Debrie Perforators
10—Ambrosio Perforators
25—All Metal Factory Chairs with backs
4—All Metal Factory Stools
1—Small Safe
1 Moy Printer
25—Film Racks
1—F & S Printing and Enlarging Cabinet with Cooper Hewitt Light and Rheostat for 115 Volts D.C.
2—6-Frame Tanks, made of Gulf Cypress by A. J. Corcoran
2—3-Frame Tanks, made of Gulf Cypress by A. J. Corcoran
1—4-Frame Tank, made of Gulf Cypress by A. J. Corcoran

APPLY TO

The Vitagraph Co. of America

EAST FIFTEENTH STREET and LOCUST AVENUE
BROOKLYN, N. Y.

# DEEP MYSTERY FINALLY LAID BARE

## J. E. Robin, Aided and Abetted by Messrs. Edwin S. and B. F. Porter, Explains Hectic Signs on Godfrey Building Which Have Been Annoying Film Trade—Cinema Equipment Center

SOME weeks ago the Godfrey Building, at 729 Seventh avenue, broke out all over with queer and mysterious eruptions. On the windows, in the elevators, and everywhere one looked were to be seen hectic signs in red and black, reading "Something New in Movies."

No one knew what it was all about.

Repeated inquiries brought no satisfactory answer. It was just "something new" in a field which has been worked forward and back and through the middle until it seems perfectly reasonable to assume that there can be nothing really new in it.

Now comes J. E. Robin, flanked by Edwin S. Porter and B. F. Porter, to make a brief preliminary statement—for these are the men who are behind this "something new in the movies."

A projection laboratory for demonstration and experimental purposes— a salesroom where one may purchase anything and everything that has to do with the equipment and operation of a moving picture theatre or a moving picture library—this is the answer.

The new enterprise is officially listed as the International Cinema Equipment Center, operated by the Cinema Equipment Center, Inc., a closed corporation of which Edwin S. Porter is president, J. E. Robin, vice president and general manager, and B. F. Porter, treasurer.

**Backers Experienced Men.**

The gentlemen mentioned are all well known in the moving picture industry and the records they have made for noteworthy achievements in lines allied with their new venture is of interest in that it has much to do with the Cinema Center's chances for success.

Edwin S. Porter's most important connection at the present time is with the Precision Machine Co., whose activities he has directed with striking success for the past couple of years. In the earlier days he was the mainspring of the Famous Players company where his ability as a technical director of moving pictures was used to splendid advantage.

J. E. Robin, vice president and general manager of the new enterprise, has had a hand in the perfection and exploitation of a number of the best known makes of moving picture projectors, including the Simplex and the Baird. His work in the projection field has attracted considerable attention at the various world's fairs; at the San Francisco Exposition he was given the highest award as a cinematograph engineer.

B. F. Porter, treasurer of the new company, is best known as New York sales manager for the Precision Machine Co. In this capacity he has made some of the most important projection installations in the United States.

**Have Building's Entire Second Floor.**

The Cinema Equipment Center is being established on the second floor of the Godfrey Building which it will occupy to the exclusion of all other business. Ten thousand square feet of floor space have been taken. About $14,000 is being expended in fitting up the place.

As has been suggested, the Cinema Center, in a sense, will be a permanent exposition at which may be seen in actual operation every device necessary to the most efficient operation of a picture theatre or a laboratory. There will be booths for approximately fifty manufacturers who have wares to sell the picture trade. A number of these manufacturers are planning to keep their own representatives constantly in attendance; others will entrust their interests to the corps of experienced salesmen who will be employed by the Cinema Center people. The manufacturers assembled will be in non-competitive lines and a point is being made of the fact that those being accepted are the cream of the field, and those with established reputations for reliability and fair business dealing.

There are a score of angles to the new enterprise which can better be elaborated upon in the near future after the business is under way. With this preliminary announcement is reproduced a floor plan of the new laboratory and salesroom which will do much toward explaining the general idea. Of particular interest is the method which is being worked out for the demonstration of all kinds of electrical and mechanical devices commonly used in a moving picture theatre.

**Model Theatre and Booth.**

One part of the big sales room is being fitted up as a model theatre, expensive

FRED STONE IN UNDER THE TOP
ALSO JAY BELASCO IN "OH" BABY

You Can Tell a Different Story Each Day With This Sign

Each letter is mounted on a metal panel built to fit. To change the reading you simply slip out one set of letters and put in another—no wiring or lamps to change. It takes just a few minutes. No lamp breakage.

And best of all this sign gives you the distinctive, clean cut Oplex letters on a dark background—raised letters with unbroken outline—daytime display as well as night display.

We shall be glad to tell you the whole story of Oplex signs. Won't you let us know something of your particular needs?

THE FLEXLUME SIGN CO.
1336-1342 Niagara Street Buffalo, N. Y.

Please send me full information regarding Oplex signs

Sign Should Read.....

.....

Name .....

Address .....

portieres closing it off when it is to be darkened for use. At the rear of the theatre seating space there is being installed the finest and most complete projection booth which has ever been constructed. Special switchboards which will almost perform miracles with electrical current have been devised. Simplex projectors will be used and it will be possible to rig them up at a moment's notice with the various types of motor generators, transformers, etc., which are offered as aids to perfect projection. This means that a prospective purchaser of a projection set will be able to visit the salesroom and laboratory and see any equipment he may contemplate purchasing operating under exactly the same conditions which he will encounter in his home town, whether it be in Indian or Indiana.

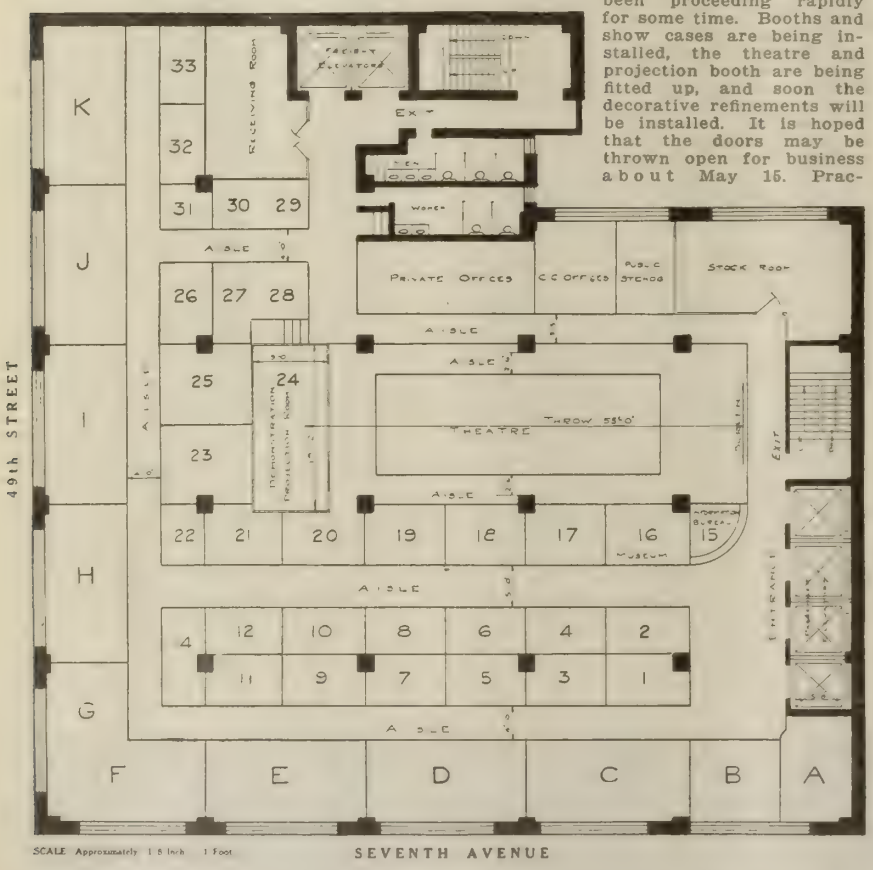
The theatre will be equipped with two or more screens which can be used simultaneously, making it possible to compare projection results under varying conditions. Meters and other measuring devices will provide accurate knowledge of any savings in current which are possible as the result of various combinations of projection machinery.

The facilities provided by this model theatre and projection booth will be available for the manufacturers interested for experimental work and it is hoped that the Cinema Equipment Center will be the birthplace of many new ideas for the general betterment of the entire moving picture industry.

**Conveniences for Buyers**

The Cinema people expect that what they will have to offer will make their place of business attractive as temporary headquarters for the many prospective buyers who are to be found in New York from day to day, and their plan calls for a lot of comforts and conveniences for these visitors. There will be a big telephone exchange, a telegraph office, public stenographers, and private offices for the use of those who may require them. Visitors will be asked to register and information as to their particular whereabouts in New York during their stay in the city will be available for all those whom the visitors desire to have it.

Work on the new business place has been proceeding rapidly for some time. Booths and show cases are being installed, the theatre and projection booth are being fitted up, and soon the decorative refinements will be installed. It is hoped that the doors may be thrown open for business about May 15. Practically all of the booth space has already been contracted for.




## Two Tourneur Pictures Ready for the Public

THE Maurice Tourneur Productions announce that two of Mr. Tourneur's pictures will reach the public about the same time. "The White Heather," the first one filmed by this well known director on the Pacific Coast, will have its premiere at the Rialto Theatre, New York, during week of May 4, and "My Lady's Garter," which was filmed by Mr. Tourneur before leaving New York, will soon be presented to the public.

These two productions are in marked contrast to each other, and show the versatility of the producer, who has a number of high-class motion pictures to his credit.

"My Lady's Garter" is from the successful novel of the same title written by Jacques Futrelle, who lost his life in the Titanic disaster. The screen rights to this novel were retained by the author, who took the view that "the day will come when good stories will command big prices from producers of motion pictures."

After Mr. Futrelle's widow witnessed Mr. Tourneur's production, "Alias Jimmy Valentine," she was impressed with his work, and arrangements were finally made by which Mr. Tourneur secured the right to use this story for a special production.

The cast of "My Lady's Garter" includes Sylvia Breamer, H. E. Herbert, Wyndham Standing, and the well known French actor, Paul Clerget.

**Simplex Canadian Agent in New York.**

George F. Perkins, of the Perkins Electric Company, with offices in Montreal, Toronto and Winnipeg, was a visitor at the Simplex factory this week. The Perkins Electric Company are Canadian Distributors for the Simplex Projectors and reports from that section indicate a heavy Simplex business.

Mr. Perkins had just completed a busy week at Atlantic City, where he played an important part at the Electrical Convention, also taking part in the three days' convention at the Society of Motion Picture Engineers at Philadelphia.

**Simplex a Feature at Movie Ball.**

At the big Movie Ball held at the State Armory, Providence, last Thursday, the Precision Machine Company included in their display the $1,400 nickel-plated prize-winning Simplex Projector, which has been exhibited in all parts of the country.

Among those prominent at the Simplex display were W. C. Francke, of the Precision Machine Company; Harry Asher and Cecil Wood, of the Boston Motion Picture Supply Company, southern New England distributors for the Simplex, and David Davidson and his manager, George Butler, of the David Davidson Studios, Providence, distributors for Simplex.

**Moving Pictures as Aid to Insane.**

Dr. Ross, superintendent of the institution, State Hospital for the Criminal Insane at Dannemora, N. Y., declares to C. C. Charles, Simplex Distributor at Albany, that the use of motion pictures has proven one of the best mediums for controlling unruly inmates, all of whom are very much interested in the weekly exhibition of movies. In the event of misbehavior on the part of any of the patients, the privilege of viewing the pictures is taken from them, with the result that the morale of the institution has greatly improved since the introduction of motion picture exhibitions through the use of the Simplex.


## To whom it may concern

Referring to the announced intention of Mr. Oliver Morosco to give or authorize the giving of motion picture performances of the play

# "PEG O' MY HEART"

of which the undersigned is the author, attention is called to the following provision contained in the contract with Mr. Morosco, dated the 19th day of January, 1912, to wit:

**"No alterations, eliminations or additions shall be made in the play without the approval of the author."**

The undersigned will not consent to any alterations, eliminations or additions in his play, if used for purposes of motion pictures, and will not consent to the introduction of additional characters or incidents or scenes, should the play be used for motion pictures.

On a violation of the above provision, application will be made for an injunction.

The undersigned has also instructed his counsel to file, without delay, an application in the Supreme Court of the United States, for a writ of certiorari, to review the judgment of the Circuit Court of Appeals, recently rendered in his suit against Mr. Morosco, the court not being unanimous on the question of the right of Mr. Morosco to make a picture of the play

**J. HARTLEY MANNERS**

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THE most modern laboratory in the world with a present working capacity of 500,000 feet per week is at your disposal.

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# COOPER HEWITT HAVE NEW SPECIALTY

## Elevator Winged Stand Latest Device Contrived to Save Time, Money and Inconvenience in Studios

Consistent with the reputation established by the Cooper Hewitt Electric Company, as the premier exponent of artificial illumination for motion picture studios, when they equipped the first artificially illuminated studio fifteen years ago, they have continued to hold their position in the vanguard by keeping pace with the rapid strides of the industry; by foreseeing its needs and supplying them as fast as they developed.

The newest addition to its long list of special lighting equipment is the Elevator Winged Stand.

The Elevator Winged Stand is a combination of the skylight or overhead light with the floor stand or side light. This unit is especially flexible, and is particularly useful where the studio roof does not permit of the installation of the overhead crane system of light distribution.

**The Elevator Winged Stand.**

The eight vertical tubes of the lower portion of the unit are built in two swinging frames or wings, and may be swung out to each side of the stand where "close-ups" are wanted with particularly good illumination in the near foreground. By posing the subject in front of the unit and shooting through the uprights of the frame an even illumination from both sides by means of the swinging wings and top light from the overhead portion is quickly secured, while the ease with which each section may be adjusted makes the attainment of an artistic balance of light and shade the work of only a few seconds.

**Conserving Directors' Patience.**

The director who has had to fume and wait for the tiresome adjustment of a number of lamp stands and who has witnessed the inroads on precious working time entailed in getting the "close-ups" for cut-ins on his big scenes will immediately recognize that the saving in overhead charges will pay for one of these new units in a very short time.

The outfit shown in the cut is for direct current—the alternating current outfit is similar, except that the alternating current type tubes and auxiliaries are used instead of the direct current type.

Another very useful unit recently developed by the Cooper Hewitt Company is the Foot-light Unit, which is a low truck on ball bearing castors carrying four of the long lamp tubes mounted horizontally near the floor. Each tube is mounted in a white enameled reflector, and the entire unit of lamps is covered by a heavy galvanized wire guard to protect it in "rough-house" scenes, where its position on the floor might render it more susceptible to accident from the movement of props or the unrestrained action of a violently moving actor.

**Concerning Early Days.**

As the name implies, these stands give a source of light from almost the level of the floor, throwing the light up into the set and illuminating shadows cast by overhead lights. They eliminate the heavy shadows cast by large hats, show details under tables, furniture, beds, etc., and are invaluable for "close-ups" of feet or objects on or near the floor, and for fire light effects from a fire place or similar situations.

The motion picture industry has grown to enormous proportions since the first studio was lighted with Cooper Hewitts fifteen years ago. Where there were five firms making pictures then, there are several hundred now; where there were a hundred actors, there are now thousands; where there were a hundred thousand dollars invested in equipment, there are now a hundred million.

Wonderful progress has been made in every department of the business. From the crude and for the most part slapstick work done by a few people have grown the elaborate plays and brilliant spectacles participated in by many artists with their huge companies. Scenes made in all parts of the world are combined to make the completed story.

The development from the "movies" of fifteen years ago to the dramatic, historical, educational and feature productions of today has been brought about by the growth of the public demand. At the very foundation of this demand is the insistence that the pictures on the screen be portrayed truly. This can only be done by the highest excellence in photography, and its first essential is proper lighting.

It requires light in a considerable quantity of short wave length and high actinic quality to reduce the silver on the film so it may be developed into a satisfactory photograph with light and shade and modeling.

Quantity and quality must go hand in hand. The motion camera makes sixteen exposures to the second. At this speed there must be sufficient light to act on the sensitized film. The quality of the light must be equal to the best north light in diffusion, and both quantity and quality must be uniform and constant as long as required for the picture.

The Cooper Hewitt fulfills the specifications for the ideal light; it is extremely actinic, i. e., rich in the green, blue and violet rays; it is free from glare; it is perfectly diffused and steady at all times; it has daylight quality; it is ideal for portraiture; it is available at an instant notice; it is highly efficient, has long life and requires no trimming or attention, and may be perfectly controlled. Over one hundred studios both in Europe and America have demonstrated that the Cooper Hewitt lights, conforming as they do to the above specifications, produce in motion picture studios results superior to daylight, in that daylight is a most variable quantity and only available a few hours per day.

With a large payroll, a long program and a release date, the manager of a studio must have the best light to be efficient. A good scenario cleverly acted and beautifully set will waste a lot of film for the producers if not properly lighted—the final test is the quality photographically. Insufficient and improper lighting is a danger to avoid. It often costs more to "retake" than the lights cost originally. Light is cheaper than labor.

**Cooper Hewitt on the Coast.**

"Overhead," that bugbear of all managers, can be cut in half if the studio can take "as good pictures at midnight as at midday." Many studios in that "Land of Sunshine," California, have put in Cooper Hewitt equipment for this very reason.

The lights are installed in the most modern glass studios, and blend perfectly with daylight; they make it possible for all "dark" studios to secure results equal, and some producers say superior, to the daylight studio.

A motion picture company which originally installed Cooper Hewitt lighting equipment in their indoor studio contracted for nearly a thousand of the Automatic Cooper Hewitt Lamps when they erected their modern plant, a testimonial which speaks convincingly for itself. Many manufacturers have added two, three and up to ten studio lighting equipments to their original installation.

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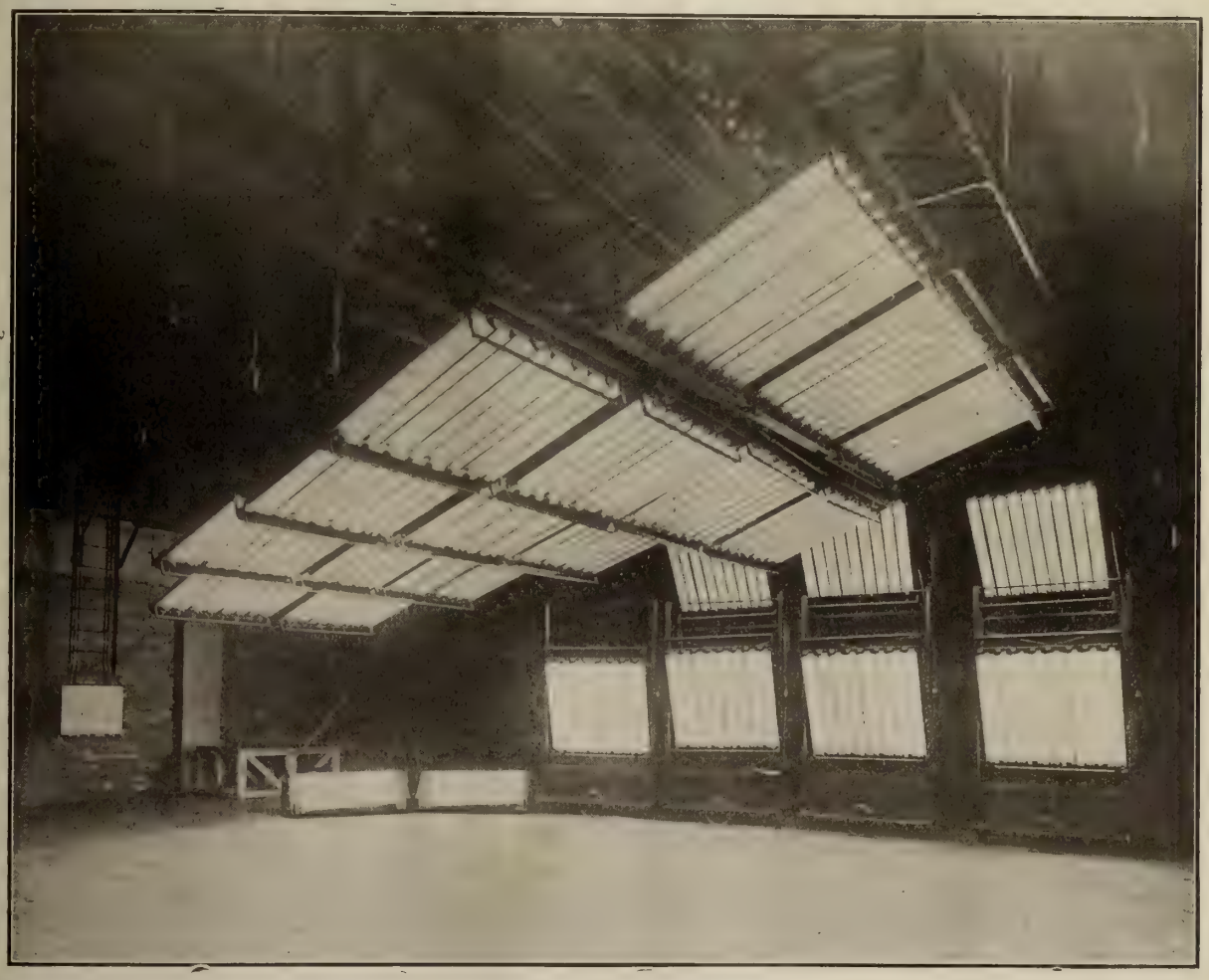
# The Studio Light for Perfect Pictures



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**No Heat—No Glare—Perfect Diffusion—Absolutely Not Injurious to the Eyes**

***Ask any director, camera man or Motion Picture Star—then write us.***

BETTER THAN COOPER HEWITT LIGHT INCREASES PRODUCTION DAYLIGHT

# Cooper Hewitt Electric Company

General offices and works, 8th and Grand Streets, Hoboken, N. J.

Boston Chicago Cincinnati Cleveland Detroit Los Angeles Philadelphia Milwaukee Pittsburgh St. Louis Syracuse

***Bulletin No. 77 shows new model—Write for it***

# "THE RED LANTERN" STARS NAZIMOVA

## Wonderful Spectacle, Based on Edith Wherry's Story, Presents Great Opportunity for Business Getting Through Publicity Methods Suggested to Showmen

**By Epes Winthrop Sargent and Walter K. Hill**

THE best advertisement you can possibly have for this production is a person who has seen the play. This does not mean that you do not need to bring into play every advertising device you can, but the word-of-mouth advertising of those who have seen the production will clinch the effect of all your other work.

Do everything in your power, but bear in mind that the personal indorsement of those of your patrons who have seen the production will mean much additional money to you, so make a special effort to get a big turn-out of intelligent spectators for the opening matinee. If you are not in the habit of giving matinees save on Saturday, give one for this in any event. If your matinee business is apt to be small, take means to increase it.

**Assemble 500 Personal Boosters.**

The simplest scheme is to give away large numbers of tickets good only for the first matinee showing. A better way would be to arrange with women's clubs, social organizations or church aid and especially foreign mission societies to sell special matinee tickets on 25 per cent. commission. If you cannot get these to work with you, then give a special matinee at a nominal admission and tell just why you do it. Get out an announcement that runs in effect:

**We want 500 press agents for "The Red Lantern." We want 500 patrons of the Blank Theatre who will go out and tell their friends just what a wonderful production "The Red Lantern" is. We want 500 persons who will tell others just how great Nazimova is in this greatest of all her pictures.**

**For this reason we shall make a special presentation of this play on (date), when an admission of only (price) will be charged. We are going to charge the difference in admission to the advertising account.**

**Personal Publicity Will Count.**

If you work this stunt properly and fully, the moral effect will help, but your chief gain will be the scattering through the town of several hundred persons who will tell others that your advertising has not overstated the excellence of the offering.

It is to be presumed that you have played Nazimova in her other productions. If you have, tell your patrons that this play has the charm of "Revelation," the dramatic quality of her best, and as a spectacle far exceeds "Eye for Eye," both in elaborateness of scenes and in the crowds and their handling.

Get the strip of seven portraits shown in the press sheet. Run this before you start your full advertising campaign. Under it ask who can name the seven picture players shown. Offer a small prize or, better still, have the paper offer the prize. Few will guess that all seven are Nazimova.

**Open Campaign with Guessing Match.**

When the campaign is started you can declare the winner and make this your text for an article on the wonderful dual role she plays. The contrast in character and appearance is wonderful. Lay stress upon this whether you use the prize scheme or not.

Start your actual campaign with the snipes offered by the exchange. Get plenty of these. Get enough to cover a mile radius in cities and your own town and the next in the country. Two days later post your regular paper. Get as many of the 24-sheets as you can and get a few extra ones to guard against a washdown.

Use some of the smaller sizes, too, but don't try to do without the 24s. You cannot afford to. For your smaller sizes get a variety, but more of the numbers 1, 4 and 10A. Use the No. 8 for window displays as well as the window cards.

**Don't Overlook Any Chance.**

Get a large supply of the door hangers. If you cannot afford sufficient to place on all doors, at least get a supply sufficiently large to enable you to hang them in all stores, on projections along the main streets, around your house and in the street cars.

You will probably have to pay a small sum for permission to tie these in the cars, but it will be worth the expense if the traction company is reasonable. It will be worth more if you can hang in the inter-urban cars. Start using these a week in advance and have a sufficient surplus to renew any which may be torn down or defaced.

**Light with Red Lanterns.**

Start a week in advance to show a couple of red lanterns in your lobby. If you cannot procure the real Chinese lanterns, get red cloth or tissue and make straight sided lanterns, simply pasting the paper over small hoops and hanging them over incandescent lights. Start with a couple and add two or three more every day until you have your lobby filled by the day of the first showing. If you cannot get the time to make these, you can at least dip your incandescent globes and paint the large globes of your arcs. Get the dip used for outdoor work.

Along the same lines use red-dipped bulbs for store windows where you have displays. You can use a hook-up with the stores handling the song (details in the press book), but do not rest content with this. Get artistic displays in other store windows, particularly stores dealing in Japanese novelties of any sort, combining your stills with the store's stock and with the red lights in plenty.

Pay the merchant for the extra current used, if you have to. You can at least dip the bulbs for him. Don't be afraid to give the merchants an argument. Don't let them tell you that you should pay for the display. Make them see that they profit through the attention your display attracts to the store. Go to some pains to get an attractive layout and get a different display for each window.

**Here's a Phonograph "Stunt."**

You can work a novel phonograph hookup if you start in early enough. Any phonograph dealer can order for you some genuine Chinese records. In the smaller towns these are never heard. Buy half a dozen and play a record at each performance while you run slides telling of the play and one slide telling that your local phonograph man can order records in any language. Then display the records you are not using at the moment in the window of the phonograph store.

The labels are in Chinese ideograph and their novelty will attract. Show stills of the Chinese scenes and have a sign: "These records will be played all this week at the Blank Theatre to advertise the coming of 'The Red Lantern,' Nazimova's wonderful Chinese production. Hear them. They're great."

You can use the same records for a lobby ballyhoo while the house is coming in. Most of them are infernally loud and will catch the crowd, and yet they

**Nazimova in "The Red Lantern."**
The star in costume as Mahlee, the girl without caste.

are in keeping with this production. Advertise largely that you will give a free Chinese concert in the lobby before each show.

Have your dealer write the company and tell what the selections are wanted for, and you will get instrumental records with gong effects. You can knock out a small town with this stunt. But don't play them during the showing.

**Link Up with the Bookman.**

You can get another hook-up with the book stores. They can get one or two copies of the book and can take orders for others after the showing. There is no motion picture edition, but many will want the book at regular price. Tell your bookman that it is "The Red Lantern," by Edith Wherry, published by the Bodley Head. Run a slide for the book, telling where it may be had.

Organize a street parade of "The Red Lantern," either providing the lanterns or telling the boys that each parader can have a free matinee ticket for the following week. Start and end the parade at your house. Stipulate that the lanterns must be red and raised on four-foot poles. Provide some lanterns of your own to ensure a sufficiency.

**Bill the Feast of Lanterns.**

In your advertising for this explain that the feast of the Red Lantern is the Chinese New Year, and that on that night thousands swarm the streets of Chinese cities with red lanterns to propitiate the Goddess of the Red Lantern, the character assumed by Nazimova to further the ends of the Boxer plotters. If you have the parade, carry cut-outs of the goddess, including the steps and circle, and also the figure of Buddha. Burn incense or red fire before each.

Get plenty of incense for your lobby. Burn a little in the house, but keep most of it in the lobby and burn enough to let the scent get up and down the street. Use the same cut-outs for your lobby display and burn the incense before these figures.

**Go Heavy on Newspapers.**

You can get a splendid effect by gilding the Buddha, using red tinsel or red bronze for the flames. If you do this, paint out the figure of the girl and touch in the character lines with black. If you can, enshrine the figure in a canopy of red cloth with gilt paper strips lettered in red for hangers. Take your decorations out beyond the building line if you can get permission.

In your newspaper work take big spaces, but take two half pages or four quarters rather than one full page. Keep on hammering right up to the last day, though you can cut down gradually as your patrons spread the word. Use plenty of cuts. You have a fine assortment of scene cuts. Play up No. 14, but use as many of the others as possible. Use 11 and 12 in the same advertisement, pinning the text of this on the wonderful versatility of the star and telling that Nazimova plays both roles.

Use both the dramatic and spectacular angles in all your advertising. Do not permit anyone to get the impression that this is merely a spectacle. Tell that first of all it is a smashing big story of the Boxer rebellion, told with gripping suspense and shown in a succession of wonderful scenes, many of which are remarkable for their size and accuracy of color. Tell that in every advertisement you write.

**Nazimova's Greatest Screen Play.**

Then work on your story angles. Tell of the little Eurasian girl, half Oriental and half Occidental, cursed by the Chinese for the blood of the Foreign Devils which flows in her veins and rejected by the Europeans because she is not wholly white. Make this curse of mixed bloods the theme of your talks and tell of the situations it arouses.

Tell of Wang, also a Eurasian, who turns Boxer leader to avenge himself upon the whites who have done him wrong. Tell of Mahlee, raised in the home atmosphere of the Mission, loving the son of the head of the Mission only to lose him to her half-sister, who is wholly white. Tell how the curse of blood moves her to give aid to the Boxers, who, through her impersonation of the Goddess of the Red Lantern are able to sway the superstitious coolies to open rebellion.

**Program and Advertising Phrases.**

Mme. Nazimova, Greatest of Screen Actresses, Seen in the Greatest of Photoplays.

Stupendous Production Engaging Hundreds of Players with Nazimova the Star.

Barbaric Splendors and Amazing Ensembles Photographed in Screen Masterpiece.

Unhappy Daughter of East and West, Nazimova Plays Dual Roles in Wondrous Screen Version of an Impelling Story.

Gorgeous Pageantry, Amazing Spectacles and Great Hordes of Players Move in Most Brilliant of Photoplays.

Fortune Lavished in Building for Nazimova the Greatest Photoplay of the Year.

Nazimova, Famous Russian Actress, Supreme in Her Art, Is Queen of Photoplaying.

Famous Star of Stage and Screen Reaches Height of Artistry in the Year's Greatest Spectacle.

**Synopsis and Cast of "The Red Lantern."**

Founded on Edith Wherry's novel of the same title. Adapted by June Mathis and Albert Capellani. Photographed by Eugene Guido. Directed by Albert Capellani. Released by Metro. Seven acts.

**Cast.**

Mahlee and Blanche Sackville..Nazimova
Mme. Ling.....Mrs. McWade
Huang-Ma .....Virginia Ross
Sir Phillip Sackville.....Frank Currier
Rev. Alexander Templeton...Winter Hall
Mrs. Templeton.....Amy Van Ness
Andrew Templeton.....Darrell Foss
Sam Wang.....Noah Beery
Chung .....Harry Mann
Sing .....Yukio Ao Yamo
Jung-Lu.....Edward J. Connelly

**The Story.**

Mahlee is a Eurasian—tainted by white blood that makes her an outcast among Chinese, while the whites will not accept her because of her Chinese blood. At the death of her grandmother, who has raised her since Mahlee's mother died in child-birth, the girl goes to the Christian Mission, in Pekin, where she is converted to Protestantism and becomes a sincere and active mission worker.

She meets and falls in love with Andrew Templeton, son of the American minister who heads the Mission. Templeton's admiration is constrained by his knowledge that she is but half white. At the mission also lives Sam Wang, who professes Christianity, but is in fact a Boxer leader. Wang covets Mahlee, but she loves Templeton and spurns Wang's advances.

One day Blanche Sackville (a role also played by Nazimova) comes to the mission, and in her Mahlee recognizes the daughter of the Englishman of whom Mahlee's grandmother has told her. Immediately an attachment springs up between Templeton and Blanche, and into Mahlee's heart goes the steel of jealousy and the realization that Blanche's father, although he is also Mahlee's father, favors Templeton's suit.

Sam Wang realizes the tempest that is surging in Mahlee's breast and is ultimately able to influence her to join him—to become the Goddess of the Red Lantern, queen of the Boxers. But Mahlee still feels the call of both bloods, and while she serves the Boxer's cause she cannot bear to have those she loves fall a victim to barbarism and superstition. She goes to the Christian Mission to warn her friends of their danger.

When she here meets Sir Phillip Sackville and pleads with him to acknowledge her as his daughter and to take her away from China, Sackville refuses. Then Mahlee goes back to Sam Wang and celebrates the Feast of the Lanterns. Suspicion and distrust enters the Chinese mind, and the Boxers would kill Mahlee; but Wang saves her. Armed conflict between the Boxers and the Allies ends in the rout of the Chinese.

Mahlee repairs to the Boxer's palace, and while seated on her throne drinks from the bottle of poison Sam Wang has given her. There Sackville and Blanche go with Andrew Templeton and find her dead. Nazimova, in "The Red Lantern," will lead a host of players through a beautifully mounted spectacle of intense dramatic power at the (insert name of theatre and date) as the crowning event of the period.

---

**Program and Newspaper "Shorts."**

**The greatest drama of the year, "The Red Lantern," will be presented at the (insert name of theatre and date) with Nazimova star of the production. This great actress—truly great on both stage and screen—has in this version of Edith Wherry's famous story the best vehicle of her career. Scores of players enact supporting roles, and in the battle scenes**

**Nazimova in "The Red Lantern."**
Showing the star in costume as Goddess of the Feast of the Lanterns.

and the brilliant "Feast of the Lanterns" there are hundreds of supernumeraries.

Every few months, out of the multitude of productions prepared for the screen, some really great photoplay is delivered to public gaze. The last great spectacle was Griffith's move in the game of war—"Hearts of the World." In the months that have passed there have been good plays and bad—but now comes to the (insert theatre and date) the greatest spectacle of the year with Nazimova the star. "The Red Lantern" will mark an epoch in film production. It is the really great play of recent times. It will amaze beholders. These statements are based on matters of fact—for great is Nazimova and great is "The Red Lantern."

Famed on stage and screen Nazimova seems to have definitely settled into a calling where her great art and impelling personality is best appreciated—as the central figure in great photoplays she is seen at her best. Recently she has appeared in "Eye for Eye," "Out of the Fog," "Revelation" and other distinctive screen efforts, but now she comes with her greatest vehicle—"The Red Lantern," to entertain at (insert name of theatre and date) in Metro's masterly production. Hosts of people appeared before the camera in making the hundreds of scenes; the stupendous sets cost thousands of dollars, and greatest of all, the achievements is the work of Nazimova in dual roles. Edith Wherry's splendid novel has been given a fitting setting, with Nazimova the central jewel.

**Publicity for "The Red Lantern."**

The Feast of the Red Lantern! The Forbidden City of Royal Purple! Ages of Chinese history and superstition! The unending efforts of Christian missioners! The struggle between two bloods that flow through the veins of a dainty girl who loves China and feels the call of her English parentage blends into a drama that combines all these elements of interest into one mammoth photoplay will have Nazimova as star of "The Red Lantern" at the (insert theatre and date) to mark an event in moving picture history.

**Romance of the Mysterious Orient.**

Superstition, suspicion and mistrust of all who are not natives fanned the Boxer uprising into a wild flame of riot and disorder.

Leading this carnival of hate and crime was a girl who had been born with both English and Chinese blood in her veins. Her mother had been sold for gold.

Spurned by Chinese and outcast by the whites, love called her, and then changed her heart to a burning inspiration of vengeance.

Nazimova, the incomparable, will keep the interest at grips when she presents "The Red Lantern" at the (insert theatre and date). A great drama; a moving spectacle; a tragic story of a crushed ambition and hopeless love.

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**Advertising Aids:** Press sheet; three one-sheets, three three-sheets, two six-sheets, one twenty-four sheet, lithograph window card, large photos, 8x10 photos, slides, heralds, music cue sheet, lobby display (22x28, 11x14, 8x10), hand colored photos, four styles of double column and four styles of single column scene cuts, one single column, two double column, one three-column and one four-column ad. cuts. The following star cuts: one one-column silhouette, one half-column and two one-column line cuts, one two-column silhouette and two two-column line cuts.

**ADVERTISEMENT.**

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*The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue on a $3 subscription.*

**There Is Nothing to Fear from This Beautiful Scene from "The Fear Woman."**
Which is the forthcoming Goldwyn feature with Pauline Frederick.

## "Salome" Smashes Records for Western Exhibitors

EXHIBITORS in the West have long ago broken all attendance records for William Fox pictures with the Theda Bara super-production, "Salome." Reports are coming into the Fox offices daily showing that the picture is crowding houses.

"Salome" has just completed a two weeks' engagement at the Olympic Theatre, Pittsburgh. It is the only motion picture that has had a two weeks' engagement in a regulation picture house in Pittsburgh, it is said.

In the northwestern part of the country A. L. Brown, proprietor of the Colonial Theatre, Aberdeen, S. D., booked "Salome" for four days. The box-office records he established were unprecedented. Arthur E. Weld, manager of the Strand Theatre, Cedar Rapids, had a similar experience. Mr. Weld played "Salome" from March 4 to 8, and found at the expiration of the run that the picture had made more money for him than any other production he ever had shown. Mr. Weld invited all the ministers of the town to attend the showing, and practically every clergyman accepted.

Tom Arthur, of the Cecil Theatre, Mason City, Iowa, presented "Salome" March 17, 18 and 19, and stated that it was the biggest success he ever presented at his theatre.

So many persons had to be turned away when J. E. Hostettler showed "Salome" at the Plaza Theatre, Waterloo, Iowa, and the Casino Theatre, at Marshalltown, Iowa, that he had to book the picture for a return engagement at each house.

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**Capt. Langford Plays Lead in Thomas Play**

Capt. Edward T. Langford is the only man of nine who escaped with his life when a detachment of the Seventh New York Regiment (107th Infantry, 27th Division) was searched out by a 9-5 German shell which plunged on their billet near Peronne and exploded right in the middle of the bunkhouse. Mr. Langford is cast as a captain in Harry Raver's new Four Star feature picture—by Augustus Thomas, distributed by the W. W. Hodkinson Corporation.

Capt. Langford was formerly in the Belasco forces. He supported Clara Kimball Young in "The Dark Silence," played opposite Alice Brady in three pictures and has also supported Ethel Clayton and Gail Kane in some of their best known productions.

## "Unpainted Woman" Is Mary MacLaren's Newest

PRODUCED under the working title of "Prairie Gold," Mary MacLaren's latest Universal Special Attraction picture, will soon be released under the title of "The Unpainted Woman." A more suitable part for Miss MacLaren has never been found and her personality is shown to advantage in this picture.

"The Unpainted Woman" has been adapted from a story by the well-known short story writer Sinclair Lewis. Waldemar Young adapted the story to the screen and the picture was produced under the direction of Tod Browning.

In this photodrama Miss MacLaren has the role of Gudrun Trygavson, a servant girl who is loved by one of the aristocratic sons of a small Western village.

Supporting Miss MacLaren in the leading masculine role is Thurston Hall. Others in the cast are David Butler, Laura LaVarnie, Fritzie Ridgeway, Willard Louis, Carl Stockdale, Lydia Yeamans Titus, and Mickey Moore.

"The Unpainted Woman" is in six reels.

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**Big Demand for Prizma Pictures.**

The undeniable success attained by Prizma Pictures has aroused the exhibitors throughout the country of the box office possibilities of this motion picture novelty. The only complaint made by the exhibitors at this moment is that it is impossible to secure prints. However, World Pictures, which is the distributors for Prizma, state that in the near future every one will have an opportunity to secure bookings through the increased facilities that is being provided by a laboratory six times as big as the one Prizma started out with.

A Prizma photographer recently left for Borneo where he will go into the interior to secure subjects and thus be able to afford picture patrons an opportunity to see and learn something about this mysterious island.

# Producers' and Distributors' News

## June Elvidge Has Started Another Picture for World

ACTIVITY at the World Studio at Fort Lee is at high tide these days. June Elvidge having finished "The Social Pirate" commenced work on a new five reel picture which Tefft Johnson will direct. It bears the working title of "Love and the Woman."

The cast engaged to support Miss Elvidge is headed by George Masquarrie, who having finished a spring theatrical engagement with Grace George, has come back to the picture game. Others in the cast are Rod LaRocque, Laura Burt, who it will be remembered was the original Madge in "Old Kentucky." Marion Barney, another well known screen artist, plays an important role. Among the well-known members of Miss Elvidge's company are Donald Hall, Lillian Lawrence and Edward Roseman.

The story was written by Phil Lonergan and was put in scenario form by Giles R. Warren under the direction of Charles Sarver, scenario editor of World Pictures.

## Human Reality a Feature of De Mille's New Artcraft

IN "For Better, For Worse," Cecil B. DeMille's latest Artcraft Special production which was released April 27, it is said that all the characters are real human beings, grappling with human situations, and the sympathy of the audience goes out to every one of them, in spite of their mistakes and rash actions, Edgar Selwyn, author of many Broadway successes, wrote the story, and the scenario was written by Jeanie MacPherson.

The picture deals with the most vital of modern problems raised by the war. Moreover, those who have seen it claim that it is by far the finest piece of work Mr. DeMille has yet given to the screen, from every standpoint—theme, story, dramatic suspense, acting and production. The cast maintains the high standard set by Mr. DeMille in his previous productions and includes, among others, Elliott Dexter, Gloria Swanson, Wanda Hawley, Sylvia Ashton, Tom Forman, Theodore Roberts, Jack Holt and Raymond Hatton.

### Corbett Serial Again Held Up.

The James J. Corbett serial "The Midnight Man" has been held up from further production through the illness of James W. Horne, who is directing the serial production. He became ill soon after his wife, known as Cleo Ridgely, the film star, returned from a hospital. It will be necessary to operate on Mr. Horne, and meanwhile the production will be held up until his recovery.

### Lillian Russell Attends Private View.

Among those present at the large private showing of "As a Man Thinks" in Pittsburgh recently were Lillian Russell, her daughter, Dorothy Russell, and her husband, Alex Moore, owner of the Pittsburgh Leader. Miss Russell was enthusiastic over the picturization of Augustus Thomas' stage play, and pronounced it an intense drama with a wide appeal.

**Illustrated Curtain Lecture.**
Delivered in person by Lois Nielson in L-KO comedies.

## Goldwyn Heads Acclaim Beach's "Crimson Gardenia"

AN advance showing of Rex Beach's latest picture, "The Crimson Gardenia," at the Goldwyn projection room has convinced Goldwyn executives that this picture will be one of the screen sensations of the spring showing. The picture is scheduled for release May 18.

Unheralded, except as a good picture with strong plot interest, the first showing of the picture at the Goldwyn offices amazed its audience by the power of its narrative, the artfulness with which suspense has been sustained to the last moment, and the beauty and novelty of the settings.

In the midst of so many screen releases that depend upon merely exotic atmosphere for their interest, the new Rex Beach picture has almost every quality that theorists of the screen demand, and in abundance. Hugo Ballin's amazing realism in his projection of New Orleans, old Creole houses and all, done on the green grass of Culver City, is one of the unique successes of art direction.

But this is after all only the dressing for the story. Stripped to the bare skeleton of its narrative, as an expert scenario editor would judge it, "The Crimson Gardenia" possesses every requirement for great picturization, skillful and subtle interweaving of themes, the finished acting of Owen Moore and Hedda Nova, a steady accumulation of interest to an explosive point, and an ending that in the quality of delicate humour surpasses anything in recent screen history.

## Big First Run Bookings on "A Stitch in Time"

FIRST-RUN bookings preempting the foremost screens of the country are recorded for Vitagraph's new Gladys Leslie production, "A Stitch in Time." Interest in the new production has been whetted by its successful presentation in stage form at the Fulton Theatre, in New York, in the past season and in restricted stock territory during the past fortnight. Irene Fenwick scored an emphatic hit in the role of Phoebe-Ann, the heroine, and this achievement is said to have been more than duplicated by Gladys Leslie in the screen version.

This photoplay was directed by Ralph Ince.

New York's near-Latin quarter in historic Greenwich Village is the scene of "A Stitch in Time," thus transplanting to the screen a section of life of peculiar interest to the average fan, whose acquaintanceship with the mode of life obtaining there does not extend beyond book-covers.

In the supporting cast are Eugene Strong, Julia Swayne Gordon, Agnes Ayres, Charles Walton, Cecil Chichester, Earl Schenk and Charles Stevenson.

## Pathe News Records Hold Much for Army and Navy

THE Pathe News has come to be regarded as the popular unofficial record of all arms of the war service. It has touched the high points of achievement of the Army and Navy, with most attention to activities in the air. Admiral Usher recently expressed his appreciation at a specially arranged showing. A Pathe News exhibited at a dinner given in honor of the Admiral on occasion of his retirement from active service, a selection of subjects showing activities in the different branches of the Third District.

These pictures included scenes showing submarine chasers at work, firing of the depth charges, balloons in flight over New York, the contest between foreign nations for trans-Atlantic flight. All were enthusiastically received.

Pathe News, at this dinner, took exclusive pictures of Assistant Secretary of the Navy, Franklin D. Roosevelt, and Admiral Usher.

### Holmes Shows "Filipino School Days."

School life today in far-away Manila and other towns of the Philippines shows the fatherly interest of Uncle Sam in the bringing up of our "Little Brown Brothers." In the current Paramount-Burton Holmes' Travelogs, Mr. Holmes takes one first to join the festivities at the school in Kawit, near Cavite. The famous Aguinaldo appears with the Governor-General to review the parade of the high school cadets of Manila, who are also the guests of this celebration and will perform certain fancy evolutions.

Another school is a typical Provincial school near Baliuag, where the girls play baseball. These same girls are wonderful lacemakers as well.

**The Rivoli, Philadelphia, Circused "Hoop-La."**
As shown by this lobby display of the Robertson-Cole feature released by Exhibitors Mutual.

# Hall's 10–20–30 Series Meeting with Big Success

FRANK G. HALL'S series of 10-20-30 releases, now numbering six, are meeting with big success throughout this country and abroad, according to reports received from representative exhibitors.

The manner in which this series is going over in some of the largest cities is set forth in the letter received by Mr. Hall, published in the trade press, from Harry Crandall, the owner of seven of the largest picture theatres in Washington, D. C. In this letter Mr. Crandall states that one of the 10-20-30 series, "Suspense," starring Molly King, was played first-run in his Knickerbocker Theatre, because as he expressed it "the picture was too good to play his smaller houses."

Before the year is up, Mr. Hall will have released twelve of these special attractions at the 10-20-30 rentals. Six have already been released and are now before the public of this country and abroad. The Independent Sales Corporation, of which Mr. Hall is president, is releasing this series and the physical distribution is being handled by the Film Clearing House, Inc., of which Mr. Hall is supervising director. These two companies are also handling the distribution of Mr. Hall's special releases, including "Wanted for Murder," starring Elaine Hammerstein and Lillian Hall; "A Romance of the Air," starring Lieut. Bert Hall, famous American Ace; "The Littlest Scout," a J. Stuart Blackton production; "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy, and "A House Divided," Mr. Hall's most recent release on the special program, produced under the personal supervision of Commodore Blackton and starring Herbert Rawlinson and Sylvia Breamer.

In addition to handling the distribution of this product, the companies named above, are handling the distribution of the Rothapfel Unit Program the first Unit of which is released in May.

**Charter Pullman Train for Goldwyn Film.**

It is no unusual thing for a locomotive to be chartered by the producer of a photoplay. Sometimes, indeed, it is bought outright for a wreck or the possibility of complete demolition in a collision. But all precedents were broken when Madge Kennedy's new Goldwyn Picture, "Leave It to Susan," was produced.

Not only was a locomotive chartered but a complete train of Pullman cars and an entire crew. Furthermore, the scenes involving it were supposed to be on the American desert and nothing would do but to enact the episodes on the spot. Madge Kennedy, Director Clarence G. Badger, a company of twenty-five players and a dozen other associated in the production of the photoplay were sent to the Mojave desert. Already the train had been chartered and for two weeks the company worked, making it their headquarters day and night.

# Vitagraph Issues Plan Book on Its New Serial

VITAGRAPH has issued its campaign and plan book for the new Antonio Moreno-Carol Holloway serial, "Perils of Thunder Mountain." The publication contains sixty-four pages, plus a two-color four-page insert and covers in colors. It is the most comprehensive plan ever released by the company.

In spite of the fact that the serial will not be released for another month, the book covers the serial in its entirety. It contains poster reproductions of the first four episodes of the serial, press matter and a novelization of each of the fifteen episodes and no end of suggestions and advertising aids for the busy exhibitor.

**Blackton Signs Two Prominent Players.**

Two of the principal supporting roles in J. Stuart Blackton's next feature film in which his missing team, Sylvia Breamer and Robert Gordon will be reunited, have been assigned to Julia Swayne Gordon and Van Dyke Brooks, respectively.

Miss Gordon has been loaned to Commodore Blackton for this special picture by the Vitagraph Company with which she has been associated for several years. Mr. Brooks is also well known for his work in Vitagraph releases.

The theme and title of the new Blackton picture which was begun at the producer's Brooklyn studios May 1 are a secret. Several players well known in screen and stage circles are to be signed for the supporting cast.

**Ascher Brothers Book "Fire Flingers."**

The entire group of theatres in the Ascher Brother's circuit of theatres have booked the Universal Special Attraction "The Fire Flingers" which Rupert Julian directed and in which he plays a leading dual role. The story was written by William J. Neidig and appeared in The Saturday Evening Post. It was adapted to the screen by Waldemar Young.

# Bill Hart in New Locale in "The Money Corral"

WILLIAM S. HART has tried just about every spot on the American continent as locale for his Artcraft pictures. He has done pictures laid in Alaska, the North Woods, the Mexican Border, New York, San Francisco. In his newest Artcraft picture, "The Money Corral," which is released May 4, he ventured into a new field and takes a fling at the Chicago underworld.

The story of "The Money Corral" starts out in the West, and finishes up in the lower section of the second biggest city of the country.

The big opening feature of the drama is the rodeo, where wild riders, crack shots and plainmen from the ranges, compete before a great audience of excited spectators. This rodeo was staged near the Hart studio and over a thousand people appeared in the ensemble scenes. Mr. Hart does some of his most startling stunts in this portion of the picture.

Jane Novak is seen as Hart's leading woman. Rhea Mitchell also appears in a type the opposite of Miss Novak's interpretation and is said to give an excellent performance. Patricia Palmer is another feminine member and Herschel Mayall has a most effective heavy role. Winter Hall, familiar to all film playgoers, is cast for a dignified and patrician part.

The story was written by Lambert Hillyer and Mr. Hart, and they also combined their talents in the direction.

**Lila Lee in Straight Dramatic Role.**

Lila Lee is said to surpass the expectations of even her most enthusiastic admirers in an essentially dramatic role in "Rustling a Bride," her new Paramount picture by Edith M. Kennedy, which is released April 27. The story is a Western and the star has the role of a little New England girl, Emily, who starts a correspondence with a rancher in the West. When her grandmother dies he persuades her to come out and marry him.

Monte Blue plays the leading male part, that of Nick McCredie, the cowboy. L. J. Shumway plays the villain, Pen Walton. Pedro, Walton's Mexican accomplice, is ably portrayed by Manuel Ojeda. Guy Oliver is said to be well cast as Ezry, while Ruby LaFayette and Alice Knowland have important parts.

The picture was directed by Irvin Willat.

**"Getting Mary Married" Goes Over Big.**

"Getting Mary Married," Marion Davies latest and best picture, exhibited to an enthusiastic audience at Loew's Circle Theatre, and run throughout greater New York during the week, is undoubtedly one of the superior comedy-drama releases of the season and one which will prove a big box office success and a personal achievement for its star.

It is a five-reel Emerson-Loos comedy, brimming with subtle comedy touches; with unusually clever sub-titles; with resplendent settings; with a cast carefully selected for type; always interesting and filled with odd twists and turnings. It is a human story too. One reason why it will go so big is because of its popular of appeal, because of its humaness and because of the very human quality of Miss Davies' unaffected and excellent work throughout.

**Gibson Writes New Burns Comedy.**

Tom Gibson, who wrote the Eddie Polo serial "The Bull's Eye," is the author of "Rings and Things" a new comedy starring Neal Burns and which was produced at Universal City under the direction of Al Santell. Gibson conceived the idea of the sketch while touring California with a vaudeville act which he wrote and produced.

## Mabel Normand Excels in "When Doctors Disagree"

CROWDED with the subtle comedy touches by Mabel Normand, "When Doctors Disagree," the Goldwyn comedienne's newest vehicle of mirth, bids fair to surpass in popularity her previous Goldwyn comedy successes.

"When Doctors Disagree" calls for animation and action, for ridiculous situations, for superior clowning and funmaking—in fact, no other Mabel Normand production was so rich in opportunities for exploiting the many phases of the Goldwyn star's talents for broad comedy. The comedy was written expressly for Miss Normand by Mrs. Anna F. Brand. Victor L. Schertzinger, director, is supervising the production.

Miss Normand has the role of Millie, the terror of her town. Right from the start Millie incurs the enmity of everyone in the staid old burg when she breaks up a gala May party.

Among the players in Miss Normand's support are Walter Hiers, George Nichols, Fritzie Ridgeway, William Buckley and Alec B. Francis.

## Dorothy Dalton Returns to Western Characterization

IN her coming Paramount picture, "The Lady of Red Butte," which is scheduled for May 11, Dorothy Dalton, the Thomas H. Ince star, returns to the type of character in which she excelled early in her career as a Paramount star. In short, she is a Western girl, untutored to a large extent, living amid rugged surroundings, but developing a fineness in her inner nature that renders her entirely lovable despite her somewhat uncouth exterior.

C. Gardner Sullivan wrote the story. Victor L. Schertzinger directed, and Thomas Holding is leading man. In the cast appears Tully Marshall, William Courtwright, Joseph Swickard and May Garcia. The photography is by John S. Stumar.

Among the features will be seen the destruction of an entire village by fire. The action takes place in a little desert town known as "Suicide's Paradise."

### Vivian Martin in "Home Town Girl."

Vivian Martin, the Paramount star, returns to the Paramount schedule May 11 in "The Home Town Girl," an adaptation by Edith Kennedy of a story by Oscar Graeve, which appeared in Collier's under the title, "You Can't Just Wait."

Miss Martin plays the role of a little New England belle who had many suitors among the young men of the town.

Robert Vignola directed the picture, Frank E. Garbutt was the cameraman, and the cast supporting the star includes Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman, William Courtwright, Tom D. Bates and Thomas Persse.

### Work Progressing on Elmo Serial.

Work on the forthcoming Universal serial, "Elmo, the Mighty," featuring the strong man of the screen, Elmo Lincoln, is progressing rapidly under the direction of Henry McRea. The entire company is at work in the hills near Universal City, and are working on the eleventh episode of the serial. Grace Cunard, heroine of many Universal serials and photodramas, is in the leading feminine role.

### To Start Work on New Morrison Comedy.

"Hate Everlasting" is the title of a two-reel comedy about to be produced at Universal City, with Pete Morrison in the lead. This comedy comes from the typewriter of William Pigott, chief of Universal's continuity department, and will be produced under the direction of George Holt.

**Mary MacLaren Is Appropriately Pale in "The Unpainted Woman."**
The whole trio in the above scene from the Universal feature have no time for rouge and the like.

## Robertson-Cole Units Start Big Production Drive

THE big spring production drive of the Robertson-Cole Company's various units is on and is far ahead of the Exhibitors Mutual release schedule.

The Haworth Pictures Corporation, B. B. Features, Inc., Jesse D. Hampton Productions and other units are working at top speed.

"His Debt," in which Sessue Hayakawa is expected to further enhance his reputation as one of the premier actors appearing before the camera, has been completed in the Brunton studios by the Haworth Pictures Corporation. William Worthington is the director. The story was written for the screen by L. V. Jefferson and scenarioized by Frances Guihan.

William Desmond, whose latest production, "Whitewashed Walls," is going great all over the country, has completed "The Mints of Hell," a throbbing story of the Yukon, and is now filming "Bare-Fisted Gallagher," a romance of the West. The picture was written especially for Desmond by William Parker.

"Modern Husbands," with its love pirate and its story of everyday life, has been completed with Henry B. Walthall in the leading part. Lee Royal wrote the original story.

In "His Debt" Jane Novak is seen opposite Sessue Hayakawa. There is only a small cast, with Miss Novak and Frances MacDonald lending the chief support. "His Debt" is thoroughly dramatic, with every opportunity presented to Hayakawa for the type of repressive acting he so ably handles.

"Bare-Fisted Gallagher" is being filmed in a remote but picturesque section of the San Gabriel Canyon, Cal., under the direction of Joseph J. Franz.

"Josselyn's Wife" has been completed with Bessie Barriscale playing the leading role, and it has been acclaimed the finest work the star has done since joining Robertson-Cole. Howard Hickman, who directed the production from the novel by Kathleen Norris, did himself proud in the handling of this drama, in which Nigel Barrie, little Ben Alexander, Tom Guise, Kathleen Kirkham and others acquitted themselves proudly in support of Miss Barriscale.

Miss Barriscale is now working on "Broken Threads," which was written by M. B. Havey, and put into screen form by Fred Myton. Mr. Hickman is also directing this production.

In the cast are Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding, Ben Alexander and Mary Jane Irving.

## "Unknown Dancer" Second Hale-Caprice Production

THE UNKNOWN DANCER" is announced as the production on which Creighton Hale and June Caprice are now at work at the Capellani studio, Fort Lee. The picture is adapted from the French play, "Le Danseur Inconnu," by Tristan Bernard, which ran in one of the leading Parisian theatres for over one year. George Archainbaud is directing the production under the personal supervision of Albert Capellani. "The Unknown Dancer" will follow "Oh Boy" as the second of the series of super-features co-starring Creighton Hale and June Caprice to be produced by the Albert Capellani Productions, Inc., for release through Pathe Exchange, Inc.

"The Unknown Dancer" is described as a romantic comedy-drama which has for its background the sumptuous country estate of a millionaire as contrasted with the Montmartre of Paris.

The story is said to be of a light and wholesome nature and to be rich in contrasts, bringing to the fore the carefree unconventionality of bohemian life as compared with the rigid propriety maintained in the upper stratum of society.

### "Lion and Mouse" Going Big.

Unabated business is reported by Vitagraph on its Charles Klein picturization, "The Lion and the Mouse." The extraordinarily extensive billboard and publicity campaign waged in the interests of this Alice Joyce offering has had the effect of extending its popularity even beyond the lengths usually approximated through sheer merit inherent in a production.

**William Duncan Coaches the Firing Line from the Side Line.**
Showing the Vitagraph actor directing a battle scene from his own starring serial vehicle, "The Man of Might."

## Many Prominent Screen Actresses in Morey Play

BEATING THE ODDS," a coming Vitagraph release in which Harry T. Morey is starred, is anything but a one-woman play. It has been usual to so bend or warp the construction of plays as to centre all sex interest in the leading man and woman, with the major share of dramatic values falling to the lot of the star, whether male or female. While Betty Blythe as Mr. Morey's leading woman carries off distinct acting honors in the production, proving a capable foil in bringing to the surface all of Harry T. Morey's talent, there are other women in the cast who figure prominently on the screen. Seldom indeed has a male star been surrounded by such faminine nebulas as that comprised of Betty Blythe, Jean Paige and Eulalie Jensen.

Here are stars and satellites to spur Morey to his best efforts. Therefore, a statement that "Beating the Odds" represents the high watermark of Morey-made film plays, such as has emanated from Vitagraph's private home office projection room, where a few days ago the production was viewed in its pre-release form, is easily credible.

Since appearing in support of Mr. Morey, Miss Blythe has achieved real renown as a screen actress. Miss Jensen has had the unusual distinction of appearing in support of Sarah Bernhardt. Stock and musical comedy alternately claimed her until she came to the silent drama under a Vitagraph contract. Jean Paige stepped from her home directly into the realm of motion pictures.

"Beating the Odds" was directed by Paul Scardon. It is a picturization of "The Money Maker," a novel by Irving R. Allen.

The male equation in Mr. Morey's support comprises George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross.

**Another "Out of the Inkwell" Cartoon.**

This third of the "Out of the Inkwell" cartoons, a film novelty which has created a big sensation, is one of the interesting features of the May 4 release of the Paramount-Bray Pictograph. The incongruities of a life dominated by the mastery of the artist's pen are pictured in a most amusing fashion.

"Bath Towel Beasties" is an interesting picturization of the new fad in towels.

"Our Humble Servant—the Electric Bell" takes the motion picture patron behind the scenes and illustrates with animated diagrams the inside secrets of the bell which plays such an important part in our daily lives.

Another diverting bit of screen entertainment is found in "Camera Studies of Wild Life in Canada." The camera brings one face to face with the wild deer of Canada, and numerous intimate views of wild life are flashed upon the screen.

## Frank Keenan Supported by Big Cast in "Master Man"

FOR "The Master Man," first of the "Frank Keenan Specials" to emanate from the Brunton studios at Los Angeles, Mr. Keenan has selected a cast in his support which can be described as well-night an all-star combination.

The cast includes Kathleen Kirkham, who gives an exceptionally fine rendering of "Janice Ritter," the heroine; Hardee Kirkland, Joseph J. Dowling, William V. Mong, Joseph Rae, J. Barney Sherry, Jack Bramhall and Joseph McManus. To this roster must be added Ernest C. Warde, the talented director who has been so long associated with Mr. Keenan.

"The Master Man," a triumph of the art of character delineation, with Frank Keenan playing the part of Emanuel Blake, attorney-general, political boss, the head of the party "machine" which holds fast the State within its corrupt grip until a woman's influence shows Blake the error of his ways and leads him through splendid self-sacrifice to a realization of the real meaning of life.

## Ormi Hawley Is Female Lead in "Road Called Straight"

A CAST of uncommon merit was assembled to support Louis Bennison in "The Road Called Straight," the fourth and most powerful of his series of Betzwood productions, which Goldwyn offers for release May 11.

Once more have Betzwood executives scored a ten-strike in the selection of a screen vis-a-vis for the smiling cowboy star. Ormi Hawley is Louis Bennison's leading woman.

A welcome addition to Bennison-Betzwood production is Henry Mortimer. Jane Adler, prominent for her grand dame characterizations on the stage and screen, is another player, who is well cast in the new Louis Bennison picture. Burton Churchill has a part commensurate with his ability. Little Evelyn Ruth, engaging child actress plays her part of Baby Shirley brilliantly.

John Daly Murphy, a comedian well known to the screen and stage, completes the roster. This marks Murphy's second appearance in a Bennison picture.

## Many Thrilling Stunts in Mix's "Coming of the Law"

DURING his career as a star Tom Mix has enacted many roles. He has been a cowboy, a miner, a member of the Canadian Northwest mounted police, a trapper and a number of other characters of the Great West. But in his latest picture, "The Coming of the Law," which is the current William Fox Victory release, Mix will be seen as the editor of a newspaper.

It is not, however, as the editor of a big metropolitan daily that Mix appears in "The Coming of the Law." His paper bears the apt title of "The Kicker," and is published in Dry Bottom, New Mexico, where the publishing of a fearless, live newspaper carries with it certain excitements and adventures not to be found in the daily occupations of the editors of journals of the East.

The picture is an adaptation of the novel of the same name written by Charles Alden Seltzer. It was directed by Arthur Rosson, who, with Denison Clift, also wrote the scenario.

In the supporting cast are Brownie Vernon, George Nicholls, Jack Curtis, Sid Jordan, B. M. Turner, Charles LeMoyne, Pat Christan, Lewis Sargent and Harry Dunkinson.

It is in this production that Mix performs one of the most daring feats of his career. A gang of cattle rustlers fire at him, and the bullet goes through the knot of his necktie. Mix insisted that in filming this scene a real bullet be used.

This, it is stated by the Fox office, is but one of numerous thrilling stunts which Mix performs in "The Coming of the Law."

## First National Managers Vote for Outing-Chesters

AT the meeting of First National managers in the Hotel Astor, last week, an informal vote was taken as to the sentiment regarding Outing-Chester pictures, which are being handled largely by First National Exchanges, and every manager who has them put in an enthusiastic ballot in their favor.

Floyd Brown, manager of H. Lieber Company Exchange, Indianapolis, stated that in addition to the contracts now operating he has a great number which will begin as soon as other contracts have run out and that his territory is building up rapidly. Lieut. Jim P. Anderson, general manager of the First National Exhibitors Circuit of Virginia, who handles the pictures in nearly all the Southern states, started two months ago with his territory's full complement of prints, and three weeks ago ordered another.

Louis Bache, manager of the Electric Theatre Supply Company, Philadelphia, is one of the most enthusiastic boosters for the travel pictures. In regard to the two startling releases, "Cameraing Through Africa," Mr. Bache writes:

"'Cameraing Through Africa,' Parts 1 and 2, is the best that has ever been done along the animal line. I though so much of them that I screened them personally for Mr. Schwalbe and several others and they claimed that they are better and have more action even than the pictures Rainey had."

**"Little Boss" Next Bessie Love Release.**

The title of Vitagraph's next Bessie Love picture is "The Little Boss." It is a lumber camp story, written especially for Miss Love by Rida Johnson Young, and is being directed by David Smith. Wallace McDonald, Otto Ledderer, Harry Russell, J. Morley, Joe Rickson, Clara Knight and Karl Formes are in the supporting cast.

Much of the drama of the story is set in a lumber camp, and some of the scenes show the transportation of the immense California trees from the lumber camps to the sawmills.

## Comedy a Big Element in "A Yankee Princess"

COMEDY is more liberally admixed than is usually the case in "A Yankee Princess," the new Bessie Love picture, which has swamped Vitagraph's booking staff.

Miss Love, herself, is revealed in a comedy aspect to a greater degree than ever before. In fact never has she essayed a role quite as many sided as that of Patsy O'Reilly. From a back alley to a mansion represents quite a social span, and this is bridged by Miss Love with perfect fidelity to details of characterization and costuming.

Especially happy was Director David Smith's choice of Max Asher, a noted screen comedian whose appearance in support of Miss Love affords him greater opportunities than heretofore. That he adheres to the demands of characterization indicated by the script does in no manner detract from the humor of the situations in which he is the pivotal character.

In Miss Love's support is seen for the first time Robert Gordon. He proves a delightful vis-a-vis. Lydia Yeamans Titus, the daughter of Annie Yeamans, a noted actress of the stage, makes her Vitagraph debut in this production. In the cast besides those mentioned are George Price, Aggie Herring, J. Carlton Weatherby and Katherine Griffith.

**Gladys Brockwell Begins on "Sadie."**

Following the completion of "The Divorce Trap," described as "a powerful tragedy of modern divorce," Gladys Brockwell, the William Fox star, has begun the filming of "Sadie" at Hollywood. The story of "Sadie" was written by Karl Edin Harriman and the scenario by Ruth Ann Baldwin. The picture is being directed by Frank Beal.

The supporting cast includes William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

**Pathe Announces Its Next Serial.**

An announcement made recently by Pathe Exchange, Inc., named "The Great Gamble," produced by Western Photoplays, Inc., as the serial to follow the current Pathe serial, "The Tiger's Trail," in which Ruth Roland is starred. It is to be released August 3.

The co-stars are Anne Luther and Charles Hutchison. The author and director of the production is Joseph A. Golden, director-general of Western Photoplays, Inc.

**Adorable Situation**
Presented by Marion Davies in Select's "Getting Mary Married."

## Elaborate Gambling Set in Hayakawa's "His Debt"

IN "HIS DEBT," featuring Sessue Hayakawa, which Robertson-Cole will release through Exhibitors Mutual, most of the action takes place in a luxurious gambling house—where all the games are played "on the square." Rarely has there been a set constructed on such an elaborate scale as this gambling set. For weeks before the making of the picture was started the country was combed for photographs and prints of private gambling houses that used to flourish. The Haworth company was successful in securing photographs of several well-known gambling institutions, and from the collection the construction of this set was made.

**Mrs. Carlos E. Moore**
Known to the screen world as Miss "Sadie Bain."

## Augustus Thomas Names Cast for Second Picture

AUGUSTUS THOMAS announces the complete cast for his second play, now in the first stages of production by Harry Raver for Four Star pictures, distributed by the W. W. Hodkinson Corporation. Leah Baird plays the role of a young school teacher. Edward T. Langford is playing his first part since his recent role of captain in the 27th Division, U. S. A. Before Mr. Langford went to France he played leads with Alice Brady, Gail Kane and Ethel Clayton.

The remainder of the cast is headed by William H. Gibson, the wooden-footed dancer of vaudeville who is known far and wide as "Cheero Bill." J. Kingsbury, Harry Bartlett, Vera Amazar and Becky Bruce are assigned to important roles. George Irving is directing the picture.

**Morey's Next Adapted from Novel.**

Harry T. Morey's next release, which is called "Beating the Odds," was adapted from the popular novel by Irving R. Allen, called "The Money Maker."

"Beating the Odds" was directed by Paul Scardon, and supporting Mr. Morey is a splendid cast, including Betty Blythe, Jean Paige, Eulalie Jensen, George Majeroni, Charles Stevenson, Robert Gaillard, Robert Mowbray and Frank Norcross.

**Charles Hutchison**
Who stars with Anne Luther in Western's serial, "The Great Gamble," released through Pathe.

## Viola Dana Has a Comedy Role in "Pliant Patricia"

VIOLA DANA, Metro star, has an aptitude for farce, as well as the more serious drama. This could not be better illustrated than by her in "Pliant Patricia," which she started recently, contrasted with her role in "False Evidence," just completed.

The bedroom-parlor-and-bath type of farce has leaped to popularity on the screen, as well as on the stage, and, while "Pliant Patricia" is by no means the so-called bedroom farce, it has some delicious comedy scenes that might easily be taboo were they treated with less satirical nicety by June Mathis in making the scenario and by Miss Dana in playing the name-role.

Miss Mathis wrote the continuity from the original play by Anne and Alice Duffy, of San Francisco. Irving Cummings has been engaged to support Miss Dana.

Santa Catalina Island will be the background for portions of the production. Henry Otto is directing the picture.

**"A Stitch in Time" Directed by Ince.**

The release of Gladys Leslie's next picture, "A Stitch in Time," marks the return of Ralph Ince to the staff of Vitagraph directors.

"A Stitch in Time," which was a Broadway stage attraction early this season, has been done into a photoplay in typical Ince style.

Supporting Miss Leslie are Eugene Strong, Julia Swayne Gordon, Agnes Ayres, Earl Schenk, Charles Walton Cecil Chichester and Charles Stevenson.

**Sam Polo in Cast of Corbett Serial.**

Sam Polo, brother of Eddie Polo, the Universal strong man and serial idol, has been assigned to a leading part in the new James J. Corbett serial "The Midnight Man." He will take the place of Orral Humphrey, who has been the villain of the serial to date. Polo will have an admirable part in the second half of this episode screen play and says that he intends to win himself a crown similar to that of his brothers.

*There is a saving of $4.80 to those who pay the annual subscription rate of $3 to Moving Picture World. The newsstand price is 15 cents.*

## Big New York House Breaks Record with "Common Clay"

M. SOLOMAN, manager of the Crescent Theatre in the Bronx, is one of the New York exhibitors who put over "Common Clay" big. He lined up his lobby with attractive signs, and in the centre of the lobby placed a clay model of Fannie Ward. He played the picture three days—Saturday, Sunday and Monday.

Saturday he broke all records of his house, and was compelled to stop selling tickets five times on Sunday. His business held up on Monday, and the first two days played to 11,000 admissions. Further exploitation of the picture consisted of putting out 25,000 programs and 83 twenty-four-sheet stands.

"Common Clay," with Fannie Ward, adds to its phenomenal success in the United States "the complete capture of Canada," is the manner in which the fact is announced by L. Ernest Ouimet, president of Specialty Film Import, Ltd., in a letter to the Pathe Exchange home office. H. W. Conover, of the Imperial Theatre, Montreal, called it "one of the greatest offerings of the year."

W. P. Dewees, of Vancouver, a leading Western exhibitor, and purchasing representative for the First National Exhibitors' Circuit and the Western Canada Exhibitors' Circuit, has bought "Common Clay" for the entire circuit.

## "Some Liar" Is the Next William Russell Picture

THE second attraction on American's May program is "Some Liar," sixth of the new series of William Russell productions. Release date has been set for the eighteenth.

James Oliver Curwood wrote the story, which appeared originally in a popular monthly magazine. The screen adaptation is the work of Stephen Fox, and the direction is by Henry King. As in "Brass Buttons" and "Where the West Begins," Russell's leading woman is Eileen Percy. The tale progresses with a lively gait from the opening scene.

Hayward Mack gives an excellent impersonation of the canny blackmailer, and John Gough carries off double honors as a village half-wit and a white-haired old codger who invests in both cradle and coffin to be prepared for all emergencies.

There are some remarkably fine long shots in the picture, one in particular showing a woodland scene to whose serenity "the liar" is dragged with the idea of making him swing for the murder that existed only in his imagination.

### Duncan Completes "Man of Might" Serial.

After weeks of hard work and accepting many risks, William Duncan and his co-players have finished the Vitagraph serial, "The Man of Might."

The conclusion of work on the serial comes at an opportune time for the Los Angeles Victory Loan Committee. Mr. Duncan's co-operation was asked immediately after this committee had been organized, and as the two heaviest weeks of the campaign still loom ahead the committee is especially delighted to be able to avail itself of his services.

### "Oh Boy!" Is Minus a Villain.

The villain of stage and screen tradition with his mischief making machinations and his penchant for harassing the heroine, will be among the missing in "Oh Boy," Albert Capellani's (Filmusical-Comedy) co-starring Creighton Hale and June Caprice. Neither will the vampire have a chance to weave her web of evil in the production for it is essentially a picture of the gloom-dispelling variety in which shadows have no place.

**An Old Favorite,**

Kate Price, who appears in support of Antonio Moreno and Carol Halloway in Vitagraph's serial, "Perils of Thunder Mountain."

## Arrange Special Showings of Select's "Cavell Case"

THE body of Edith Cavell, the British Red Cross nurse who was executed by the Germans in 1915, in Brussels, will be removed to England from Belgium on May 15 and taken to Westminster Abbey, where ceremonies will be held. In commemoration of this event General Sales Manager J. S. Woody, of Select Pictures Corporation, is arranging special showings of Select's special, "The Cavell Case," in all the theatres of the country where the attraction has not been shown.

"The Cavell Case," in which Julia Arthur portrays the life and death career of Miss Cavell, was released in the fall of 1918. It has been shown in every section in the United States, and at the present time is playing in the Canadian provinces in connection with a personal tour by Miss Arthur.

General Sales Manager Woody's plan for Cavell Day in the United States on May 15 include, in connection with the showing of the picture, special musical programs and the co-operation of local chapters of the American Red Cross.

## Miss Clayton in "Vicky Van" Has Big Mystery Role

IT is a familiar fact that in New York one may live in the same house for twenty years without having seen one's next door neighbor once during that time. This has been utilized in a satiric manner by several authors, including O. Henry, but it remained for Carolyn Wells to treat it in a mystery vein and build around it a genuinely unique story. This is "Vicky Van," in which Ethel Clayton is starred for Paramount, and which is released May 4.

Noah Beery has the role of Schuyler, the taciturn husband, and Emory Johnson is the young man she learns to care for. Clarence Geldart is the sleuth. Others in the big cast include Jane Wolfe, Katherine Griffith, Genevieve Blinn, Josephine Crowell, C. H. Geldart, Mae Hughes, Belle Travers, J. J. Underhill and Edward Martin.

The settings are said to be especially effective and include among other things a handsome art gallery.

The scenario was written by Marion Fairfax and Robert G. Vignola directed the production. The photography is the work of C. Edward Schoenbaum.

## "Castles in the Air" Is Latest May Allison Film

METRO releases "Castles in the Air" with May Allison in the stellar role on May 12, adhering to their schedule as recently announced.

"Castles in the Air" is a tale of the theatre and its folk; the ups and downs of the professionals and the managerial staff of the theatre; the adventurous life and love of Fortuna Donnelly, a poor but proud daughter of the tenements, who reaps the reward of happiness and love by her kindness toward her fellow creatures.

"Castles in the Air" is the screen title given the original short story by the well-known writer, Kate Jordan, which appeared within the covers of a popular weekly magazine under the name of "Orchestra D-2."

The manner in which this production has been staged, including several novel vaudeville acts, is a credit to the art of George D. Baker, who also adapted Miss Jordan's story to the screen. As a director of the silent drama, Mr. Baker has built up a reputation for accuracy of detail and human appeal, which puts him in the ranks of the foremost producers of the present day.

Prominent in the cast of principals supporting May Allison are Ben Wilson, Walter I. Percival, Clarence Burton, Irene Rich, "Mother" Anderson, Viola Hale and Ruth Maurice.

## Select Barbara Castleton as Warner's Leading Woman

WHEN Jesse D. Hampton engaged H. B. Warner to star in productions released by Robertson-Cole through Exhibitors Mutual he considered a long time before he decided upon a leading woman for his new player. Finally, he was enabled to obtain Barbara Castleton in New York.

In her first appearance with Warner she plays the part of Ethel Lambert, an American girl who is captured by a band of Bedouin bandits and is carried off to their lair in the desert. Then it is she makes the discovery that the head of the band, Ali Zaman, played by Warner, is a white man masquerading as a Bedouin and preying upon the caravans of the desert.

She discovers, too, that he is a cashiered army officer, and that is why the story is entitled "The Man who Turned White," because eventually she rescues him from the life he has adopted and through another officer proves he never should have been dismissed from the army.

### Annual Pass Goes to Mrs. Todd.

During a recent showing of "What Every Woman Wants," which Robertson-Cole release through Exhibitors Mutual, Gifts Theatre, Cincinnati, offered an annual pass to their theatre for the best answer to the question, "What Does Every Woman Want?"

The award fell to Mrs. F. F. Todd, who replied: "She thought every woman wanted an honorable man, true love and pretty clothes."

Gifts Theatre is managed by McMahon and Jackson.

### Pathe to Release "Bishop's Emeralds."

Louis Meyer, president of the Virginia Pearson Photoplays, Inc., announces that "The Bishop's Emeralds," its first photodrama, will be released on June 8 through the Pathe Exchange, Inc.

The completed film, cut and titled, was shown recently to a specially invited gathering, including several European representatives and American technical experts. They indorsed it as a notable production.

## Kerrigan Is a Dress Suit Hero in "The Best Man"

IF "THE BEST MAN" had been built to order for J. Warren Kerrigan it could not better fit the star of Jesse D. Hampton productions. A novel by Grace L. H. Lutz, scenarioized by Arthur F. Statter, "The Best Man" met the approval of star, producer and distributor, all declaring it the type of picture in which the Kerrigan fans prefer him.

Swift moving, the story is that of a young Secret Service agent who is sent to recover a coded paper stolen by a gang of smugglers. He gets the paper, but delivery of it is delayed and greatly complicated when he gets into the wrong taxi, is taken to a church and married to a girl he has never seen before. He has been mistaken for a bridegroom who has been absnt for fifteen years. It is very evident to the young hero that the girl is an unwilling bride.

How he evades his pursuers while honeymooning with a wife who is not his, delivers the papers and proves to the girl that he can be both bridegroom and best man" to her make one of the most delightful romantic adventures J. Warren Kerrigan has figured in on the screen. Thomas Heffron directed the production.

As the heroine who believes she is marrying a rotter to save her mother's name, Miss Lois Wilson has a role calling for more intense dramatic action than usually falls to her lot as Kerrigan's leading woman.

Alfred Whitman, Clyde Benson, R. D. McLean, Bert Appling, Ed. Tilton, Frances Raymond, Mary Land and Fred Montague complete the supporting cast. "The Best Man" is being released this month by the W. W. Hodkinson Corporation.

## Chester Picture Shows "Dude Ranch" in Action

SCATTERED throughout the West are ranches which are frankly termed "dude ranches" because they make a specialty of entertaining eastern tourists. And they do entertain them in the way the easterner has pictured. They stage hold-ups, brawls, real rough-riding sprees, shooting scrapes, and all.

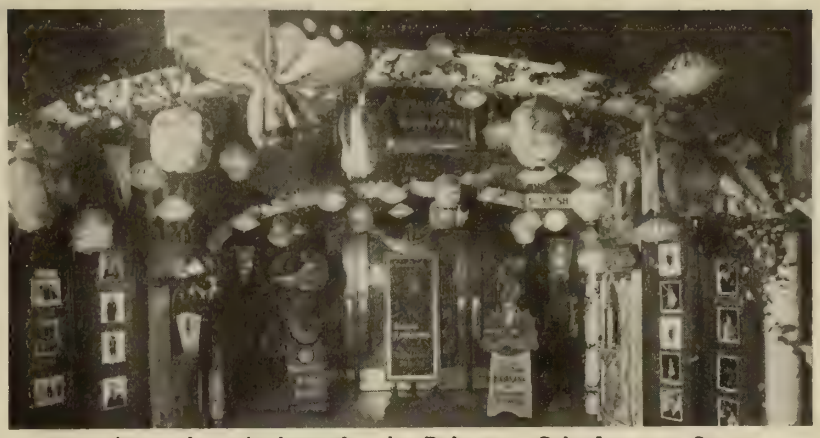
C. L. Chester has gone after one of these histrionic ranches, and in "Wrangling Dudes," which will be one of the regular Outing-Chester releases, he will show how they wrangle 'em.

The picture will combine many of the fascinating elements of the usual Western film story in that it will have most of the cowboy stunts and pranks—and a few new ones. And along with the human interest the audience will get beautiful natural setting.

## Mae Murray in Loan Film

Mae Murray is the star of the Universal Fifth Liberty Loan picture "The Taming of Kaiser Bull." The picture is being distributed by the Universal exchanges for use during the drive.

As "Miss U. S. A.", Mae Murray is shown trying to stop the bull by shooting a pistol, but the bull is determined to rush again. This represents the First Loan Drive. Miss America then throws a stone at the bull and he is again temporarily stopped, this representing the second loan. Again he charges and Miss America ropes him but the bull continues to tug and pull and will not give up. This is symbolic of the third drive and then the cowboys come to the rescue of Miss America and the bull is tied and thrown to the earth. With this representing the fourth Liberty Loan drive the Fifth Victory Loan is pictured with the cowboys branding the bull for life. The brand carries the wording "Fifth Victory Loan."



**Atmosphere A-plenty for the Robertson-Cole Japanese Star**

In the lobby display at Poli's Bijou, New Haven, during the run of Sessue Hayakawa's "The Courageous Coward," released by Exhibitors Mutual.

## "Fear Woman" Is Laid in Present-Day Environment

THAT Pauline Frederick's return to modern emotional photodramas has given her world of admirers cause for exultation is attested by the marked praise accorded the artiste's first two Goldwyn productions, "The Woman on the Index" and "One Week of Life" not only by her public but by newspaper and magazine critics the country over.

Miss Frederick's third Goldwyn production, "The Fear Woman," by Izola Forrester, author of Geraldine Farrar's newest Goldwyn Picture, "The Strongest Vow," is a powerful drama laid in a modern, present-day environment. Not only is the star provided with a splendid story, up-to-the-minute in its very detail, and which gives her the opportunity to dominate one absorbing situation after another, but she is enabled to appear in a succession of ultra-fashionable costumes more gorgeous than she has ever worn on the stage or screen.

Pauline Frederick has the role of Helen Winthrop, daughter of an old and distinguished family.

Surrounding Pauline Frederick are Milton Sills, Harry Northrup, Walter Hiers and Beverly Travers.

## High Standard Maintained in Fox's Excel Pictures

DECLARING that "The Love That Dares," featuring Madlaine Traverse and "Miss Adventure," starring Peggy Hyland, are the best pictures in which these stars have appeared, officials of the Fox Film Corporation are pointing to these as pictures which give peculiar emphasis to the high standard of excellence which prevails in the William Fox Excel Pictures group. These pictures, it is declared, are better than many big special attractions and have a strength of drama and elaborateness of production which will make them stand with the best pictures of the season.

But "The Love That Dares" and "Miss Adventure," it is asserted, are only a natural development of the policy laid down by William Fox when the Excel Pictures group was inaugurated last fall. At that time Mr. Fox declared that this program would contain stories which for strength, variety and magnificance of production would suit the need of the most diverse types of theatres.

The Exhibitors Service Bureau asserts that "Miss Adventure," totally unlike "A Love That Dares," furnished a striking example of the diversity of entertainment furnished by the Excel Picture program. "Miss Adventure" is a swift, exciting drama, full of pathos and humor and thrills, but propounding no problems. Its scenes are laid on the sea and in the atmosphere of the sea, and all the mystery and romance and excitement of sea-life are woven into it to make it a delightful, thrilling adventure play.

## Latest Kinograms Release Covers Many Subjects

THE latest Kinograms release is one of the most interesting news weeklies of the year. The variety of subjects photographed have that element of novelty that insures popularity.

It starts out with the first pictures of smoke screens for motor transport, for tanks in action, of incendiary bombs and fire projectors developed by the chemical warfare section.

It next shows Lieutenant Vincent Astor, a millionaire who joined the navy and served during the war, making a trip home in a captured U-117 and help bring her safe into New York.

Rather remarkable is the picture showing thousands of Californians who make their way up steep sides of Mt. Roubidoux to take part in service as Easter morning breaks.

To those who are interested in sports, Kinograms offers Yale Crews in Work Out, showing the oarsmen who will represent the famous university in coming contests, given strenuous work out by their coaches at New Haven.

This should appeal to women: Crowds gather for first of bathing season at Venice, California, throng the casino, where novel display of beauty is being staged.

The next subject is pictures by a Kinograms staff photographer aboard a destroyer 200 miles out at sea show how tin fish swim the deep. The destroyer that he is on is escorting a captured German submarine to a U. S. port.

Five other equally interesting subjects are shown.

**"Vicky Van," Ethel Clayton's Next.**

Ethel Clayton's new Paramount picture, "Vicky Van," which is released May 4, is an adaptation of what is considered to be the best story ever written by one of the greatest of all mystery story writers. Carolyn Wells is the author.

The central character is said to provide an ideal role for Miss Clayton. Marion Fairfax did the scenario and the production was directed by Robert Vignola. C. Edward Schoenbaum was the photographer.

In the cast are Clarence Geldart, who plays the part of Fleming Stone, the detective; L. J. McCarthy plays the role of the butler, Ed Martin is the valet.

# Reviews and Advertising Aids

**Conducted by Edward Weitzel, Associate Editor Moving Picture World**

## Sidelights and Reflections

THE GOOD old adage, "What's one man's meat is another man's poison," is just as true of the moving picture as of everything else in the world. Several months ago this publication rated a certain feature as a one hundred per cent. production. An exhibitor in a one day town in Iowa does not agree with the Moving Picture World's rating. His published report is short and to the point:

"Poor. The only thing that saved it was the beautiful scenery."

No qualification! No remark such as, "My patrons did not like this picture." In his judgment it is a poor picture and that settles it.

Well, if he's right, the reviewer, who happens to be the writer, is either stupidly or criminally wrong.

Let us be fair to the picture and state the qualities that prompted the one hundred per cent verdict:

Theme: One that has inspired some of the greatest writers the world has ever produced.

Treatment: In keeping with the strength and dignity of the story, the development of the mental action being logical and leading to a climax of great force.

Direction: Equal to the best.

Acting: Also equal to the best.

Commercial Aid: Features one of the widest known stars of the amusement world.

As to the picture's ability to please a body of spectators: that depends upon the spectators.

The writer was standing at the door of a theatre, once upon a time, when one of the foremost actors of this country was playing in the greatest play that had ever been written. In the middle of the second act, a man pushed open the door, walked out into the lobby, paused long enough to deliver this unqualified opinion; "That's a rotten show!" and went out into the night.

Of another picture this same exhibitor's report reads:

"Would call this a good show for city trade. Will please the better class of women in the small towns, but had more walkouts than on any show in a long time."

Of the same picture another exhibitor in a one day town reports:

"The drawing power of this will astonish any one who will bill it well. Play for double your usual run and one-third more than your usual rates."

There is no law that says a man is bound to like a picture just because it pleases someone else. But there are clearly understood rules which guide the reviewer in his estimation of a screen product. Judged by these rules, the writer still maintains that the picture under discussion is a one hundred per cent. production. WEITZEL.

**IN THIS ISSUE.**

**The Homebreaker (Paramount).**
**The Road Called Straight (Goldwyn-Betzwood).**
**Tre Red Lantern (Metro-Nazimova).**
**Help! Help! Police! (Fox).**
**Greased Lightning (Paramount).**
**Just Squaw (Exhibitors Mutual).**
**Daughter of Mine (Goldwyn).**
**Caleb Piper's Girl (Pathe-Astra).**
**A House Divided (Independent Sales-Blackton).**
**For Better, For Worse (Arterafft).**
**The Unwritten Code (World).**
**Something to Do (Paramount).**
**The Unpainted Woman (Universal).**
**The Birth of a Race (Renco).**
**The Stronger Vow (Goldwyn).**
**A Place in the Sun (Triangle).**
**The Boomerang (Pioneer).**
**Miss Adventure (Fox).**
**After His Own Heart (Metro).**
**Beating the Odds (Vitagraph).**

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

## "The Homebreaker"

**Paramount Presents Dorothy Dalton in a Bright Comedy of the New Woman.**

Reviewed by Lous Reeves Harrison.

SPARKLING with live theme, gay incidents and snappy subtitles, "The Homebreaker" is the story of a woman who does things, the up-to-date, healthy, vigorous girl who is capable of taking care of herself in almost any emergency. The Paramount production gets away from that stupid characterization which forever represents woman in the dependable role. What a relief to see on the screen the kind of girl we meet in everyday life!

Miss Dalton responds to the quickening of her opportunities with enthusiasm. She is at home in her role. She is admirably supported by Douglas McLean and others of the cast. The story moves with the spirit of the times it depicts, and the sub-titles, humorous in themselves, are given an entirely new snap by their illustrated symbols. "The Homebreaker" is a winner.

**Cast.**

Mary Marbury.....Dorothy Dalton
Raymond Abbott.....Douglas MacLean
Jonas Abbott.....Edwin Stevens
Fernando Poyntier.....Frank Leigh
Marcia.....Beverly Travis
Lois Abbott.....Nora Johnson
Mrs. White.....Mollie McConnell

Story by John Lynch.
Directed by Victor Shertzinger.

**The Story.**

Mary Marbury is not by inclination "The Homebreaker" she becomes in a social emergency. She is a traveling saleswoman for Abbott & Sons, in love with the junior partner, and in high business favor with the senior, but the son and his sister are in the midst of an excitement of social dissipation, led along by a bogus nobleman and his alleged sister. Mary originates a cure. She and the senior Abbott start out to cut up a few high-jinks themselves, and they stagger the children by their antics. This worries the pretended nobleman so that he alters his plans, steals a large amount of money and conceals it aboard the Abbott yacht for a quick get-away. In pursuance of Mary's plan, she and Abbott senior go aboard the yacht, and its accidental release from its moorings imposes on them a scandalous situation, that of an involuntary elopement. But it results in the discovery of the money placed there and of the bogus nobleman's true character. Greater result of Mary's little comedy is that the junior partner is brought to his senses, to a realization that he loves Mary, and he thus gets a very wise partner for life.

**Program and Advertising Phrases:** Dorothy Dalton in Story With Live Theme, Gay Incidents and Snappy Subtitles.

The Story of an Up-to-date Girl Who Demonstrates that She Can Take Care of Herself in an Emergency.

Why Did Mary Become "The Homebreaker"? See the Paramount Play of Same Title Starring Dorothy Dalton, for the Answer.

Dimpled Dorothy Dalton in Delightful Drama.

**Advertising Angles:** Play up Miss Dalton for all her popularity will stand. Tell the story attractively, making most of your play on the manner in which Mary Marbury fights fire with fire and outdoes the extravagancies of the pseudo artists. If you can get some cubist carricatures for your lobby show them with cards stating that New York society people fell for this form of art and suggest that your own townsfolk are too clever to be similarly misled.

**Advertising Aids:** Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one or three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "The Road Called Straight"

**Louis Bennison in Betzwood Production Released by Goldwyn Scores With Pleasing Melodrama.**

Reviewed by Edward Weitzel.

BY following "The Road Called Straight" the Betzwood Film Company, starring Louis Bennison, has produced a picture that will make many friends. Not a great picture in any sense of the word, it starts out as a style of entertainment known as comedy-drama and proceeds right along these lines. There is just enough story, plenty of easily understood humor, good love interest and a lively settlement between the hero and the villain, in which an ice-boat and a deep snowdrift take part. The picture is clean, well put together and excellently acted. Ira M. Lowery, the director, has shown

od judgment in all departments of e production.

Louis Bennison, as Al Boyd, the young ap who comes out of the West to rry off the eastern beauty, has an sy task in convincing the spectator is the genuine article. His per-nality makes his road to the heart his public a straight one, and his ting commands universal respect. rmi Hawley as the object of Al's fections, and Henry Mortimer as the lished person who tries to steal the dy, are the principal members of a pable support.

**Cast.**

Boyd.....Louis Bennison
tty Swiftmore.....Ormi Hawley
arrison Stevens.....Henry Mortimer
bert Swiftmore.....Burton Churchill
tty's Mother.....Jane Adler
evens' Valet.....John Daly Murphy

Story by Wilson Bayley.

Directed by Ira M. Lowery.

**The Story.**

Al Boyd, the hero of "The Road Called raight," is a wealthy young cattle owner ho falls in love with the daughter of bert Swiftmore, head of a packers' ust, when the Eastern magnate comes treat with Boyd at his ranch and ings Miss Betty with him. The girl already engaged to Harrison Stevens, e of her own social set. Swiftmore arns that Al has proposed to his ughter and been refused. Knowing at Al is still determined to win her, e packer uses his knowledge to get e ranchman's consent to a three months' tion on his stock.

After the Swiftmores return East, the cker finds that his fortune will be ept away unless he can raise a large m. A marriage between his daughter d the rich Westerner seems the only an. To save her parents Betty con-nts, breaks off her engagement with evens and telegraphs Boyd that she s reconsidered her refusal. Al invests what he imagines are stylish clothes d hurries East. The marriage follows. fter a loveless honeymoon the couple turn to Betty's home. The lack of lish in her husband has so hurt Betty at she is ready to listen to Stevens hen he tells her he still loves her and ggests they go to his cottage in the puntains, where his mother and sister e staying. Betty agrees and finds that e is in great danger. Stevens has lied her about his mother and sister. It in the middle of winter and the cottage in a lonely spot in the woods. Al finds t where his wife has gone and follows r. Part of the trip he makes on an eboat and arrives in time to save Betty om assault. Mrs. Boyd is only too glad tell her husband she has learned to ve him, now that she realizes his true aracter.

**rogram and Advertising Phrases:** Pic-ture Play Proves a Girl Can Love Any Decent Man If She Tries Hard Enough.

"Breezy Bennison" Star of a Photoplay That Runs from Gales to Cyclones.

Latest Goldwyn Photoplay Stars Screen's Most Popular Actor.

Quick Action Drama Presents Athletic Star in Breezy Photodrama.

East and West Contribute Scene and Sentiment in Lively Photoplay.

**Advertising Angles:** Play up Bennison. ry advertising him as "Breezy Benni-on" and tell that this story is a regular ale. Pick up the main angle of the tory and hammer on that. A good lead ould be "You can love any decent man you try hard enough." Then work om this to the story itself. Use the ne persistently to gain your effect. ost persons will be disposed to dispute ne statement and come to the theatre o see how it works out.

**Advertising Aids:** One one-sheet, two hree-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

## "The Red Lantern"

**Mme. Nazimova is Seen in a Truly Royal Spectacle of the Boxer Rebellion.**

Reviewed by Epes W. Sargent.

HUGE settings, lavish decorations, masses of humanity do not make a real photoplay, but when there is added to these factors one of the greatest actresses of the screen in a dramatic play commensurate with her rare skill, the combination is one greatly to be desired. "The Red Lantern," based upon Edith Wherry's story of the Boxer uprising in China, stands not only as the most satisfactory production Nazimova has yet given us, but it ranks with the really big stories of the screen catalogue. Placed in one of the most eventful periods of modern China's history, this story of an Oriental Joan of Arc possesses both human interest and strong dramatic quality and affords Mme. Nazimova unusual opportunity. As the Eurasian, neither white nor yellow and accursed by both races with the stigma of no caste, she is permitted naturally to run the entire gamut of human emotion. The subject is produced by Richard Rowland and Maxwell Karger and released by Metro.

**Nazimova**

As she is seen as the "Goddess of the Red Lantern."

As the girl of the native quarter Nazimova strikes a note of quaint simplicity. Then follows the mission girl, naively seeking to dress her hair in the style of the picture of the Virgin in her room; as the girl awakened by the danger of the man she loves, the growth of the realization that she can never hope to win a man with a white skin, and her reversion to the Buddhist faith of her Chinese ancestors, responding to the call of blood; her last unavailing effort to gain the acceptance of her white father, and lastly her despair over the failure of her cause and acceptance of the death which is the penalty of ambition unsuccessful reveal the star in many moods, while for contrast we have the white half-sister, also played by Nazimova, and played with a technic so different that the spectator knowing the fact is at a loss to realize that the two women facing each other in the double exposure as the same.

Purely as a characterization Mme. Nazimova's work is unusual, but she also brings to the playing of the part a rare measure of dramatic skill. In her supporting cast the work of Noah Beery as the Eurasian mission pupil who has turned to the Boxer movement to avenge upon the white race the stain of his mixed blood stands out prominently. He shares to a large degree the honors with the star. E. J. Conelly in a minor Chinese role also contributed an effective characterization, while Frank Currier as the father of Mahlee acquits himself with credit.

Darrell Foss is natural as Andrew Templeton and Mrs. McWade is unusually convincing as the Chinese grandmother. Many of the minor characters are taken by native players, who give realism to the stage pictures, notably in the mission scenes and in the home of Mahlee. As an acting drama, without the aid of the production, the story would hold interest and is more acceptable to American audiences than "Eye for Eye" because the Chinese are better known than the Arabs.

As a spectacle the production is a revelation. The scenes of the Feast of the Red Lantern are wonderfully well handled, both as to lighting effects and the direction of the mobs, while the scenes of the street fighting are well carried out. The Temple of Buddha is a wonderful setting and in the reincarnation of the fictitious goddess the illusion is so striking that one might almost imagine the gorgeous colorings which alone are lacking to complete the effect. From every angle of acting and production "The Red Lantern" is noteworthy.

## "Help! Help! Police!"

**George Walsh Bags a Van Full of Crooks in Fox Picture.**

Reviewed by Hanford C. Judson.

FOX'S new Walsh picture, "Help! Help! Police!" a five-reel attraction, has among other good things one of the best directed races between a train and an automobile that this reviewer has ever seen. The widely popular hero, George Walsh, has in this film one of his best picture incidents. It includes a train of events that ends with the bagging of a van load of crooks without their knowing that things are not all right with them. He delivers them over to the police, who bring them up before a judge waiting to try him for their crimes.

The setting is Palm Beach. The first steps of the story are weak compared with the best films that have been directed by Edward Dillon, but the latter half more than makes up for this. The latter part is exciting to a degree and will make the picture good for quite a long run.

**Cast.**

George Welston.....George Walsh
Edward P. Welston.....Eric Mayne
Judson Pendleton.....Henry Hallam
Mrs. Pendleton.....Marie Burke
Eve Pendleton.....Alice Mann
Arthur Trask.....Alan Edwards

Marian Trevor.....Evelyn Brent
The Judge.....Joseph Burke
Scenario by Raymond L. Schrock.
Directed by Edward Dillon.

**The Story.**

The hero in "Help! Help! Police!" is George Welston, son of a wealthy rubber manufacturer. Another rubber man, Pendleton, is also staying at Palm Beach with his daughter, Eve. George and Eve are interested in each other. Their respective fathers are anxious about a rubber shipment worth $100,000, which both need, and they are at sword's points.

George has been arrested two times for speeding. One night he sees a man going into Eve's room through the window and climbs the roof and enters. The thief sees him coming and locks himself in closet. The house detective sees George enter and nabs him. While they are arguing, the thief escapes. Eve enters and her father comes. He makes the detective let George go, but still suspects him.

The thief enters another room, gags a girl sleeping there and takes the jewels. A cigarette sets the room on fire. George sees the smoke, rescues the girl and is taking her still unconscious to a hospital when he is stopped by a policeman. The girl accuses him of the robbery. The trial is set, and George's father has put up $10u,000 as bail. This keeps him from buying the rubber unless the boy turns up. The crooks have stolen Pendleton's $100,000 too. George gets on the trail of the crooks, after a very hot fight, and chases them in an automobile. He manages to imprison them in a van without their suspecting anything is wrong. He is just able to deliver them over to the court as the clock registers the hour for the trial. The money is saved for both rubber manufacturers. It makes Pendleton want George for his son-in-law.

**Program and Advertising Phrases:** George Walsh Athletic Star of Another Speedy Comedy Full of Stunts and Thrills.
George Walsh Participates in Seven Separate Stunts That Produce Thrills Aplenty
Help! Help! Police! Is a Wild Call for Comedy Assistance That Brings Nothing But Laughs.
George Walsh Athletic Star of Fox Comedies Brings Along the Best One He Has Ever Had.
Thrills and Sensations Interspersed With Riots of Laughter in This Newest of George Walsh Comedies.

**Advertising Angles:** Precede your regular campaign with snipes and teasers carrying the title, then work into your campaign. If you can hire a furniture van send it through the streets announcing that it contains the van-load of crooks captured by George Walsh in this play. List the crimes of which Walsh is accused, speeding, grand larceny, assault, burglary, abduction, arson and breaking in and play these up in your advertising to give a hint of the rapid action. If you have the space, give a heavy line to each crime, then add "No wonder it was Help! Help! Police!" Work the same idea on a printed three-sheet for the lobby.

**Advertising Aids:** One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

## "Greased Lightning"

**Paramount Presents Charles Ray in a Humorous Character Comedy of Today.**

Reviewed by Louis Reeves Harrison.

FULL of life and simple good humor, essentially American and for the most part effectively so, with a dash of melodrama thrown in for sauce, the Paramount picture, "Greased Lightning" gives Ray new opportunity as an inventive blacksmith, without departing materially from the awkward roles he portrays with marvelous fidelity. The dominant idea of the story briefly illustrates Yankee ingenuity and persistence under great difficulty and a quick handiness in small tribulations. Village life far removed from large centres of activity, where characters are more marked, is the background, and the types presented by Wanda Hopper, Willis Marks, Bert Woodruff and John P. Lockey, are amusing characterizations in themselves, all admirably depicted without being theatrical. Robert McKim is such an unmistakable high-class villain that his role is instantly felt—it needs no announcement.

Charles Ray is fortunate in having such stories to frame his own characterizations and give them plausibility. Most realistic is the potato-peeling machine of his invention, a success in spite of its tendency to run amuck, and the scarecrow automobile for which he swaps his potato peeler. These mechanical accessories are elements of humor in themselves. "Greased Lightning" is the name of a racing machine the young inventor finally makes, with which he wins an exciting chase for bank robbers.

**Cast.**

Andy Fletcher.....Charles Ray
Alice Flint.....Wanda Hawley
Alden J. Armitage.....Robert McKim

**Charles Ray**
Caught as he wrestles with a nutty problem in "Greased Lightning."

Laban Flint.....Willis Marks
Grandpa Piper.....Bert Woodruff
Milt Barlow.....John P. Lockney
Rufus Shadd.....Otto Hoffman
Story by Julian Josephson.
Directed by Jerome Storm.

**The Story.**

Andy Fletcher is a country blacksmith of keen native ingenuity and of activity akin to the "greased lightning" machine he ultimately constructs. He loves the daughter of the village banker so much that he decides to use all his savings, twelve hundred dollars, to gratify her desire for an "ottymobile." Her father will not permit it. Andy has demonstrated an ingenious potato-peeling machine to the village characters and he manages to trade this for a motor car that is a mere patchwork of repairs and defects. In this comical vehicle he attempts to take the banker and his daughter to a county gathering and dashes through Main street at the terrific speed of fifteen miles an hour, but he breaks down and is mortified to see the banker and his daughter carried on by a young adventurer, none other than a skilled bank-robber. In order to operate effectively, the bank-robber gets up a town celebration at the fair grounds which all attend. There is a motor race for two hundred dollars. Andy has secretly built a genuine racer for this event. He is on the track and winning when news comes that the bank has been cleaned out. An exciting chase leads to the capture of the robbers, and Andy is doubly rewarded by fame and love in the end.

**Program and Advertising Phrases:** Plenty of Good Humor With a Dash of Melodrama for Sauce.
Showing How Yankee Ingenuity and Persistence Win Out Under Difficulties.
Charles Ray in Role of Inventive Blacksmith in His Latest Paramount Photoplay.
How Did the Village Blacksmith Get the Best of the Bank Robbers? See "Greased Lightning" for the Answer.
He Swapped a Potato Peeler for an "Ottymobile" Which Broke Down, But He Won Out in the End.

**Advertising Angles:** Play up the star as strongly as you can. Make a special appeal to auto owners. Get hold of a disreputable looking machine and letter it "Greased Lightning" with water colors, which will wash off easily. Keep it on the streets for several days before you spring your campaign, then add to the lettering your house name and date of showing and keep the car going. Keep it in the business section and have plenty of engine trouble, necessitating frequent stops for tinkering. Press the driver to look as much like Ray as possible. Make the auto the star of your newspaper or throwaway advertising. If you can work it, organize an auto race for cars not newer than five years old.

**Advertising Aids.** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "Just Squaw"

**Beatriz Michelena Sustains Reputation for Skillful Interpretation in Production for Exhibitor's Mutual.**

Reviewed by Margaret I. MacDonald.

THE performance of Beatriz Michelena, the well-known stage star, in "Just Squaw," a five-part Western melodrama appearing on the Exhibitors Mutual program, is but a repetition of the colorful work which has characterized her former screen efforts. The production is wholesome and entertaining, and will appeal to the average audience, particularly because of the work of the star, who gives a notably graceful portrayal of the role of an Indian-reared white girl. As a melodramatic achievement the production is not strong, and is lacking in breadth of development. The story is set in the beautiful hill country of the West, and its traditional bad men are convincingly impersonated. Andrew Robson heads the list as Snake Le Gal. The role of the half-breed is well interpreted by Albert Morrison.

**Cast.**

Fawn.....Beatriz Michelena
The Stranger.....William Pike
Snake LeGal.....Andrew Robson
The Half Breed.....Albert Morrison
Romney.....D. Mitsoras
Story and scenario by Earl Snell.
Directed by George Middleton.

**The Story.**

The story of "Just Squaw" centers around a young white girl who has been reared by the squaw who kidnapped her,

ignorance of the fact that both her parents were white. The half-breed mother of the girl, Fawn, who, at the death of the squaw is the only one in possession of the secret, lives in hiding because of a murder committed by him in a dispute over a game of cards, and watches over the girl's destiny, bearing at the same time the blame for certain robberies by an unsuspected gang.

A white stranger, coming on the scene, wins the love of Fawn, who is warned by the half-breed that the union of a white man with a squaw is always attended by sorrow. The white man, learning of this and believing the "breed" to be an admirer of Fawn's, lends a willing ear to the story of Snake Le Gal's gang. He is about to lynch him when one of the robber gang, who has been stabbed by Le Gal, managing to crawl to the scene, reveals Le Gal's double dealing and also tells that Fawn is held a prisoner in his cabin. The truth of her parentage and her relation to the half-breed is also revealed, leaving her free to marry the man she loves.

**Program and Advertising Phrases:** Beatriz Michelena Star of Intensely Dramatic Screen Composition Teeming With Interest.

Beatriz Michelena Signalizes Her Return to the Screen by Creating Most Engaging Role in Vital Drama.

Rapidly Moving Picture-Drama of the West Filled With Thrills.

Intensely Emotional Drama Depicting New Phases of Western Life.

**Advertising Angles:** Feature the star. Rouse interest in the story by the question stunt asking such questions as "Who was the phantom bandit?" "Why did the stranger watch Le Gal so closely?" and similar inquiries. You can make some use of the title which is curiosity rousing of itself. Run it without explanation for a couple of days, then give it a good type play-up in all ensuing advertisements.

**Advertising Aids:** Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released in April.

## "Daughter of Mine"

**Madge Kennedy Is Delightful in Best Moments of Goldwyn Picture of Uneven Merit.**

Reviewed by Edward Weitzel.

WHEN a picture is as excellent for two-thirds of its length as the Goldwyn production, "Daughter of Mine," starring Madge Kennedy, it is a pity that the spirit in which it opens could not have been held to the end. Its uneven merit will not be a bar to the enjoyment of the large class of spectators that are willing to be abruptly transported from an atmosphere of honest romance into extravagant burlesque and as abruptly landed back into every day life, but the possibilities of the story for entertainment of the best grade has been only partly realized. Starting off as the love story of pretty little Rosie Mendelsohn and Charles Howard, her Christian sweetheart, it presents an appealing if simple romance and gives a truthful picture of the Ghetto in lower New York.

Rosie's lover aspires to become a novelist. After Rosie has been forbidden to marry him by her father, Howard goes away without letting the girl know where he is to be found. She has copied the beginning of a novel for him and conceives the plan of writing it again from memory and selling it to a publisher for whom she is now working, with the understanding that he is to advertise for the finish. In this way Rosie hopes to meet Howard again. The plan works but involves the girl in a disagreeable situation with her employer. He tries to make Rosie pay a disgraceful price for his help in publishing the story. She escapes and runs into Howard just as she is leaving the publisher's place of business. Papa Mendelsohn relents and there is a happy ending.

The Keystone comedy comes in when Rosie sits down to read her version of Howard's story to the publisher. It must have been rather weird stuff in its original form, but Rosie's version turns it into burlesque of the Mack Sennett sort. Lady Diantha is loved by a poor peasant and a wealthy baron. Her father, Lord Noblebrow, objects to both suitors, and locks his daughter up in the tower. She slides down a rope onto a horse and is kidnapped by the baron. This is told by Rosie, and the other characters, who assume the characters in Howard's story. It is funny enough in a way, but contrary to the mood of the opening scenes. It will be difficult for many persons to take the picture seriously at the finish.

The production is excellent from every angle. Madge Kennedy plays Rosie with her accustomed charm of personality and engaging earnestness. It is her native refinement and obvious intelligence that gives the lie to the version of her lover's novel she is supposed to write. As Lady Diantha she reveals a natural gift for impersonation of the heroine of the highest form of comedy which even the business of the burlesque cannot hide.

**Madge Kennedy**
Reads "I sent thee late a rosy wreath" in "Daughter of Mine."

Tully Marshall's study of a familiar type of Hebrew is photographic in its likeness, and beautifully human in its tenderness and obedience to the tenets of Papa Mendelsohn's faith. John Bowers as Charles Howard, Arthur Carew as Joseph Rayberg and Abraham Schwartz as Rabinowich are competent.

**Cast.**

Rosie Mendelsohn / "Lady Diantha" ..... Madge Kennedy
Charles Howard / "Byron Mulvaney" ..... John Bowers
Papa Mendelsohn / "Lord Noblebrow" ..... Tully Marshall
Joseph Rayberg / "Baron Landsandhome" ..... Arthur Carew
Rabinowich / "The Major Domo" ..... Abraham Schwartz

Story by Hugo Ballin.
Directed by Clarence G. Badger.

**The Story.**

The Goldwyn picture, "Daughter of Mine," allows Madge Kennedy to play two parts—a girl of the East Side and a titled lady. Rosie Mendelsohn is the important character. Rosie loves a Christian, but consents to give him up at her father's request. The young chap is an unknown author, named Charles Howard. His sweetheart has helped him by typing the opening chapters of his latest novel. When Charlie takes his dismissal quietly and goes away without letting Rosie know where he is to be found she realizes she can never be happy without him. She gets a position as private secretary to a publisher. This puts a scheme into her head. She rewrites the opening chapters of the novel as well as she can recall them, takes her work to the publisher and tells him she found the manuscript in a street car. He consents to hear it read, as he hopes to make the most of his opportunity to ruin the girl when she comes to his house on her mission.

Rosie's plan is to have her employer publish the uncompleted novel and then advertise for the author to bring in his finish. Rayberg, the publisher, consents, after getting Rosie to promise she will do as he wishes when the last chapters arrive. The girl reads her version of her lover's work, and it is acted out by the original characters of the picture. Rosie has turned Charlie's story into wild burlesque during which the haughty heroine, her titled father and her pair of lovers take part in a romance that resembles a Keystone comedy. Charlie sees the publisher's "ad," and forwards his finish. Rosie finds it on the publisher's desk, shows it to him and is immediately reminded of her promise. She escapes from Rayberg's private office and runs into Charlie as he is getting out of the elevator. The two go back to Papa Mendelsohn and tell him they just can't live without each other. He smiles and relents.

**Program and Advertising Phrases:** Madge Kennedy as a Girl of the Ghetto in Appealing Romance.

Rosie Re-wrote the Beginning of Her Friend's Novel from Memory with Extraordinary Results; See "Daughter of Mine" for the Outcome.

Charming Madge Kennedy the Star of Excellent and Entertaining Photoplay.

See Madge Kennedy in a Delightful Dual Role as the Little Ghetto Girl and as Lovely Lady Diantha.

Unique Photoplay Provides Attractive Role for Dainty Madge Kennedy.

**Advertising Angles:** Play up Miss Kennedy, but hammer away on the story, too. Give some idea of the fantasy and tell them to come if they believe in fairies. Work one ad: "Who are You? Are you John Smith or the Earl of San Francisco? How do you know but that you have been woven into the fantastic tale of some imaginative girl just as 'Lady Diantha' peopled her world with romance. See 'Daughter of Mine' and see what you may be up against without knowing it." Let all of your advertising be fantastic in keeping with the subject.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue sheet.

## "Caleb Piper's Girl"

**Five-Reel Astra-Pathe Production Features Helene Chadwick in Light Comedy.**

Reviewed by Robert C. McElravy.

THE story devised by Tom Cushing for this five-reel Astra-Pathe subject, "Caleb Piper's Girl," is one of agreeable quality, but rather trivial in certain respects. It has cer-

tain scenes of a polite comedy character and at times dips into old-time melodramatic situations. Helene Chadwick is bright and captivating in the leading role, that of a young girl who decides to go into the "movies" in order to earn money to pay off the mortgage on the cottage, where she and her father live.

The story is one that is content to remain on the surface and never stirs up the emotions of the spectator to any great extent. The characters are rural types dwelling in a seacoast village. The girl decides to convert their home into a hotel, and hangs out a sign inviting guests. A conspiracy is on foot among the townspeople to foreclose the mortgage on her father's property. The manner in which the girl entertains her first guests, two moving picture men whose launch becomes stranded on the beach, and afterward decides to enter the movies, is amusing, but not overly convincing. The number as a whole is one of about average entertainment value.

**Cast.**

Mary Piper.....Helene Chadwick
Caleb Piper.....Spottiswood Aiken
Tracy Carter.....William A. Lawrence

Directed by Ernest Traxler.
Story and Scenario by Tom Cushing.

**The Story.**

Mary Piper and her father live in a cottage in a small town on the seacoast. The father is a delightful old dreamer and incapable of raising money to pay off the mortgage on the property. Certain townspeople have conspired to take over the property, because of stories circulated by Wesley Briggs, an unsuccessful suitor for Mary's hand.

The girl is determined to earn some money and turns their home into a hotel. Among the first guests are two moving picture men, whose launch is stranded near by. One of them forms a liking for Mary, but treats her in a rather cavalier manner, which gives Wesley further grounds for scandalous talk.

Mary, seeing that the townspeople are criticising her, decides to join a nearby moving picture company. Here she once more meets her former admirer, Tracey Carter. He helps her to earn a living, but again compromises her by paying her wages out of his own salary. In the end, however, he proves her true friend and asks her to marry him. The mortgage is paid off by Mary's earnings and the story ends happily.

**Program and Advertising Phrases:** Wagging Tongues of Village Gossips Drive Girl Into Fortune and Happiness.
Brave Girl Defies Criticism and Courts Fortune As Movie Queen.
Helene Chadwick Star of Latest Comedy-Drama in Pathe Series.
Girl Pays Off Mortgage by Turning Her Home Into Seaside Resort.
Swiftly Moving Comedy Teems With Romance and Ends in Happiness.

**Advertising Angles:** Make your advertising campaign on the title plus the story with such items as "Caleb Piper's Girl got a job in a picture studio to pay off the mortgage," "Mary sent her father money for the mortgage which he used for book marker," "Mary opened a hotel, but shut down when she had only two paying guests," "Mary was fired from the pictures for incompetency, but the handsome leading man told the director to take her wages out of his own salary and let her stay on." In each case use a big black title and a roman in a smaller face for the continuation of the line. You can get up a set of painted lobby cards along the same lines and even snipe with hand lettered sheets.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

## "A House Divided"

**Presented by Frank G. Hall This J. Stuart Blackton Production Is a Fairly Good Photonovel.**

Reviewed by Edward Weitzel.

ADAPTED from an English novel by Anthony P. Kelly and produced by J. Stuart Blackton, "A House Divided" has all the virtues and also all the draw-backs of its class of story writing. On its credit side it has a full share of human interest, entertaining characters, a number of excellent dramatic situations, and has been written to catch the popular taste. The defects in its making are too much story and too great a desire to pile up the agony and to weight down the plot with too many needless incidents. All this is accentuated in the screen version. A more direct method of handling the narrative and the elimination of the symbolism used at intervals by the director would help the picture immensely. It touches life too directly and too practically to be aided by anything but the most straightforward means of carrying along the plot. In spite of these defects the story has vitality, and a well selected cast and good quality of production make it acceptable to many screen patrons.

The most engaging performance is that given by Laurence Grossmith as Ben Baldwin. His good humor, manliness and convincing naturalness are

**Sylvia Breamer**
As she appears, demure and unworldly, in "A House Divided."

irresistible. Sylvia Breamer plays Mary Lord with real feeling, excellent artistic method and much personal charm. Herbert Rawlinson is a capable Philip Carmichael, and Sallie Crute makes Sheelah Delayne a flesh and blood creation.

**The Story.**

"A House Divided" follows the fortunes of Mary Lord, an English girl whose guardian, Sir Arthur Stanhope, loves her. Mary does not return the feeling and cares only for Philip Carmichael, a young man who is destined for a career in Parliament. Philip has never thought seriously about Mary, and has lead rather a gay life. One night, while a member of a lively party, he is the bridegroom in a mock marriage, the bride being Sheelah Delayne, a Music Hall actress. The pair separate the next morning. Feeling that Philip will never love her, Mary accepts her guardian. Her new life changes her from a retiring young girl into a fascinating woman. Philip falls desperately in love with her, and Mary encourages him. Sir Arthur finds out the true state of affairs. His anger brings on a fatal stroke. After his death Philip and Mary go to France and are married. On their return to London Philip meets Sheelah and is dumbfounded to learn that he is the father of her boy and that the marriage ceremony performed the night of the wine party is legal. Sheelah has her husband arrested for bigamy. At Philip's trial Mary swears that she has never been married to him.

Saved from prison by Mary's devotion, Philip does not see her again until he meets her near the French village where they had spent their honeymoon. Her troubles have shaken her reason and she does not know him. Her memory is finally brought back to her by hearing a group of soldiers sing a favorite old song she used to sing to Philip. Sheelah's boy dies and his mother, realizing the unhappiness she is causing, has her marriage annulled, and Mary becomes Philip's legal wife.

**Cast.**

Mary Lord.....Sylvia Breamer
Philip Carmichael.....Herbert Rawlinson
Ben Baldwin.....Laurence Grossmith
Jessie Baldwin.....Shirley Huxley
Sheelah Delayne.....Sallie Crute
Sir Arthur Stanhope...William Humphrey
Duke of Northland.....Eric Mayne
Duchess of Northland.....Marie Burks
Charles and Violet } their children { Charles Stuart Blackton, Violet Blackton
Michael Carmichael.....Baby Ivy Ward

Scenario by Anthony Paul Kelly.
Directed by J. Stuart Blackton.

**Advertising Angles:** Play this up as a Blackton story and tell that it is derived from a successful English novel. Give a hint of the story in the newspaper advertising, telling how a mock marriage at a midnight carouse turned out to be legal because performed by a justice of the peace, and that it nearly wrecked a woman's life when to save her husband from a trial for bigamy she declared herself his mistress. Work hard on this angle, but use the self-sacrifice rather than the sensational aspect. Have "Just a Song at Twilight" (Love's Old Sweet Song), played by your orchestra or sung, for several days before the showing, then flash a slide: "We all love this old song. See how it saved a woman's reason in 'A House Divided.' Date."

**Program and Advertising Phrases:** J. Stuart Blackton Presents Another of His Special Screen Presentations Starring Sylvia Breamer and Herbert Rawlinson.
Famous English Melodrama Brought to Screen by Superb Company in Unusual Production.
Famous Old Song Becomes Theme of Gripping Photoplay: "Just A Song at Twilight."
Sylvia Breamer and Herbert Rawlinson Stars of J. Stuart Blackton's Latest and Most Spectacular Photo-production.
Anthony Paul Kelly's Screen Version of Famous English Novel Produced by J. Stuart Blackton.

**Advertising Aids:** Two one-sheet, one three-sheet, one six-sheet, one twenty-four-sheet. Special press book, herald, slides, novelty cards, 8x10 black and white photos, 11x14 and 22x28 sepia photos, cuts and mats.

## "For Better, For Worse"

AN extended review of this Cecil DeMille production, released by the Famous Players-Lasky Company, is published on another page of this issue. The accompanying program and advertising phrases, advertising angles, cast, and advertising aids, com-

te our exhibitor's service on this ture.

**Cast.**

Edward Meade.....Elliott Dexter
chard Burton.....Tom Forman
lvia Norcross.....Gloria Swanson
lvia's Aunt.....Sylvia Ashton
d.....Raymond Hatton
spital Head.....Theodore Roberts
tty Hoyt.....Wanda Hawley
ctor.....Winter Hall
isader.....Jack Holt
onial Soldier.....Fred Huntley

Story by Edgar Selwyn.
Scenario by Jeanie Macpherson.
Directed by Cecil DeMille.

**ogram and Advertising Phrases:** Cecil DeMille's Latest Photoplay Production Proves His Continued Mastery of Screen Direction.
Pictures An Enoch Arden of the Great World War in Gripping Realism.
Another of Edgar Selwyn's Stage Plays Revived for the Screen.
Elliott Dexter and Gloria Swanson Lead Strong Cast of Photoplayers.
Vanity, Jealousy, Love and Hate Woven Into Strands of Gripping Plot.

**Advertising Angles:** Make DeMille your adliner and use some such phrase as "it's a DeMille, it's a wonder." The ry offers a new treatment of the slacker oblem, but in telling this be careful avoid the suggestion of a war drama. ll that this is the story of the man o stayed at home, and speak of "An och Arden of the Great World War." ay up the post-war suggestion. Men- n the exceptional cast, but as a cast d not as stars.

**Advertising Aids:** Two each one, three d six sheets. One 24-sheet. Lobby dis- ys, 8x10, 11x14 and 22x28. Cuts from e to three columns on star and pro- ction. Advertising lay-out mats. Slides. ess book.

## "The Unwritten Code"

**ve-Reel World-Picture Tells Enter- aining Story of Japanese Life and Customs.**

Reviewed by Robert C. McElravy.

THIS five-reel subject, "The Unwritten Code," is based on the familiar theme, "East Is East and West Is est and never the twain shall meet." tells the story of a young American o married a Japanese girl in her na- e country and both find unhappiness m the union. Many such tales have en pictured in past years, but this one ds with the American sailing back me, accompanied by a pretty young dow, having left his Japanese wife hind. The tragic ending usually ex- cted is absent from this, the wife ving discarded her American hus- nd at the request of her brother.

There is considerable atmospheric arm about this number, the chief enes being laid in an old garden of pan, but there is not the dramatic in- nsity which has marked previous ories of the kind. Shirley Mason, who ays the Japanese heroine, is pretty d attractive, though hardly an Orien- l type. Matt Moore plays the Amer- in lover, and Frank O'Connor his end, Thompson. Many Jap players pear in the cast, which does much to rry the atmosphere of the piece.

The subject is one that follows nu- erous others of a similar type and r this reason has no great originality. the same time it is one that has many tertaining qualities and will no doubt ease.

**Cast.**

iku-San.....Shirley Mason
argaret.....Ormi Hawley
Tower.....Matt Moore
Thompson.....Frank O'Connor
Kimura.....T. Tomamoto
Okuma.....F. Wada

**The Story.**

Kiku-San, the heroine of "The Unwritten Code," is the daughter of Kimura. Her father drinks and gambles and has no great affection for the girl. A young American named Tower is visiting in Japan and calls on Kiku-San, he having known her brother, Okuma, at an American college.

Tower falls in love with Kiku-San and she returns his affections, but her father has pledged the girl as security for a gambling debt to Suzuki, who owns a geisha house. Suzuki gets the girl and carries her to the geisha house, but Tower and an American friend, Thompson, enter the place and rescue her, after a hand-to-hand scuffle with the owner and his patrons.

Tower marries Kiku-San, against the advice of his American friends, and with the consent of Okuma, who has returned from America. Kimura, the father, commits suicide as the result of his general depression over the course things have taken.

The bride and groom are happy until the night of the ball at the American club, where Kiku-San is treated badly by those who do not approve of such matches. From that moment both she and Tower become discontented, though Kiku-San still loves him devotedly. Tower refuses to cast the girl off, according to custom, but her brother induces the girl to discard Tower, threatening to kill the American unless she takes this step. The story closes with Tower sailing back to America, with a pretty American widow, who has long loved him, and Kiku-San sitting unhappily among the cherry blossoms.

**Shirley Mason**
Tries hard to explain to folks in "The Unwritten Code."

**Program and Advertising Phrases:** Shirley Mason Starred and Matt Moore featured in World-Pictures Latest Screen Drama.
Story of a Girl Sold by Her Father to Pay His Gambling Debts.
Beautiful Drama of the Radiant East Where Poppies Bloom.
Vital Subject Discussed in Peace Conference Shed Side-Light on Newest Photodrama.
An Engrossing Story Acted With Extreme Ability by Worthy Cast.

**Advertising Angles:** Play up the star and rouse interest and curiosity in her playing of a Japanese role—her first. It might work to use "What is the unwritten code?" as a teaser for a few days and then explain that it is the social prohibition against the marriage of Caucasians with Orientals.

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

## "Something To Do"

**Paramount Presents Bryant Washburn in a Live Comedy Melodrama.**

Reviewed by Louis Reeves Harrison.

FULL of zip and action when it gets under way, "Something to Do" is the story of a wealthy young man who has virtually nothing to do, indolent and indifferent, a mere idler almost bored to death with the eternal sameness of his existence, but not a profligate. He is clean enough physically, though he suspects he may be the victime of some disease. He does not suspect that his trouble is that lack of adventure and excitement, which all healthy men enjoy. Through an almost infantile simplicity of character he is an easy mark for those who prey on the vanity of the idle rich, particularly a valet, whose excursions in his master's clothes and car, posing as a nobleman, brings about an adventure active enough to suit the most exacting of young bloods.

From the time Bryant Washburn, in the role of a wealthy idler, really has "Something to Do," the unsuspected resources of character called into activity through romance and adventure, the story travels swift enough to suit any lover of melodrama, with an element of high comedy added to the general sum of values. Bryant Washburn is equipped for the role and plays it with enthusiasm. Anna Little plays the heroine with grace and intelligence. Lively impersonations are those of Adele Farrington as Mrs. Perkins and Charles Gerard as the valet, with the rest of the cast well typed. Though the material of this Paramount production is not well put together, there is plenty of it, and the activity, mostly physical, of the later scenes is compensating enough to make "Something to Do," an entertaining feature of almost any program.

**Cast.**

Jack Merrill.....Bryant Washburn
James Renwick.....Ann Little
Mr. Renwick.....Robert Brower
Thompson.....Chas. Gerrard
Mrs. Parkin.....Adele Farrington
Frank Blight.....Chas. Ogle
Jose.....James Mason

Story by Maximilian Foster.
Scenario by Will M. Ritchey.
Directed by Donald Crisp.

**The Story.**

Jack Merrill, though in the flush of youth and strength, finds himself oppressed and disheartened, almost bored to death, from lack of "Something to Do." His thieving valet, Thompson, using his master's dress suit and motor car, is having plenty to do in the society of newly-rich Mrs. Parkin, where he is lionized as a titled Englishman. Mrs. Parkin has obtained possession of her brother's fortune, by declaring him incompetent and placing him in a private asylum. Living with her, but disgusted with social pretense, is her brother's daughter, who suspects that her father is sane, but who is without resource to protect herself and gain his freedom. The girl writes an appeal to a friend, asking for help, and slips the letter in the cardboard frame of her own photograph until she can mail

it. The valet, posing as a nobleman, is attracted by the girl and steals her photograph. On returning to his master's rooms and being compelled to give up the borrowed dress suit he becomes an unwitting messenger between the girl and the young gentleman who badly needs "Something to Do."

The materials for romantic adventure thus supplied, the indolent Jack Merrill is suddenly transformed to a dynamo of active effort. He does some posing as an English nobleman himself by way of getting into the Renwick household, now in the power of socially ambitious Mrs. Parkin, and finds that Miss Renwick is making a brave effort to secure evidence which shall set her father at liberty. He is so charmed with the girl that he becomes her active aid, even tearing out a wall safe that contains the testimony she is seeking. The tremendous activities of the indolent young clubman, most of them of physical struggle, result in restoring her father to his own, in convicting the conspirators, in winning a fine girl, and in giving his life some definite object.

**Advertising Angles:** Advertise this widely as an original screen story by one of the Saturday Evening Post's best known writers. Make capital of the fact that it was written directly for the screen and is not a fiction story made over. Brief the plot for one advertisement and pick up items such as chopping the safe out of the wall for follow stories. You can make a good advertisement out of the copy "Something to do. Go to the Dash theatre tonight to see Bryant Washburn in 'Something to Do.'" Play the first and last sentences up strong. Use the same idea in your newspaper work.

**Program and Advertising Phrases:** Another Fake Count Proves to Be Count Noaccount When It Comes to Fooling An American Girl.
Bryant Washburn Star of Engaging Comedy Late Issue by Paramount.
Son of "Idle Rich" Lives False to His Generation: He Went to Work.
Delightful and Swiftly Moving Comedy Stars Popular Bryant Washburn.
Sudden Ambition Brings Rich Youth Into Many Surprising Situations.

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "The Unpainted Woman"

**Universal Production, In Six Reels, Features Mary MacLaren in Strong Rural Story.**

Reviewed by Robert C. McElravy.

THIS six-reel number, "The Unpainted Woman," was adapted by Waldemar Young from the original by Sinclair Lewis, and produced by Tod Browning. In certain respects it breaks virgin soil in the presentation of a film story of American farm life in the Middle West. It is a tale of the wheat country, firm in its portrayal of varied rural types and gripping and vivid in its pathetic picture of the heroine's struggles to find happiness in her difficult environment.

Mary MacLaren is an excellent type for the Swedish girl, Gudrun, "descendant of a hundred Vikings." The early reels are almost flawless in depicting Gudrun's marriage to a worthless scion of one of the town's best families. The scenes from their unhappy existence are realistic and true to life. There is no sacrifice of artistic effect to the usual surface style of incident; the anniversary dinner is one of the best bits of screen pathos this reviewer has seen.

The story is original in conception and unusual in development. Only in the final reel does it descend to the ordinary. The burning of the grain-filled barn and rescue of Gudrun and her child are excellently staged, though conventional after what has gone before. The attempted lynching at the close is the weakest feature of the story, though it will satisfy many observers. The production as a whole is one of unusual strength.

**Cast.**

Gudrun.....Mary MacLaren
Martin.....Thurston Hall
Holt.....David Butler
Mrs. Holt.....Laura Lavarnie
Edna.....Fritzie Ridgway
Heine.....Willard Louis
Pliny.....Carl Stockdale
Mrs. Hawes.....Lydia Yeamans Titus
Olaf.....Micky Moore

Story by Sinclair Lewis.
Scenario by Waldemer Young.
Directed by Tod Browning.

**The Story.**

Gudrun Trygavson is a beautiful Swedish girl living in the American wheat country. She is employed as "hired girl" by a Mrs. Hawes, and beloved by Charley Holt, son of one of the best families in the town of Mullinsdale.

Charley invites Gudrun to go to a dance

**Mary MacLaren**
Steals a moment of quiet joy in "The Unpainted Woman."

and Mrs. Hawes informs the youth's mother and sister of this. The latter "cut" the girl at the dance, as do various others. Charley becomes enraged at this and determines to marry Gudrun. They are wed, but he is addicted to drink, and their life together is unhappy. A child is born to them, but after five years' hard drinking, Charley is fatally injured in a saloon row. He dies under circumstances distressing to Gudrun, though she knew but little happiness with him.

Gudrun, who had been born on a farm, takes up some farming property, with a small cabin on it. Here she works in the wheat fields to support herself and child. Later a "bird of passage" named Martin O'Neill comes to the farm. She feeds him and he works for her in gratitude. O'Neill helps her with the harvest and later saves Gudrun and her child from death in the burning barn. O'Neill is suspected of starting the fire, and narrowly escapes a lynching by the excited townspeople. But it develops that the fire was started by a jealous rival. In the end Gudrun and O'Neill are married.

**Program and Advertising Phrases:** Beautiful Mary MacLaren Star of Strong Drama Picturing Life In the "Wheat Belt."
Married Out of Her Station Girl Lives to Win Recognition for Her True Merits.
Sensational Episodes High Spots In Gripping Drama of Western Life.
How a Bird of Passage Feathered His Nest In a Happy Homestead.
Vigorous Drama of Prairie Life Replete With Thrills and Sensations.

**Advertising Angles:** Boom the star but hang your appeals on the strong character she plays. Tell your people that there is a change from the persecuted heroine she has generally been seen in and that now she is Gundrun, descendant of a hundred Vikings and worthy of her ancestry. Then play up the story generally. You can get interest in it, for it is worth while. Hammer on the cleanliness of the story with "No vampires or lounge lizards in this, but a glorious woman and a man who fought his own worst enemy, himself." Elaborate along that line and you'll make new friends for Miss MacLaren.

**Advertising Aids:** One design each one three and six sheets. Stock one-sheet on star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

## "The Birth of a Race"

**An Ambitious Production That Is a Striking Example of What a Photo-Play Should Not Be.**

Reviewed by Edward Weitzel.

A FEW words will suffice to do justice to "The Birth of a Race." Starting with the creation, it attempts to follow the development of mankind down to the present day, and throws in a disconnected war story for good measure. About everything has been applied to the production but common sense. There are numerous scenes from sacred history which employ mammoth sets, large mobs and the services of actors of established reputation. The Garden of Eden, the Tribes of Noah's Time, the Land of Egypt, Jerusalem at the time of Christ, and on down to the present are presented at an outlay of time, labor and money that are astonishing—and all to no artistic purpose. The structure is without form and is a striking example of what a photoplay should not be. The disconnected modern story is no better than the biblical history in its handling. The producers have attempted to impress by bulk and have been overwhelmed by their lack of skill.

The names of three men are given as the authors of the scenario. It will be a deed of charity not to reveal their identity nor the names of the members of the cast. All have well earned reputations and are probably anxious to live down their connection with the entire affair.

## "The Stronger Vow"

**Goldwyn Presents Geraldine Farrar in a Spectacular Melodrama of Spanish Feud.**

Reviewed by Louis Reeves Harrison.

PLEASING to the eye, especially in the costume ensembles and in picturing Geraldine Farrar very much as she appears in grand opera, "The Stronger Vow" is the story of a feud between two Spanish families, Dolores, the interesting representative of one,

nd Juan of the other, with a cousin f Dolores, Pedro, as the villain. The oldwyn product becomes highly melo-ramatic when Pedro kills the brother f Dolores, carefully plants Juan's andkerchief by the body of his victim, nd Dolores takes the "oath of blood" o slay the murderer with her own and. It becomes somewhat operatic hen innocent Juan courts and wins ovely Dolores without her knowing he s the one falsely accused of murdering er brother, and when she marries him n Paris with a church wedding, where hurch weddings are not legal. The tory permits a pretty spectacle, how-ver, and it also permits the villain to nvade the bride's chamber right after he wedding dinner to tell her that the han she has married is the murderer of er brother.

In grand opera many inconsistencies nd impossibilities are excused for the ake of the enchantment of music, espe-ially when the stage picture pleases the ye. Miss Farrar takes full advantage f these operatic opportunities, grace-ul in attitude and expression, superb n elaborate costume. Milton Sills, Kate Lester and Tom Santschi give Miss Far-ar admirable support. The whole pic-ure is spectacular, the carnival scenes very attractive to the eye.

**Cast.**

Dolores de Cordova.....Geraldine Farrar
Juan Estudillo.....Milton Sills
Senora de Cordova.....Kate Lester
Pedro Toral.....Tom Santschi
Jose de Cordova.....John Davidson
Bibi Leroux.....Hassard Short

Story by Izola Forrester.
Directed by Reginald Barker.
Photographed by Percy Hilburn.

**The Story.**

"The Stronger Vow" deals with the vow which Dolores de Cordova takes when her brother is murdered during a carnival and with the vow she takes at the altar when she unwittingly marries the man who is almost immediately after the wedding accused of the murder. Dolores believes her cousin, Pedro Toral, the real murderer, when he accuses the man she has just married, Juan Estudillo, because there has long been a feud between her family and his. Pedro makes the accusation immediately after the wedding dinner, insisting that she must keep her oath of blood to kill the murderer of her brother with her own hand. To enforce this he carries her off from the church where she is praying to the den of Apaches, whose leader he has become. He sets a trap for the husband also, but Juan is connected with the secret police, and he arranges for a timely raid of the den. He goes there alone, is seized and bound, then Dolores is commanded to kill him to keep her oath of blood . The place is raided by the police at this moment and the villain is killed by a man he has wronged to whom he has previously confessed his crime in a spirit of bravado. This clears Juan of the false accusation and enables Dolores to keep the stronger vow she made at the altar.

**Program and Advertising Phrases:** Absorbing Story of a Spanish Feud with Geraldine Farrar as the Star.

Melodrama and Grand Opera Blended Into Attractive Photoplay With Spectacular Setting.

Highly Dramatic Story of a Spanish Girl Who Finds That the Man She Married Is the One Believed to Have Murdered Her Brother.

Bound by Her Oath to Kill the Man She Loves, What Did She Do? See "The Stronger Vow" for the Answer.

**Advertising Angles:** Play up Miss Farrar, using the phonograph hook-up in a mild form even if you have used it before. It is always good for window displays at least. Use plenty of photographs. Work heavily on the situation of a young wife who is told on her wedding night that her husband is the man she has sworn to kill for the murder of her brother. Make this your big talking point. Use the Spanish and apache angles for side approaches and play a little on the vendetta idea as apart from the situation it creates. If you can get a good lithograph make a cut-out for the lobby. If you can get one in Spanish dress, drape it with a real shawl. If you can get nothing better, a lace curtain will serve.

**Advertising Aids:** One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

## "A Place in the Sun"

**Triangle Picturization of Cyril Harcourt's Play Made in England With English Players.**

Reviewed by Margaret I. MacDonald.

THE screen version of the Cyril Harcourt play, "A Place in the Sun," which had a run at the Comedy Theatre, New York, during the present season, is rather disappointing. Presented as a comedy-drama it is unsatisfying for the reason that the theme of the play is totally opposed to comedy and the screen version quite devoid of it. The production was made in England with a cast of English players. As shown to the press the entertaining quality of the picture was interfered with by the character of the subtitling, which persisted in emphasizing the narrative style in which the story is presented.

**Margaret Blanche**
Believes in looking up to others in "A Place in the Sun."

The idea behind the plot of the play is one which affords ample opportunity for dramatic development. The moral of the play defined as the retaining of self-respect and the respect of others combined with other possessions which make for happiness is unquestionable; and it is a pity that more efficient direction had not been given the production. The star of the picture, Margaret Blanche, is hardly strong enough for the role of Rosie Blair. The best work of the cast is done by Lydia Billbrooke.

**Cast.**

Rosie.....Margaret Blanche
Dick Blair.....Malcolm Sherry
Stuart Capel.....Reginald Owen
Marjorie Capel.....Lydia Billbrooke
Sir John Capel.....Lynston Lyle
Blagdon.....Campbell Gullar
Mrs. Moutrie.....Frances Wetherall
Ben Goodge, Dick's Uncle,
John McAndrews

**The Story.**

The story of "A Place in the Sun" covers a brief period in the lives of a son of the English aristocracy whose father denies him the right to carve his own destiny, and the daughter of a servitor on the estate. Thrown in each other's company the pair fall in love. The girl is compromised and the man refuses to marry her for fear of being disinherited. The girl's brother, escaping from the drudgery of the farm, becomes a novelist of note, and is befriended by a society woman, who brings him again in touch with the sister of the young aristocrat for whom he has fostered an affection. His own sister, arriving at his city apartment, finally tells him of her trouble. The appeal of the brother to the lover is fruitless; and not until the latter's sister interferes to the extent of placing herself in a compromising position in the home of the novelist does he realize the unmanliness of his attitude and proposes marriage to the girl that he has wronged.

**Program and Advertising Phrases:** Earn "A Place in the Sun" by Retaining Your Own Self-Respect and Winning the Respect of Others.

Blue Blood and Ancestral Mansions Are Not Indications That "A Man's a Man."

Not Every Sister-in-Law Would Risk Her Reputation for Her Sister-in-Law's Sake.

Cyril Harcourt's Clever Comedy-Drama Presented By All-Star Cast of English Players.

Another Screen Version of Stage Success Offered with Improvements on the Original.

**Advertising Angles:** Play up the fact that this story is by the author of "A Pair of Silk Stockings" and other stage successes. Center your efforts on the newspaper or throwaway advertising and play up the big punch of the aristocratic girl who demands that the brother of the girl her own brother has seduced compromise her to even the score. There is a big punch to this situation.

**Advertising Aids:** One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Press sheets.

## "The Boomerang"

**Seven-Reel Picture Released by Pioneer Film Corporation Needs Skillful Editing.**

Reviewed by Edward Weitzel.

UNFORTUNATELY, the mere bringing together of a lot of material does not result in a convincing moving picture. "The Boomerang," released by the Pioneer Film Corporation, is an ambitious effort but, in its present shape, is in need of skillful editing. In place of action the story is told principally by the subtitles and there is such a mass of motives, sidetracks and unnecessary detail that it is difficult to follow the plot. A commendable attempt has been made to secure a capable cast and give the picture the correct backgrounds, but the complications of the scenario have prevented the worth while material in the story from appearing to the best advantage. Properly cut and altered "The Boomerang" would prove a fairly interesting picture.

The best known members of the cast are Henry B. Walthall, Melbourne McDowell, and Helen Jerome Eddy.

**Cast.**

Peter Cameron.....Melbourne McDowell
Rose Cameron.....Nina Byron

Maximillian Gray.....Richard Norris
George Montgomery Gray.....Henry B. Walthall
Nors Yorke.....Helen Jerome Eddy
Napolean Snape.....Jack MacDonald
Antonio Giannone.....Nigel De Bruillier
Marie Giannone.....Beulah Booker
Governor Montgomery...Gordon Sackville
Ann Montgomery.....Maryland Morne
Wager Ames.....Lloyd Whitlock
Daniel Nathaniel.....William Ryne
Jim Hardy.....Bert Appling

**The Story.**

A fight between millionaire meat packers to corner the food market is the main motive of "The Boomerang." There is a love interest between the daughter of one of the packers and the son of his rival. The stronger of the two men is Peter Cameron. When he finds it to his advantage he makes Rose, his daughter, break off her engagement with young Gray on the pretext that he has been intimate with another woman. Her brother has disappeared and it turns out that he is the father of the child that is used by the woman's brother-in-law to blackmail the elder Cameron.

Disowned by his father, George Gray starts out to earn his living as a common laborer and eventually becomes Prosecuting Attorney of New Jersey. He then starts in to prosecute the meat packers for selling bad meat, and convicts his own father, as well as Peter Cameron. There are other complications along the same line, including a labor strike and an attempt on the part of one of Cameron's trusted men to beat both his employer and his rival in a stock jobbing scheme by which Cameron loses twenty millions. It turns out that young Cameron was legally married to the mother of his child, and George Gray and Rose Cameron are brought together again at the end.

**Program and Advertising Phrases:** Henry B. Walthall star of Exciting Play.
Read All the Glowing Packing House Advertising and Then See "The Boomerang."
Love and Lambs Lost and Found While Living Costs Go Higher.
Henry B. Walthall Star of Strong Drama That Has Melbourne McDowell and Helen Jerome Eddy In Leading Roles.
Showing the Only Possible Way In Which the Meat Trust May Be Downed.
Strong Play Based on Live Topic of Domestic Economy Well Acted.

**Advertising Angles:** Play Walthall heavily. For a selling angle play on the meat trust angle and tell that this is where the packers get the worst of it. The story is too involved to be used in your advertising, so hammer on the Beef Trust for your appeal after you have given plenty of play to the star.

**Advertising Aids:** One, three, six and twenty-four-sheet, lobby display photos, press sheet, slides, cuts and mats. Herald.

## "Miss Adventure"

### Peggy Hyland's Adventurous Propensities Shown in Fox Film.

Reviewed by Hanford C. Judson.

IT is not so much the story as it is the leading woman that will commend "Miss Adventure," a five-reel Fox film, to the many admirers of Peggy Hyland. In it she is as charming and as delightfully irresponsible as ever. The story is clear, fresh and interesting. The attraction will be liked by all.

The background is the California Coast and many of its scenes are beautiful. Director Lynn F. Reynolds has handled the action in a commendable way. Several of the scenes between the heroine, Jane, and that fine old salt, Captain Barth, played by George Hernandez, are especially pleasing. There are many good bits of action in the film.

**Cast.**

In the Prologue (1894).
Jane.....Gertie Messenger
Dickie Hamilton.....Lewis Sergent
Bog Nichols.....Frank Brownlee

In the Story (14 years later).
Jane.....Peggy Hyland
Richard Hamilton.....Edward Burns
Bog Nichols.....Frank Brownlee
Captain Barth.....George Hernandez
Albert Barth.....George Webb
Shirley Rockwell.....Alice Mason

Story by J. Anthony Roach.
Scenario and direction by Lynn F. Reynolds.
Photography by J. Dev Jennings.

**The Story.**

In "Miss Adventure," a Fox picture, Jane, the heroine, is as a child cast away from a ship on which a mutiny has taken place. She is brought up by Captain Barth, a well-to-do seafaring man, and when she is introduced again, played by Peggy Hyland, he wants her to marry his nephew, Albert Barth.

There is a letter from her dead father which will identify her as an heiress. This is now held by a man in prison for smuggling. Albert doesn't want to marry Jane. He knows that she is an adventure lover and gets her to go away in a boat with the man who has the letter, of which Albert knows nothing. This man is knocked overboard and drowned leaving Jane alone on a small island.

A young man, Richard Hamilton, who is looking for the lost heiress, is passing in his yacht and gets Jane's signal. He hears her story and suspects that she is

**Peggy Hyland**
Enjoys this ticklish situation from "Miss Adventure."

the girl he is looking for. He takes Jane back to Barth. Albert learns of the fortune and tries to force Jane to marry him. Hamilton brings the girl's legal guardian and the party comes just as Albert is taking Jane away by force to marry her. A chase in an automobile ends in the great discomfiture of the villain.

**Program and Advertising Phrases:** Charming Peggy Hyland in Pleasing Story of an Adventurous Miss.
Delightful Romance of the Sea Wherein a Rich Girl Finds Happiness in a Poor Fishing Village.
She Sought Adventure But Found More Than She Anticipated. What Was It? See "Miss Adventure."
Pretty Peggy in Pleasing Photoplay with Plenty of Pep and Punch Particularly Appropriate to her Piquant Personality.

**Advertising Angles:** Play up Miss Hyland for your chief angle, working in the story angle and emphasizing her role of general mischief maker. Tell of her many adventures and lay particular stress upon the scene of the abduction in which she checks her abductor by steering the car into the sea.

**Advertising Aids:** One twenty-four sheet, two six-sheet, two three-sheet and two one-sheet posters. Lobby displays 8x11, 11x14, and three colored photographs 22x28. Cuts, mats, music cues and a slide announcing the picture and date.

## "After His Own Heart"

### Hale Hamilton Leads in Strange Story Told By Metro Film.

Reviewed by Hanford C. Judson.

STRANGENESS of situation is the marked feature of the Metro five reel picture, "After His Own Heart." The picture has also touches of fresh humor. Hale Hamilton has the lead with Naomi Childers opposite to him. The character most strikingly acted is Dr. Spleen, by Harry Carter. This part fits him to perfection, and he makes the situation quite convincing. The climax is astonishing.

The title suggests a love story, but there are two persons after the hero's heart. One is the girl and the other the Doctor, who wants to give it to a rich patient, uncle of the girl. The series of scenes in the doctor's hospital seems to be something new. At least, it gets hold of the spectator with the grip of new things. The hero is a captive and knows what kind of an operation is to be performed—it was tried on the two dogs that died. The foolish old man thinks it is going to make him young.

The acting shows no weak points. Director Harry L. Franklin has made his action run with no uninteresting padding and kept it graceful and with no slack places. His hospital scenes are masterly.

**Cast.**

Thomas Wentword Duncan.Hale Hamilton
Sally Reeves.....Naomi Childers
Mrs. Maartin.....Mrs. Louis
Vincent.....Frank Hayes
Dr. Spleen.....Harry Carter
Judah P. Corpus.....William V. Mong
Adrian Keep.....Herbert Pryor
Goliath.....Stanley Sanford

Story by Ben Ames Wilson.
Scenario by A. S. Le Vino.
Directed by Harry F. Franklin.

**The Story.**

In the Metro picture, "After His Own Heart," the hero, Thomas Duncan, is discovered with a letter telling him that his fortune is gone. At a party he meets Sally Reeves, an old flame with whom he again falls in love. On reaching home, he finds a note asking whether he wants to make $250,000, and writes "Yes" across it. He needs the money.

He is taken to Dr. Spleen's and finds the doctor is to exchange hearts between him and another patient, an old man. He has some tragic-comical experiences in the hospital before he can get word of his predicament to Sally. Sally arrives and is also locked up by the doctor, who is determined to perform the wonderful operation. Of several characters, one dies most unexpectedly and the action is turned toward the happy ending. To tell who dies would spoil the story; the picture keeps it hid till near the close.

**Program and Advertising Phrases:** An Absorbing Story With Unique Plot and Startling Ending.
Amazing Dilemma of a Young Man Who Found Himself in the Clutches of a Doctor Who Sought to Remove His Heart and Transfer It to the Body of an Old Man.
Weird Story Involving a Happy-go-lucky Young Man, a Charming Girl, and An Insane Doctor.

Both the Girl and the Doctor Were "After His Own Heart" for Different Reasons. Which Won?

**Advertising Angles:** Play on the star's popularity, but make your big bid with the unusual offer of Dr. Spleen. Work this in scarehead fashion with such lines "Offered $250,000 to have his heart cut out." Run an advertisement offering $250,000 to any man who will assist in a scientific experiment, using a box in the newspaper office. Run this two days before you launch your advertising campaign and repeat a second day, then get the paper to run a new story on the advertisement, using some of the replies if you receive any. Even in the cities you can work this stunt and get real publicity out of it. Then take the clippings and replies into your lobby. The replies will probably be facetious and make good reading.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x4 sepia, 22x28 colored. Cuts.

## "Beating the Odds"

**Harry T. Morey Has Absorbingly Interesting Role in Vitagraph Film.**

Reviewed by Hanford C. Judson.

THE novel, "The Money Maker," by Irving R. Allen, has been picturized by Vitagraph in "Beating the Odds." It will be liked. It is the story of a character growing from a slum politician to a man of power, and ably played by Harry T. Morey. Not a foot of the film which shows the step-by-step growth of this man's mastery of life lacks for compelling interest. The love story part at the end is also good, but is more commonplace than the scenes which show the politician's earlier experiences on his way up.

One of his early female entaglements is played by Betty Blythe in a way that presents her as attractive. Jean Paige takes the part of the good woman, his final sweetheart and wife.

What stands out in the picture is the number of clearly drawn and distinct bits of real life it presents. Director Paul Scardon once again shows his ability as a picture maker. It is a real attraction.

**Cast.**

David Powers.....Harry T. Morey
Hebe Norse.....Betty Blythe
Rosalie Rogers.....Jean Paige
Milton Shapiro.....George Majeroni
Lynn Hardy.....Robert Gaillard
Eva Lake.....Eulalie Jensen
Crane.....Robert Mowbray
O'Brien.....Frank Norcross

Directed by Paul Scardon.
Story from novel by I. R. Allen.

**The Story.**

In the Vitagraph picture, "Beating the Odds," David Powers, the hero, is introduced as the graft collector for a ward politician. He meets Hebe Norse, a cabarette singer. Caught by detectives and forced to leave the city, she goes with him.

In another state he shows his salesmanship as a patent medicine vender and is taken on by a real-estate speculator. In this line he is so much of a success that a great steel manufacturer, Gail Rogers, makes him an offer.

The steel man's daughter, Rosalie, and the politician fall in love, and in a year or so they get married. Rogers brings home a new wife and it is Hebe Norse. Powers can not tell Rogers of the past. When Rogers finds out about Hebe, there is a break between the two men. When Rosalie finds about it she too breaks with Powers. In the meanwhile Rogers has tried to wreck a company headed by Powers; but straight hard work keeps it off the rocks. The final scene is a pretty making-up of the man and wife by their little girl.

**Program and Advertising Phrases:** Harry T. Morey Star In Photo-Version of Irving R. Allen's Novel, "The Money Maker."
Vitagraph's Screen Version of Popular Novel Starring Harry T. Morey.
Graft and "Big Business" Combined In Love-Plot Photoplay.
Engaging Photoplot Shows Improvement On Popular Novel Ideas.
Scheming and Craftiness Wins for a While But Surely Fails.

**Advertising Angles:** Play up Morey and add that he is to be seen in an adaptation of Irving R. Allen's novel, "The Money Maker." For the newspaper work condense the story, using the main facts instead of trying to tell it all, or pick up the various problems and present them singly as, "He found that the step-mother of the woman he loved was his former mistress. Should he expose her and lose his wife or permit her to carry on her schemes undetected?" A good main angle would be to hammer on the fact that Morey plays the role of a graft collector who tried to go straight.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

**Harry Morey**
Is in a fighting mood in "Beating the Odds."

## Additional Advertising Aids

### "A Stitch in Time"

**Program and Advertising Phrases:** Famous Stage Success Now Reflected in Photoplay That Improves On the Original.
Story of Love and Sacrifice That Nearly Wrecked Two Lives—But a Stitch in Time Prevented Disaster.
Pretty Tale of Life in New York High Society and Studio Quarters
Gladys Leslie Star of Vitagraph Picture Version of Stage Success.
Gladys Leslie Has Ideal Role in Vitagraph Picture of Stage Hit.

**Advertising Angles:** Play up Miss Leslie and make reference to the stage success of this story. Play it up as a story of love in the studios and draw a picture of the self-sacrificing little maid, playing upon Miss Leslie rather than on the story character to gain interest.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

### "The Best Man"

**Program and Advertising Phrases:** J. Warren Kerrigan Heroic Star of Mystery Play Involving Keene Detective Operations.
Thrills and Sensation Abound in Photoplay of Mystery Plot.
Handsome Lois Wilson Supports J. Warren Kerrigan in Detective Photoplay.
Detective Work and Mystery Plot Combine in Puzzling Situations.

**Advertising Angles:** Make all you can of Kerrigan and use the line "The Best Man—J. Warren Kerrigan." For the story hookup use the double substitution and play on this. For a novelty card use some simple cryptogram and letter the bottom: "If you cannot read this come to the Blank theatre, date, and see how J. Warren Kerrigan in 'The Best Man' handled a similar letter." If you cannot get a book on cryptograms, you can at least get Poe's "The Gold Bug," and work one from that.

**Advertising Aids:** Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

## COMMENTS

### Fox Film Corporation.

PEACHES AND PIGTAILS (Mutt and Jeff Comedy).—A Chinatown picture with a brand new idea for this cartoon series. Mutt has a number of Chinamen to deal with in his flirtation with Peaches, a pretty girl who likes ice cream.

SUBBING FOR TOM MIX (Mutt and Jeff).—In this very lively and amusing cartoon film, Jeff puts one over on Sheriff Mutt, bags the bad man, wins the heroine's love, holds off a band of raiders and proves himself quite a hero.

### Pathe Exchange, Inc.

SI, SENOR (Rolin-Pathé), May 11.—Harold Lloyd, Harry Pollard and Bebe Daniels are featured in this comic number. The scenes are laid in a small Mexican town, where Harold plays barber, meets a beautiful senorita and gets into trouble with the latter's mother. The fun is characteristically amusing and will bring several laughs.

BEFORE BREAKFAST (Rolin-Pathe).—This comic number features Harold Lloyd, Harry Pollard and Bebe Daniels. Harold plays the role of a young man whose dreams are shaken by his father's insistence that he get a job and go to work. He becomes a waiter in a restaurant, and has some funny adventures. The number contains numerous laughs.

### Vitagraph.

THE MAN OF MIGHT (Episode 11).—In this episode the heroine is left a prisoner in the hold of a ship with Scarface and his gang in possession. Her friends have just walked the plank, and we don't know whether they are drowned or not. The girl has worked off her bonds and discovered an automatic pistol. But before this has happened the adventurers had suffered other untold indignities on shore at the hands of the villains, and had always escaped. Here is surely a serial with a punch. It is made as carefully as though it were a feature.

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

**FEATURES.**

Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
April—The Love Call (Billie Rhodes).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).

**OUTDOOR SUBJECTS.**

Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ...ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**

*(Two Reels Each.)*

April 13—The Foolish Age.
April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.

**PARAMOUNT-ARBUCKLE COMEDIES.**

*(Two Reels Each.)*

Mar. 2—Love.

**DREW COMEDIES.**

*(Two-Reel Comedies.)*

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).
May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).

*Artcraft Pictures.*

Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
May 25—True Heart Susie (D. W. Griffith).

**PARAMOUNT-ARTCRAFT SPECIAL.**

Feb. 16—False Faces.

**PARAMOUNT-FLAGG COMEDIES.**

*(Two Reels Each.)*

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

**SUCCESS SERIES (RE-ISSUES.)**

Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).

**PARAMOUNT-BURTON HOLMES.**

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.

**PARAMOUNT-BRAY PICTOGRAPH.**

April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.

## W. W. Hodkinson

**Distributed Through Pathe Exchange, Inc.**

**STAR SERIES.**

Feb. 23—The Love Hunger (Lillian Walker).
Mar. 9—The Forfeit (House Peters).
Mar. 23—The End of the Game (J. Warren Kerrigan).
April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

**ARTCO PRODUCTIONS.**

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

**ZANE GREY PICTURES, INC.**

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

**BENJAMIN B. HAMPTON PRODUCTIONS.**

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

## Fox Film Corporation

**BIG TIMELY PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).

**EXCEL PICTURES.**

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).

**VICTORY PICTURES.**

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell)

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

**MUTT & JEFF ANIMATED CARTOONS.**

Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.
April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

**THE GREAT NINE.**

Feb. 16—The Darling of Paris( Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

**PRODUCTIONS EXTRAORDINARY.**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par ).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).

**BENNISON STAR SERIES.**

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

**GOLDWYN SPECIALS.**

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

**CAPITOL COMEDIES.**
*(Two Reels each)*

April 20—Wanted—A Baby.
May 4—The Sea Woof.
May 18—Circumstantial Evidence.

***"Go Get 'em Potts" Series.***

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

**FORD EDUCATIONAL WEEKLY.**

Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).

**SCREEN CLASSICS, INC., SPECIALS.**

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

**NAZIMOVA PRODUCTIONS.**

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF MARCH 30.**

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**RELEASES FOR WEEK OF APRIL 20.**

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

**RELEASES FOR WEEK OF APRIL 27.**

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

**RELEASES FOR WEEK OF MAY 4.**

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

**RELEASES FOR WEEK OF MAY 11.**

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

**RELEASES FOR WEEK OF MAY 18.**

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

**AMERICAN FILM COMPANY.**
**(Released by Pathe.)**

Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
April 13—The Intrusion of Isabel (Mary Miles Minter).
May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—Mary O'Rourke (Mary Miles Minter).
April—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).
Fisher).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

**TRIANGLE PRODUCTIONS.**

Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

## Universal Film Mfg. Co.

**CENTURY COMEDY.**
**(Two-Reel Comedies.)**

Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

**HEARST NEWS.**
*(One-Reel News Weeklies.)*

April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.

**L-KO.**
*(Two-Reel Comedies.)*

Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.

**NESTOR.**
*(One-Reel Comedies.)*

Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

**UNIVERSAL SPECIAL ATTRACTION.**

Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.

**NEW SCREEN MAGAZINE.**

April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713.
May 16—No. 13 (Novelty and Topical)—03723.
May 23—No. 14 (Novelty and Topical)—03733.

**INTERNATIONAL NEWS.**

April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16. (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.

(*Continued on page* 944)

### UNIVERSAL SPECIAL FEATURE.

**The Lure of the Circus.**

*Drama—Each Episode in Two Parts—Eddie Polo Featured.*

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

**Cyclone Smith.**

*(Drama—Each Episode in Two Parts—Eddie Polo Featured).*

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.

**The Red Glove.**

*(Drama—Each Episode in Two Parts—Marie Walcamp Features.)*

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.

### CURRENT EVENTS.

April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.
May 23—No. 21 (Topical)—03734.

### STAR COMEDIES.

*(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)*

April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Fun in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.

### WESTERN AND RAILROAD DRAMAS.

*(Two Reels Each.)*

April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.

## Vitagraph

### VITAGRAPH FEATURES.

Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).

### VITAGRAPH SPECIALS.

Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

### LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

### BIG V SPECIAL COMEDIES.

Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (Two Parts).
April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones. (Two Parts).

**The Iron Test.**

*(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)*

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven' Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## World Pictures Corp.

Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).
April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

### SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

### SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

### KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

### PRIZMA.

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## Feature Releases

### BRIGGS PICTURES, INC.

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Skinny's School and Scandal.

### CAPITAL FILM COMPANY.

**Indianapolis, Ind.**

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Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

### CHRISTIE FILM COMPANY.

Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.

### CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).

### EDUCATIONAL FILMS CORPORATION.

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

**Bruce Scenics.**

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

### FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Ravished Armenia (8 Parts).

### INDEPENDENT SALES CORP.

*(Releasing Through Film Clearing House.)*

**Specials.**

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.

**Ten-Twenty-Thirty Series.**

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

### OUTING-CHESTER PICTURES.

*Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)*

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

### JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

### LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**Essanay.**

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

### SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

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Fit to Win.

### SELECT PICTURES.

Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies), 29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).

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**Features.**

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

### UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum)
Mar. 30—Her Code of Honor (Florence Reed).

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Hearts of Love (Six Parts—Drama).

**COSMOFOTOFILM.**
I Believe (Six Parts—Drama).

**MAXWELL PRODUCTIONS.**
The Married Virgin (Six Parts—Drama).

## State Right Releases

**HIRAM ABRAMS.**
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

**ACME PICTURES CORPORATION.**
The Thirteenth Chair (Yvonne Delva).

**ALPHA PICTURES, INC.**
130 West Forty-sixth Street.
Reclaimed.

**AMERICAN FILM COMPANY, INC.**
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION.**
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Leckwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

**The Masked Rider.**
(*Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.*)

**AYWON FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

**WILLIAM A. BRADY.**
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The Wild Woman.
Stung.

**EXCLUSIVE FEATURES, INC.**
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

**THE FILM MARKET, INC.**
408 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gotham—Half reel).
The Battle Cry of Freedom (Gotham—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gotham).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expedition).

**FROHMAN AMUSEMENT CO.**
Times Building, N. Y.
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**Western Dramas.**
(*Twenty-Six Two-Reelers Featuring Texas Guinan.*)
South of Santa Fe.
The She Wolf.

**HARRY GARSON.**
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

**GAUMONT CO.**
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Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

**GRAPHIC FILM CORPORATION.**
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When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

**J. FRANK HATCH.**
912 Longacre Building, New York.
Tempest and Sunshine.

**HILLER & WILK, INC.**
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes)
The White Heather (Tourneur).

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**JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.**
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Boys' Life Screen Review.

**JAMES KEANE.**
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

**VICTOR KREMER.**
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The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

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*A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.*
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

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130 West 46th St., New York City
The Still Alarm (Selig Production).
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).

**HARRY RAVER.**
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

**J. PARKER READ.**
Forbidden Fire (Louise Glaum—Seven Parts).

**RENCO FILM COMPANY.**
29 South La Salle Street, Chicago.
Birth of a Race.

**ROMAYNE SUPERFILMS.**
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

**ERNEST SHIPMAN.**
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Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

**Al and Frank Jennings.**
Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**
Mother I Need You.

**Edwin Frasee.**
The Haunted House (Mystic Comedy—Two Parts).

**United Film Corporation.**
Crime of the Hour (Seven Parts—Drama)

**WILLIAM STOERMER ENTERPRISES.**
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

**S. L. PICTURES**
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

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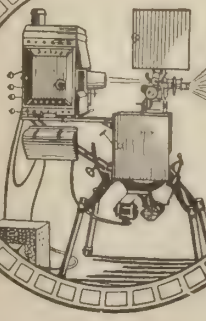

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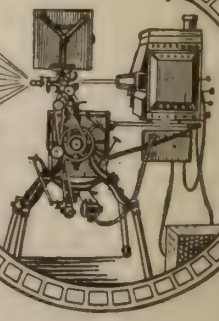

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# Convention of Managers of First National Exhibitors' Circuit Exchanges, The Hotel Astor, New York, April 22, 1919

*RESOLVED:* That we, the undersigned managers of *First National Exchanges*, express to *Watterson R. Rothacker*, president of the *Rothacker Film Manufacturing Co.* of Chicago, our appreciation for the splendid co-operation he has given us and for the extremes to which he and his organization have gone—far beyond the usual limits of business practice—to relieve emergencies and assist us in giving satisfactory service to our exhibitor customers.

FURTHERMORE: We feel that it is both merited and fitting that *Mr. Rothacker* be told that to each of us here it is a fact, proven by the statements of exhibitors to us, that no other group of exchanges can boast of prints with superior tinting and toning, with clearer definition, with more carefully printed lighting effects, or with greater quality in any particular, than that in the prints made by the *Rothacker Film Manufacturing Co.* for the *First National Exhibitors' Circuit.*

FURTHERMORE: The excellent system installed by *Mr. Rothacker* for filling emergency orders for replacements of short lengths of torn or destroyed scenes and titles operates greatly to our advantage in the promptness and accuracy with which they are filled.

FURTHERMORE: We know, from our experience in the past with the laboratory work of other concerns that the *Rothacker Film Manufacturing Co.*, in comparisons of quality, service, accuracy and promptness, eminently deserves the tribute of an uninterrupted continuation of all laboratory work for *First National Exhibitors' Circuit.*

FURTHERMORE: It is resolved that a copy of this resolution be sent to *Mr. Rothacker*, and to the Board of Directors for *First National Exhibitors' Circuit.*

*Signed: Harry Weiss, R. C. Seery, Chicago; Boyd Cunningham, Washington; W. E. Lusk, Cleveland; C. R. Beachman, Atlanta; James Skirboll, Pittsburgh; L. Bickel, Dallas; Jack Brainard, Oklahoma City; H. J. Fitzgerald, Milwaukee; Harry Scott, Detroit; J. F. Cubberly, Minneapolis; Lieut. Jim Anderson, Richmond; Lee Goldberg, Louisville; Tom Spry, Boston; J. H. Von Tilzer, New York; W. J. Heenan, Philadelphia; F. A. Fischer, Seattle; Floyd Brown, Indianapolis; F. W. Falkner, New Jersey; E. V. Richards, Jr., New Orleans; Percy Smith, Buffalo; Harry Nolan, Denver.*

We have read the foregoing, and declare it to be a true copy of the original resolution.

*Lieut. Jim P. Anderson*, Chairman.
*Harry Weiss*, Secretary.

# LUCKY AS A 4-LEAF CLOVER!

That's what the 4 Essanay-Chaplin revivals are to the exhibitors showing them. Read what these critics say of "A Night in the Show," "The Bank," "Police" and "Shanghaied" and you will know why:

"Charles Chaplin in his old Essanay pictures proves conclusively that he deserves all of the affection which his followers have given him."—**New York Tribune.**

"The audience which filled the Rialto enjoyed Chaplin in an Essanay of the vintage of 1915 as though it had been made last week and released yesterday."—**New York Review.**

"See Charlie Chaplin in the roaring Essanay comedy 'Police.' You will enjoy it from the very start and it will make you forget your troubles and drive away the blues."—**Cumberland (Md.) News.**

"Charlie Chaplin delighted Majestic Theatre audiences in a revival of his Essanay comedy triumph, 'A Night in the Show,' regarded as one of the funniest things he has done."—**Spokane (Wash.) Spokesman Review.**

" 'The Bank,' the Essanay-Chaplin comedy, appeals to all lovers of real humor."—**Erie (Pa.) Herald.**

" 'A Night in the Show' shows the great comedian at his best. The picture was enjoyed the second time more than the first."—**Helena (Mont.) Record-Herald.**

*These 4 Essanay-Chaplin revivals and also "TRIPLE TROUBLE" are now booking at all WORLD FILM EXCHANGES.*

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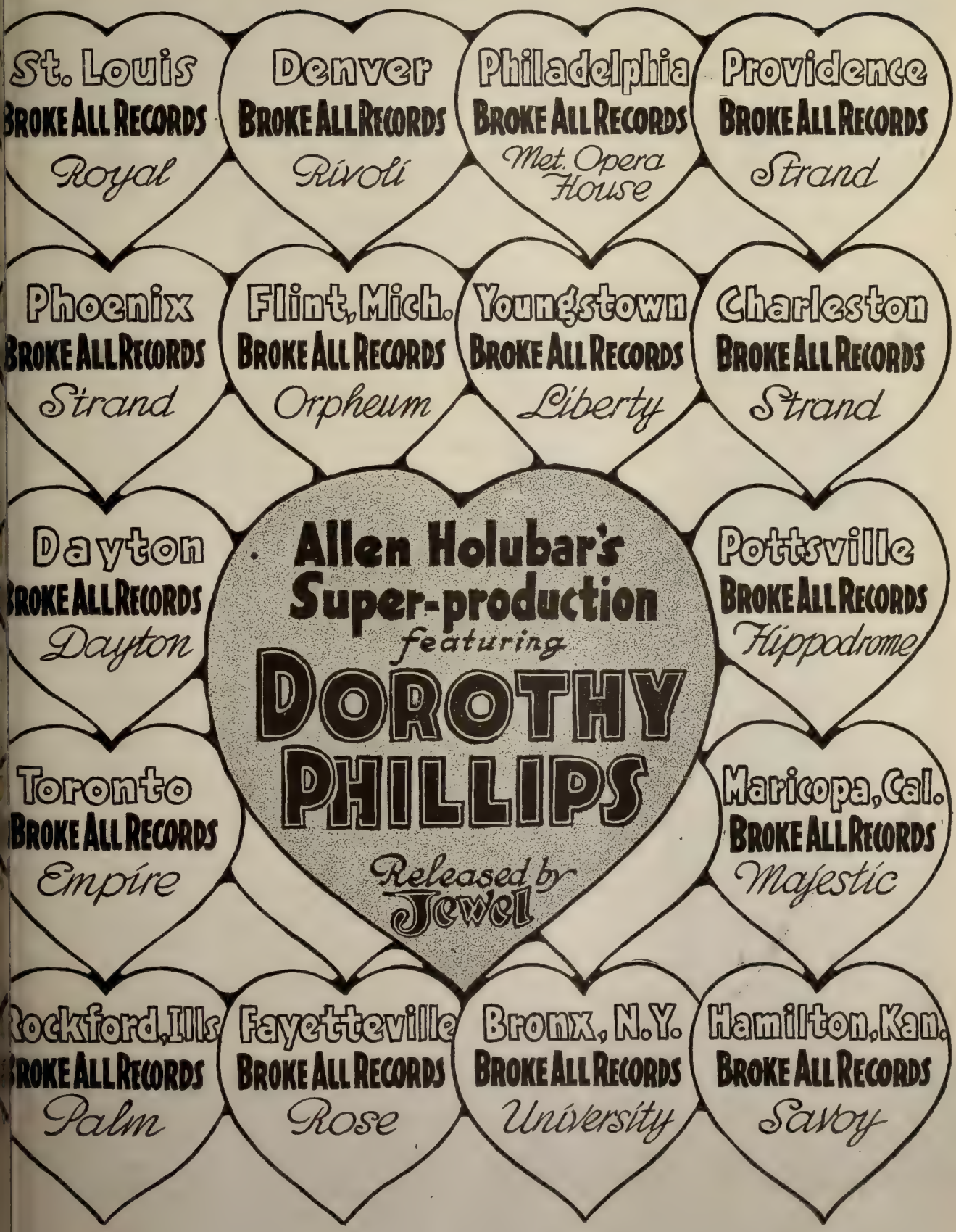
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# THE WOMAN THOU GAVEST ME"

*A*
*Paramount-Artcraft Special*

## From Arctic to Tropic

THE whole world is the stage for this great picture-drama of a woman's soul. Alaska, Southern France, Egypt, rural Scotland, India, London—these are the scenes through which the men and women of the picture-story play at their game of hearts.

Staged with all the sumptuous luxury and beauty at the command of a great director, Hugh Ford, and played by artists of real distinction, Katherine Macdonald, Milton Sills, Theodore Roberts, Jack Holt and Fritzi Brunette, "The Woman Thou Gavest Me" offers an opportunity for exhibitors to cash in on a story with immense emotional appeal, beautifully acted, wonderfully staged and universally popular.

***Directed by Hugh Ford***

***By Hall Caine*** ***Scenario by Beulah Marie Dix***

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK.

DOUGLA

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An ARTCRAFT Picture

Directed by ALBERT PARKER.

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IT'S twenty-three weeks since a new Douglas Fairbanks-Artcraft picture was released.

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Thomas H Ince *presents*

# ENID BENNETT

IN

## "The Law of Men"

*A Paramount Picture*

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SHE lived in Bohemia and thought she could take care of herself. But she didn't know a villain when she saw him and her innocence nearly cost her the life of the man she wanted to marry.

Enid Bennett in a strong, emotional drama with a plot of thrills and punch.

*By John Lynch*
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FAMOUS PLAYERS-LASKY CORPORATION

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A Startling, Dramatic Masterpiece That Will Crowd Your Theatre and Cram Your Box-Office Drawer.

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## *Like Millions of Americans She Loved Tom Moore*

She had him "broke"—disgraced and demoted. For, you see, this traffic cop had had the effrontery to stop her speeding chauffeur and save her life.

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Tom Moore, the "90 horse power romantic star," as a trade reviewer called him.

Tom Moore, the youngster with the love of a fight or a frolic in his Irish eyes.

Tom Moore, who has established himself with exhibitors and public as *the* find of the season.

To the exhibitor who booked Tom Moore or watched his success in a competitor's theatre, there is only one thing that need be said about "One of the Finest."

It is another of those Tom Moore pictures—a hundred per cent star, a hundred per cent story, and Goldwyn quality through every foot of it.

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There are machine-made stars. There are stars manufactured in the publicity departments. And good old strong-arm bunk accounts for some.

Louis Bennison is none of these. He won his stardom at the box office.

His warm, vibrant personality, his skill as a player, and the prompt recognition of his worth and his pull by second and third run exhibitors, have landed Bennison securely with the "big fellows" of the first run houses.

Under all Bennison's work has run the rangy,. good-natured Western Americanism of his first pictures—an even, buoying ground-swell. Through this—like the up-lash of some deep hidden ledge of rock when seas run heavy—there flashes now in "The Road Called Straight" another Bennison of hard, raw power and sure decision.

This is the Bennison of stronger and stronger productions yet to come.

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**Louis Bennison**

**in "The Road Called Straight"**

*Written by Wilson Bayley — Directed by Ira M Lowry*

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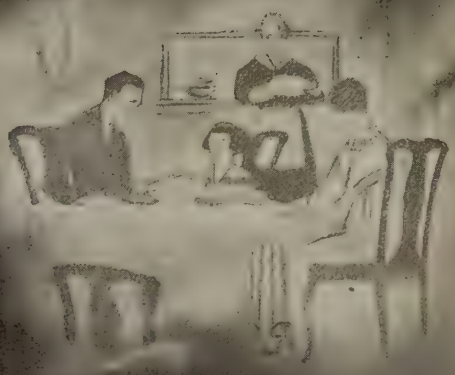

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And now, from London and China, DAVID WARK GRIFFITH brings for its first showing to the world

# "BROKEN BLOSSOMS"

As startling an advancement in the cinema art as were the other triumphs of this world genius.

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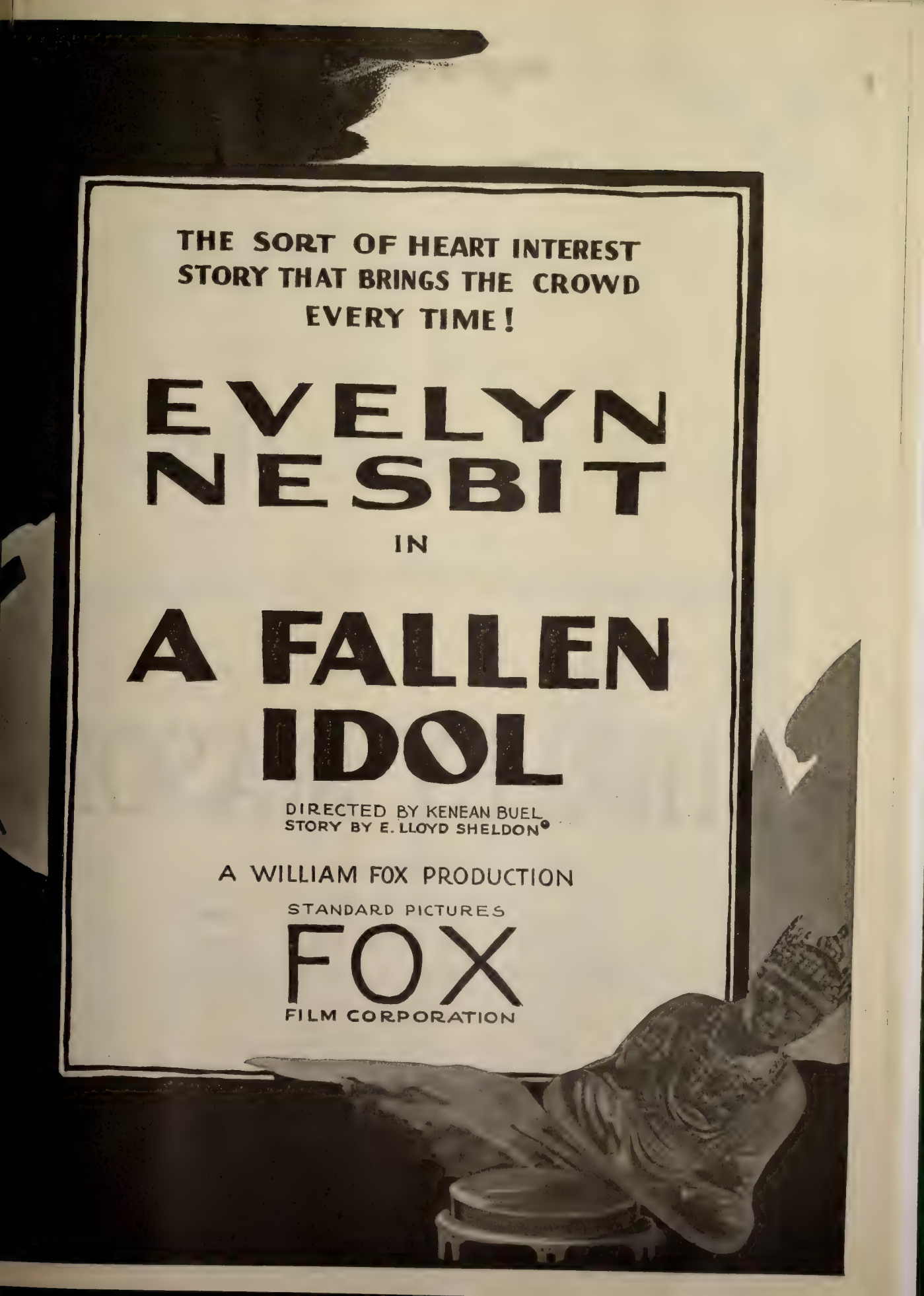

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*With MATT MOORE*

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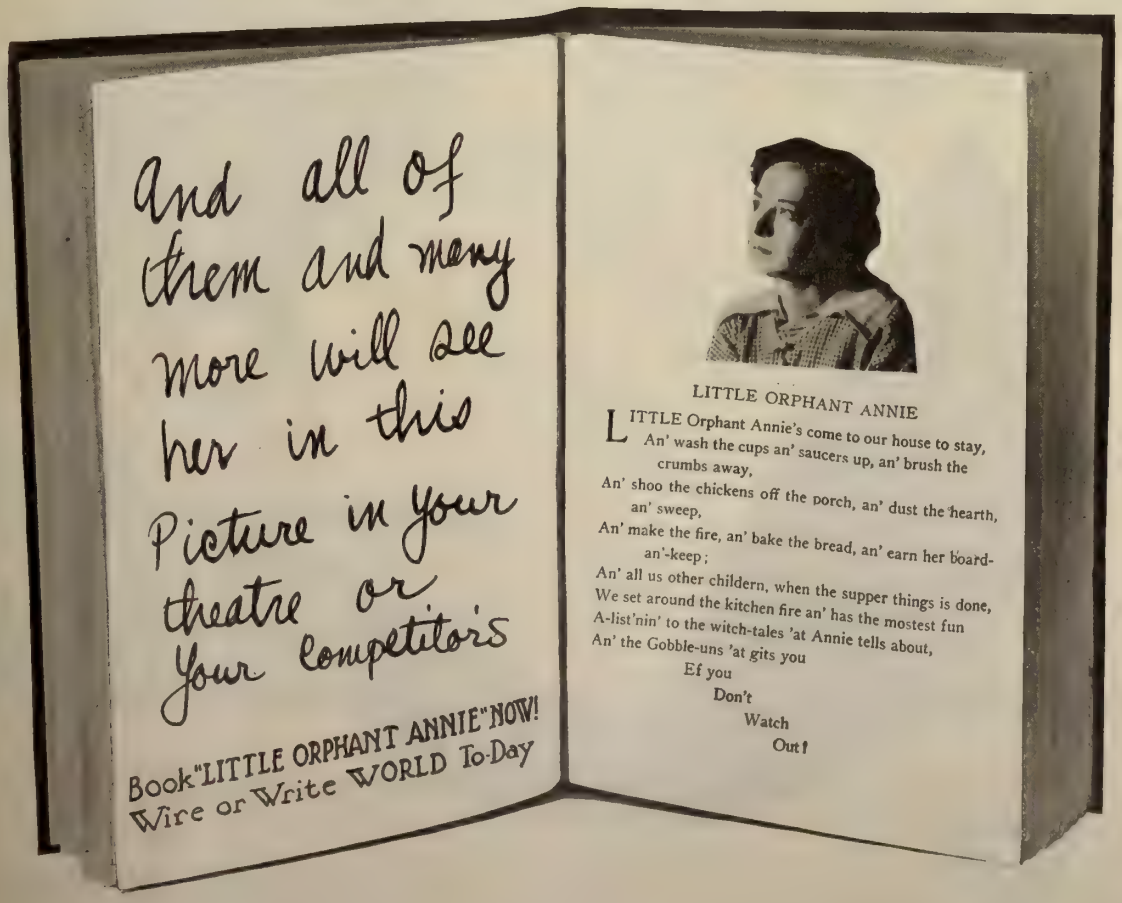
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An' wash the cups an' saucers up, an' brush the crumbs away,
An' shoo the chickens off the porch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board-an'-keep;
An' all us other childern, when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-list'nin' to the witch-tales 'at Annie tells about,
An' the Gobble-uns 'at gits you
Ef you
Don't
Watch
Out!

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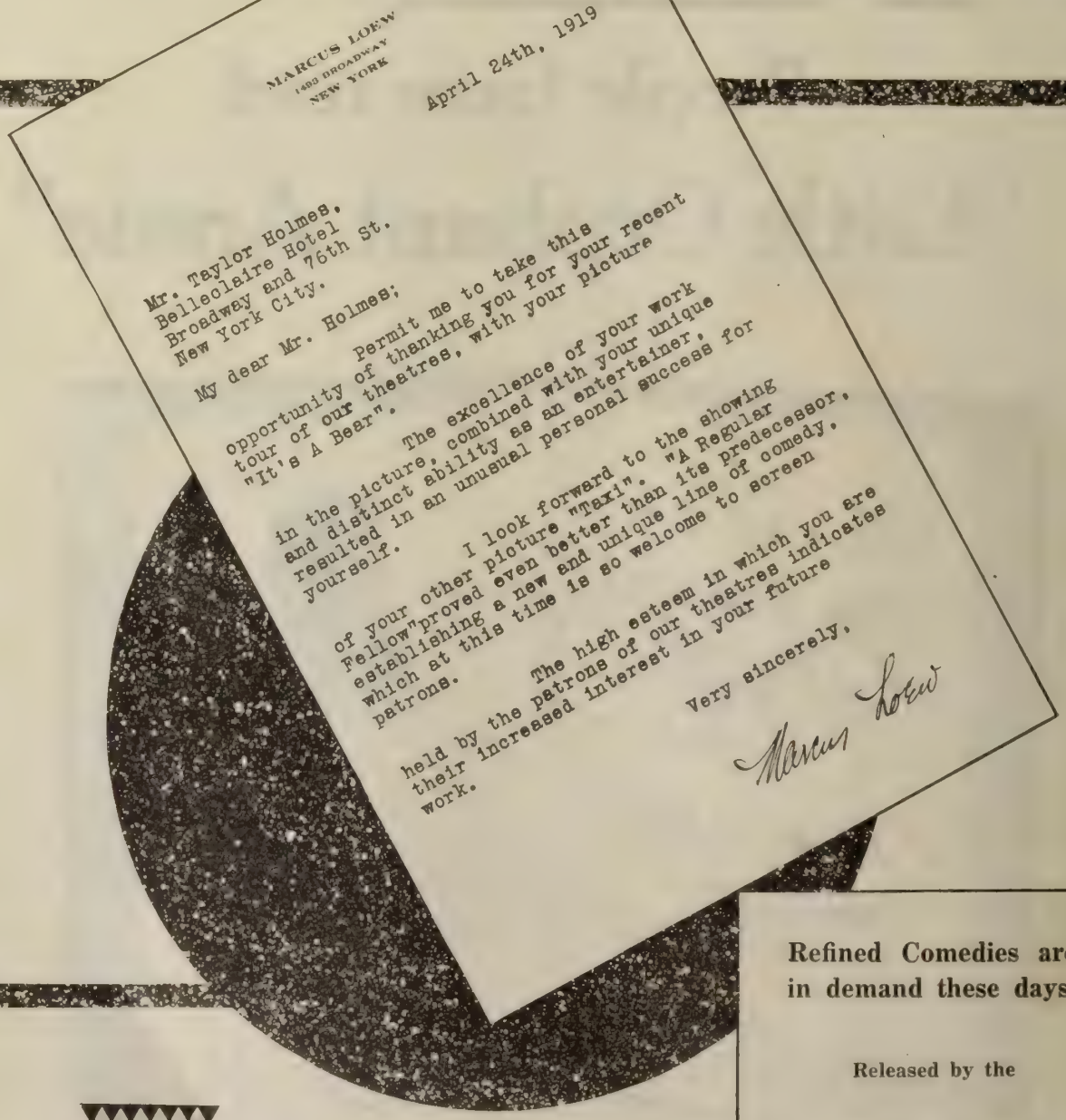

MARCUS LOEW
1493 BROADWAY
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April 24th, 1919

Mr. Taylor Holmes,
Belleclaire Hotel
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My dear Mr. Holmes;

Permit me to take this opportunity of thanking you for your recent tour of our theatres, with your picture "It's A Bear".

The excellence of your work in the picture, combined with your unique and distinct ability as an entertainer, resulted in an unusual personal success for yourself.

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Very sincerely,

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## 97 Percent of the EXHIBITORS WHO HAVE SEEN

# "WHOM THE GODS WOULD DESTROY"

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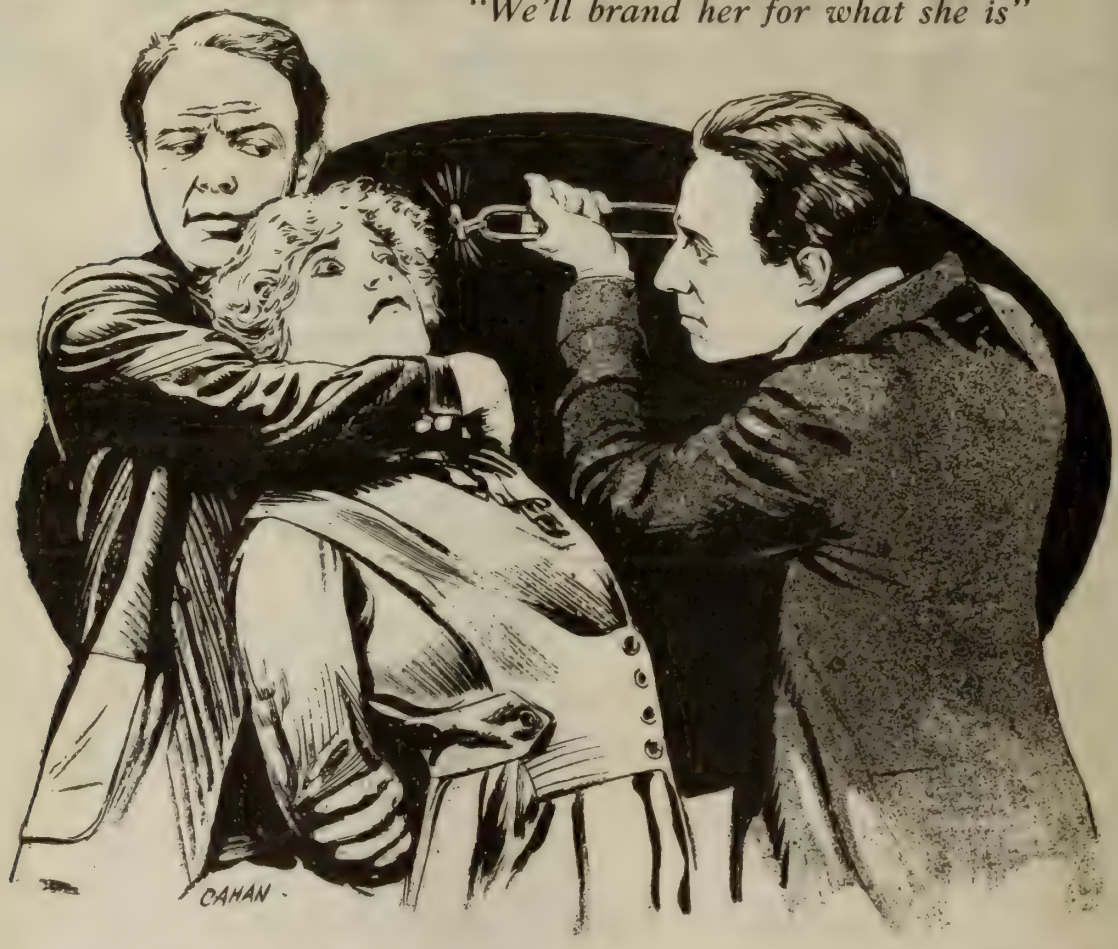


## Her two lovers had fought for her—now, crazed by jealousy they seek to mar her beauty for life.

Mary Aldron had made a woman's supreme sacrifice of her honor and good name. She had permitted her reputation to be besmirched that those she loved might be spared their homes and happiness. When she crept back to the home she gave herself to save —hoping for the love and sympathy that was her due, this was her reward—

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### "FIRST UNIT PROGRAMME 1919"

Especially arranged by Mr. Rothapfel and Mr. Hugo Riesenfeld of the Rivoli Theatre, New York.

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### AN IMMORTALIZATION OF THE FAMOUS ACHIEVEMENT OF THE MARINES AT BELLEAU WOOD

Arranged for use as the climax of a news or magazine reel. Mr. Rothapfel wishes to convey that the choice of "weekly" subjects should be left to the Exhibitor who frequently prefers to offer his own selection of current events.

## Elegie

### "THE LAST HOUR"

with

### J. H. GILMORE

### A Novelty Prelude Presenting Music

The beauty of thought incorporated in the composition of a master composer, Massenet — whose Elegie is used for this picturization—is transferred to the screen with telling effect.

# False Gods

A Screen Version of E. Lloyd Sheldon's Powerful Drama

with

GRACE DARLING
HARRY MESTAYER
IDA DARLING
HUGH THOMPSON
FLORENCE BILLINGS
ALFRED HICKMAN

in the Leading Roles

# Epigrams

## A THOUGHT OF EQUITY

# Wild Flowers

A New Idea George V. Hobart Comedy

presenting

YVONNE SHELTON
TEMPLAR SAXE
A. J. HERBERT
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in a veritable gem of light literature from the pen of one of America's most successful playwrights.

IN producing the Rothapfel Unit Programme, Mr. Rothapfel has striven in every detail, to make it in its entirety the acme of artistic work in motion pictures.

# EXHIBITORS OF AMERICA

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The whole is distinguished by the artistic touch of one who has demonstrated that he knows the public's likes and dislikes, appreciates the high standard of the motion picture as an art, and is able to present to this public quality in entertainment.

The Effects represent his idea of synchronization—making the action of the picture on the screen speak through the orchestra, the stage settings, the general environment—the whole worked out with a view to accentuating and making more vivid and more realistic, a pantomimic performance.

The result is what is perhaps the most appealing complete motion picture programme ever presented in any theatre.

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Yours very truly,

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Direction of John M. Stahl
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# First of the Reviews on NAZIMOVA in The RED LANTERN

## From the Motion Picture News

"IN "The Red Lantern" Metro has turned out a photoplay which will challenge attention with any production ever presented."

"IT is a superior achievement—realized not only in the scope and magnitude of its lavish scenes, all of them conceived with painstaking care and accuracy, but in the graphic and logical development of its story and characterization."

"NAZIMOVA, undertaking a dual role in which the characters are entirely different, displays the highest form of histrionism. Her performance is superb in its vividness, poignancy and sympathy."

"WOULD not have scored so effectively were it not for the appreciation of Metro in selecting appropriate material. Theirs will be the distinction hereafter of *having produced The Red Lantern*".

METRO PICTURES CORPORATION

# First from the Exhibitors on

# NAZIMOVA in The RED LANTERN

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METRO PICTURES CORP 1476 BROADWAY NEWYORK NY

JUST FINISHED REVIEWING RED LANTERN WONDERFUL DOES NOT EXPRESS MY OPINION OF THE PICTURE ACCEPT MY CONGRATULATIONS UPON HAVING PRODUCED SUCH A PRODUCTION WITH SUCH A STAR SURELY IT HAS SET A NEW STANDARD THAT IS HARD TO EQUAL FOR FIRST TIME IN HISTORY OF THE MERRILL I AM ENDORSING A PICTURE OVER MY SIGNATURE AS BEST I HAVE EVER SEEN

E C BOSTICK

MANAGER MERRILL THEATRE.

METRO PICTURES CORPORATION

If you were a girl, young talented and beautiful and you had lost faith in life, and then if opportunity placed in your path a tremendous temptation, you might yield -

But if in yielding you found in your terrible mistake the one great thing in life, you would have the plot of the

*Metro*
*All Star Series*
*Production*

See and appreciate brilliant Emmy Wehlen in Thomas Edgelow's story, adapted by arrangement with Youngs Magazine, and produced in the splendid manner that makes Metro productions the best of all.

*Released by*

*Metro presents*

# EMMY WEHLEN

*in*

# *The Amateur Adventuress*

*Adapted by June Mathis and Luther Reed and directed in 5 Acts by Henry Otto.*

METRO *May 5th*

*Maxwell Karger, Director General.*

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MOVING PICTURE WORLD

*Founded by J. P. CHALMERS in 1907*

# BINGHAMTON VOTES FOR OPEN SUNDAY

## Hudson and Oswego Also Sweep Into Favorable Column for Triumph of State Exhibitor League

ANOTHER big triumph for the New York State Exhibitors' League came on Monday, May 5, when the Binghamton city council, by a vote of 8 to 5, decided to legalize Sunday showings. After putting the Sunday bill through the Legislature, the Exhibitors' League put its shoulder behind the wheel for the cities upstate, and Binghamton is the first big city outside New York to show the results. Oswego and Hudson, helped by League backing, also have voted for Sunday motion picture showings.

A strong representation of the State Exhibitors' League pleaded the Sunday case before the Binghamton council. The Binghamton exhibitors, who are hearty backers of the League, were there in a body with petitions signed by 8,200 residents, favoring Sabbath showing, as opposed to the 1,500 petitioners against.

The Rev. W. H. Jackson of the Moving Picture World added to the strength of the exhibitors' cause by a fine, broad-minded appeal to the council to legalize the Sunday opening. Dr. Jackson has been interested in the Sunday question since its inception in New York, and at every opportunity has done his best to influence a favorable attitude toward the Sabbath showing.

The labor unions of Binghamton had a large delegation present, and the opinion of labor men, standing for a big percentage of the residents, could not help but act for affirmative decision from the council.

The New York State Exhibitors' League is utilizing all its organization and strength in getting Sunday showing legalized in the towns and cities throughout the state which do not now enjoy such condition. The Sunday bill left the question of an open Sabbath up to the local authorities, and the exhibitors already are beginning to reap the benefit accruing from their membership in the League. Sydney S. Cohen, president of the League, hopes to have 100 per cent membership within a short time.

## A. S. Black to Build Big Playhouse in Bangor, Me.

BANGOR, ME., is to have one of the finest opera houses in New England, within six months, to be erected on the site of the old Bangor Opera House, which was destroyed by fire in January, 1914. The house will be leased for ten years by the Maine Theatre Company, Inc., of which the president, A. S. Black, came to Bangor for the purpose of signing the lease. Construction of the new playhouse will begin at once and it is expected that it will be finished before next Christmas.

The interior will be a delight to the eye and there will be found all the conveniences for patrons such as to be found in the country's best theatres. The stage equipment will include the latest devices for the effective presentation of the largest and most elaborate productions. Present plans call for one of the largest stages in Maine.

## Glynne and Ward to Build $40,000 Theatre in Astoria

THE Glynne & Warde interests, owners of the big Alhambra and Century theatres in Brooklyn, New York, announce that they will begin at once the erection of a $400,000 motion picture theatre in Astoria, Long Island. The new house will be built on the block fronting on Grand avenue, running from Steinway avenue through to Ninth—the hub of an active community centre.

Plans for the new amusement palace show that it will be one of the most modern and handsome buildings of its kind in Greater New York. The auditorium of the house proper will seat 3,000, in addition to which there will be an Air Roof Garden seating 1,800, which will be used for the regular show on warm summer evenings.

In addition to a big, handsome lobby, the front of the building will contain modernly-equipped and appointed stores, while much space above ground will be devoted to office suites.

The house will be under the personal management of Michael Glynne and Joseph P. Ward, who will inaugurate a policy of super vaudeville and feature photoplays at popular prices. The house will open in the fall, and is expected to be popularly acclaimed by Astoria's population.

## Oregon Exhibitors Disband League; Sell Furnishings

EXIT the Motion Picture Exhibitors League of Oregon, or at least the concrete evidence thereof. Secretary-treasurer Joe Brandt called a meeting for the first Tuesday in May for the purpose of disposing of the club room furnishings, which will be sold to the highest bidder. Business in Portland has been extraordinary; censorship difficulties have been negligible; the municipality has apparently been busy with wartime and other activities, and it has neglected passing any new measures to take the joy out of life of the theatre men; the members who used to shuffle the cards occasionally in the league rooms have found more remunerative occupations. The result of all these things has been a heavy accumulation of dust on the league's lavish furnishings, and a hole in the bank account, by reason of useless rent paid for the club rooms in the Commonwealth Building.

The League was formed in March, 1917, when Lee Ochs made his tour of the Pacific Northwest.

## Minneapolis Exhibitor Factions Fail to Unite

EFFORTS to unite rival exhibitor factions in Minneapolis failed when a motion to disband the Motion Picture Exhibitors Corporation of the Northwest and the Theatrical Protective League and to form a new organization out of the combined membership was defeated at a meeting in the West Hotel of Minneapolis, April 28.

For some time the two Minneapolis organizations, which have been at loggerheads, have been considering the matter of getting together and settling their differences. The outcome was the meeting at the West Hotel.

Under a proposed amendment the old organizations would have been done away with and a new one started with the understanding that none of the present officers would again be candidates for election.

C. E. Hansing, proprietor of the Nahomis Theatre, acted as chairman.

Mr. Degman, speaking as a member of the Board of Directors of the Theatrical Protective League, offered the Motion Picture Exhibitors Corporation free membership in the Theatrical Protective League. He assured the Northwest members that at the next regular meeting of the T. P. L. the by-laws would be open for debate on any changes suggested. The offer was refused.

### Form Michigan Screen Club.

The Michigan Screen Club was organized last week in Detroit. So far the membership comprises Herb L. Weil, Port Huron; W. S. McLaren, Jackson; Claud Cady, Lansing; Paul J. Schlossman, Muskegon; Charles Garfield, Flint; J. R. Denniston, Monroe; Elwyn M. Simons, Adrian and Lew Barnes, Kalamazoo.

The object of the club is purely one of business and social co-operation. So far no definite plans have been worked out although many important things are under contemplation. The membership is to be limited. Herb Weil is temporary secretary. Meetings will be held once or twice a month subject to the call of W. S. McLaren, temporary chairman.

### Harma Productions, Inc., In New Offices.

Harma Productions, Inc., has moved to its news offices on the fifteenth floor of the building at 46 West Twenty-fourth street, New York.

# COAST PLAYERS SELL MANY BONDS

## "Victory Ship" in Pershing Square, Los Angeles, Manned by Different Studio Crew Each Evening

Los Angeles, May 2.

THE "Victory," a miniature ship erected in Pershing Square for headquarters of the Los Angeles film players' Victory Loan drive, draws immense crowds every night. The ship is manned by a crew from a different studio each evening.

Thursday night, April 24, Sessue Hayakawa, his wife Tsuri Aoki; William Worthington, director; and other members of the company were in charge of the ship and $50,100 in bonds were sold. Twenty-nine thousand two hundred dollars of this amount was subscribed by Mr. Hayakawa, Mr. Worthington and other members of the studio.

Friday night the Vitagraph players, including William Duncan, Bessie Love, Earle Williams, Antonio Moreno, Montgomery and Rock, Carol Holloway, Robert Amador, city sales manager, and others were in charge of the program and $53,850 was added to the total.

**Rain Stops Program Saturday.**

Saturday was to have been Famous Players-Lasky night, but rain caused a postponement of their program.

Monday night Madge Kennedy, of the Goldwyn Studios, was the attraction and $67,150 in bonds was sold. Forty thousand and fifty dollars of this amount was subscribed to by players and employes of the Goldwyn plant.

Tuesday evening the Hampton Studio players manned the ship, and H. B. Warner, Kathleen Clifford, Grace Darmond, Margarite De La Motte, Agnes Vernon, Carmen Phillips, Barbara Castleton, Vivian Rich, Fritzi Brunette, Lois Wilson and Mary McIvor disposed of $63,000 in bonds.

**Metro Players Hold Forth Wednesday.**

Wednesday night the Metro players held forth at the Square and Bert Lytell, who qualified as an orator of the first rank in the bond drive for the Fourth Loan last October, again made good with a spirited and inspiring talk. Finis Fox delivered a telling speech also. Emmy Wehlen, Viola Dana, Hale Hamilton, May Allison, Alice Lake, George D. Baker, Herbert Blache, Edwin Carewe, Joseph Kilgour, June Mathis, Henry Otto, John Ince, H. L. Franklin, Frank Currier, Maxwell Karger and Joseph Engle, as chairman in charge, increased the totals by $20,900 sold to the public and $34,700 to themselves.

Thursday night Harry Leonhardt was on hand with the Poppy Comedians, headed by Lottie Cruse and Mack Swain, and $31,000 in bonds were sold.

GIEBLER.

## Small Towns in Middle West Opening Many New Theatres

RECORDS in the exchanges of Omaha show that more small towns throughout the Middle West are opening motion picture theatres than ever before. Some little towns that exchange managers, in the field for years, say they had never heard of before, have booked pictures.

Most of these small village houses are booking for only one or two nights a week, but there are a number who are booking pictures for every night except Sunday. The number of moving picture theatres in Iowa, Nebraska, Kansas and the Dakotas has grown twenty-five per cent. since last September, according to the conservative estimate of one of the leading film men of Omaha. One chief reason for the new houses is that merchants, bankers and other business men in the small towns deem theatres necessary to keep up the trade. Farmer Jones and his family, in their high-power automobile, find it no chore at all to go three or five miles farther to a town with a motion picture show, there to do their shopping as well as to go to a show. While Mr. Jones stands about the streets and talks crops, or visits the barber shop, his wife and children take in the show. Sometimes he goes along.

In several instances the business men of the town have opened a motion picture theatre themselves, just to keep such trade. One such instance is at Abie, Neb., where the merchants and bankers opened a house and booked Fox pictures for every Saturday night. Several such instances are reported from Iowa.

## Brandt Leaves for U City to Start Two New Serials

JOE BRANDT, manager of Universal's serial department, left Wednesday, May 7, on one of his quarterly visits to Universal City, Calif., where he expects to start two new serials within the near future. Carl Laemmle, president of the Universal, is convinced of the value of serial pictures, and is planning on the production of serials that will outrank any productions of this sort that have been made in the past.

Mr. Laemmle has supervised the building up of the Universal scenario department, which is one of the largest in the motion picture industry. This department, of which Mr. Brandt has charge, has a separate serial department, a separate publicity department and a separate still department. At the present time there are four producing companies working on serial pictures at the Universal studios. The four directors for the serials are Henry McRae, Jack Jaccard, James Horne and J. P. McGowan.

The stars in these four serials are Marie Walcamp, James Corbett, Elmo Lincoln and Eddie Polo.

### "Mexico Virgin Gold Mine for Films"

"For the man with nerve and a good live feature film to freelance, Mexico lies as a virgin field to make the silver pesos come a-rattling," says Phil Fox in the opening paragraph of his story on another page of this issue.

Representing the Moving Picture World, Mr. Fox made a 3,000-mile trip through Mexico, hitting big cities and little villages. Everywhere he found a crying need for good pictures—found that the Mexicans are fairly pleading to spend their money for amusement.

Also he found physical conditions that would put many obstacles in the path of the man who would go after some of the Mexican coin.

To the man looking for a new field—and to every other reader—Mr. Fox's article should prove exceptionally interesting. Read it.

## Irene Castle Marries; to Continue in Films

IRENE CASTLE, famous motion picture actress and dancer, was married at noon Saturday, May 3, to Captain Robert E. Treman, of Ithaca, N. Y. The wedding took place at the Church of the Transfiguration, on Twenty-ninth street, known as "The Little Church Around the Corner," the ceremony being performed by the rector, Rev. Dr. George Clarke Houghton.

The bride was accompanied to the altar by her godfather, Philip Boyer, and was given in marriage by her mother, Mrs. Elroy Foote. Her only attendant was Mrs. Clement Amory, of Morris Heights, N. Y., a lifelong friend.

Although Mrs. Castle's engagement had been persistently rumored for several weeks, the wedding arrangements were kept secret by the bride. Mrs. Castle was working at Fort Lee in her new Famous Players-Lasky picture, "The Firing Line," until nearly 4 o'clock Saturday morning. After a few hours' rest she met Captain Treman and they went to the Municipal Building for the marriage license. The ceremony over, it was only a few hours until they were on their way to Lake Placid, where exterior scenes were to be made for "The Firing Line." Although Mrs. Castle has given up dancing as a profession, it is stated that she will continue her work in motion pictures.

## Pickford Denies He Was Dishonorably Discharged

JACK PICKOFRD has broken his long silence relative to the recent charges that he was discharged from the navy "because he was unfit to be in the service of the United States."

In a statement issued by him this week he denies emphatically that he was dishonorably discharged from the service, and added that he had not talked on the subject previous to this because he had been ordered by the president of the court martial to maintain silence relative to the matters regarding which he testified in a naval investigation.

His discharge from the navy, he claimed, came four months after the court martial of officers in the east and was granted so that he could engage in a propaganda picture for the army.

Pickford said: "I was granted an honorable discharge, which shows that my standing was of the very highest, and which recommends me for further enrollment.

"The reason I have not denied recent newspaper reports which declared I was dropped from the service was that I had been ordered by the president of the court martial not to discuss the naval case in which I testified and I felt I owed it to the Government to abide by this order."

# MEXICO VIRGIN GOLD MINE FOR FILMS

## World Representative, During 3,000-Mile Trip, Finds Mexicans Eager to Spend Money for Motion Picture Shows—Lack of Pictures Due to Unstable Conditions

**By Phil Fox**

FOR the man with nerve and a good live feature film to free-lance, Mexico lies as a virgin field to make the silver pesos come a rattling.

Nobody but a downtrodden peon would stand for some of the screen atrocities which pass for comedies and dramas in the land of Montezuma and mescal. Ancient and beribboned films coming from nobody knows where—stolen from Spain, smuggled across the border or exiled from France because they were too rich for a Parisian censor—form the piece de resistance of the occasional moving picture shows which are to be seen in the shell-shattered rural districts in the republic south of us.

Mexico City, with one or two film exchanges, is the lone hub of screen civilization in Mexico. There you may see for fifty centavos genuine American pictures such as pleased the "10-20-30" houses long before the signing of the Armistice. But the express service, while fairly regular on the main lines of the National railways of Mexico between the border and the capital, does not branch outward to other Mexican towns, chiefly because of the aptitude of sundry disgruntled individuals to detonate sticks of dynamite under perfectly good locomotives, and then again because, owing to the chaotic business conditions of the country, there is little of value to send by interstate express at any time. The service consequently is irregular.

**World Man Makes 3,000-Mile Trip.**

The Moving Picture World's representative during a 3,000-mile trip through the Mexican republic to study business conditions traveled on a passenger train at the front of which was a machine gun guard in an indented armored car, while the rear was brought up by a boxcar load of Mexican Federal troops, who traveled with their wives, babies, dogs and household cooties. Despite many bandit scares the expedition never got into a single battle.

Under such railroad conditions film service must be irregular, if not unusual. The outlying cities of Mexico, while they possess enterprising showmen, are forced to show what they can and when they can. An enterprising American with a good film and a smattering of Spanish could clean up a small fortune by traveling with his film case as a pillow and showing at every smaller town in the country.

**Filthy Films All Over Mexico.**

While the shows in Mexico City are decent and sanitary for the most part, there are sections of Mexico where the censor censeth not. An alleged comedy in what supposedly was a reputable theatre in Guadalajara, presented to an audience which numbered as many mantillas as it did serapes, was so putrid that one wondered how the writer escaped unhung. This was followed by a much tattered film of Senor Carlos Chaplino, evidently taken during his boyhood days, and which the Smithsonian Institute would be glad to get as an antique. Most of the laughs had either been cut or had moulded out of the celluloid. Nevertheless both presentations called for hearty laughter and applause.

At Irapuato, where the dead and wounded were piled in the streets a few months ago, there was a picture show up stairs over a grocery store and saloon—Charlie Chaplin again and a Spanish film which had no plot and which apparently suffered from the hoof and mouth disease.

**July 1 Worries Not the Mexicans.**

One pleasing thing about a few of the Mexican shows is that the impending drought of July next worries none of the showgoers. In one Mexico City theatre a neat balcony leads out from the gallery of the play house to the open air. There one may sit and sip Carta Blanca, Monterey beer—or, if one wants to slap down 70 cents, an amber brown bottle of the brand that made Milwaukee famous.

None of the picture shows are allowed to make too much money in Mexico. City, State and Federal governments all keep close watch on the receipts, and, while there is no organized war or luxury tax, the exhibitors are not permitted to go too far ahead of the game financially. A few packed houses results in a call from a uniformed official who in pure Castilian demands the customary rake off. Most of the movie men keep duplicate sets of books, one for their private information and one for the Government.

**Conditions Better Near Border.**

Nearer the border the American film market is closer at hand and conditions are better. It is said that many stolen films are on exhibition along the borderline. At Torreon, at the time the World representative was there, everyone, including the proprietors of the two theatres, had sent their spare cash and valuables to Aguas Calientes for safe keeping. The rumor was out that Villa, who had taken Parral, about 100 miles away, was on the way to Torreon to clean house. Federal soldiers from Morelos, where they had killed Zapata, were pouring into the city to stop Villa's return to the place where he had held sway for two long years. All the banks were closed; stores had moved their stocks, and troops of Federal cavalry patrolled the streets or bivouacked on street corners.

Despite the excitement the picture shows were running in full blast. One picture show in Torreon is in a huge and ragged tent. It has been in operation

**Tom Moore in Goldwyn's "City of Comrades" Has Light Food, a Heavy Fall, and a Heavier Beard.**
And they are thrown together in such a manner as to evolve a satisfying photoplay.

for the past six years despite changes of government in the city. The canvas top is torn and slashed by shrapnel and rifle bullets.

**Big Theatre Being Built in Torreon.**

In the other picture show, a mediocre structure, several Chinamen took refuge when Villa ordered a clean up of Chinese a few years ago. They were dragged out and rebel horsemen roped them by their heads and their heels, and, riding in opposite directions, tore them in two while the onlookers cheered.

A magnificent theatre is in course of erection in Torreon. It will be devoted to moving pictures should it ever be finished. Workmen have been laying one brick at a time for the past six years and it is now about three-quarters complete. When finished it should be the finest moving picture theatre in Mexico.

At Nuevo Laredo, across the international bridge from Laredo, the theatres were burned to the ground or shattered by shell fire when Huerta troops abandoned the town to Carranza. Only one small theatre has been patched up for use. In Piedras Negras, opposite Eagle Pass, two fairly good play houses are in operation, using modern American films.

# McCLURE TO MAKE TWO REEL PICTURES

## War Department Co-operating in Series of Films Dealing with American War Activities

OFFICIAL announcement comes from A. Blaikie Dick, treasurer of McClure Productions, Inc., of a new series of two-reel pictures to be produced under the name of the Silver Chevron Series, telling the story in fiction form of the drama, romance and gigantic achievement behind the development of America's fighting machine to its present-day efficiency. The pictures are being made under the official sanction and with the co-operation of the War Department. For the first time in pictorial form they will show what the silver chevron and the mighty army of American workers did to win the war. They will reveal America's most closely guarded war secrets.

The heroine in each one of the pictures will be Alice Mann, who has appeared in several Vitagraph and Paramount releases, notably in support of Taylor Holmes.

The first picture in the series, which is now in process of production, is called "The Yellow Eel" and introduces the mysterious character by that name who figures in the whole series.

**Series Based on Facts.**

While the background of the Silver Chevron Series will be one of the facts, each picture will be a full fledged movie tale in fiction form, involving the elements of mystery, romance, and dramatic situations. The assistance which the War Department is rendering in the production of the series has enabled McClure Productions to give the stories the most unique and unexampled settings. Scenes are laid in places where no civilian has ever before been allowed to set his foot. Properties are used which the Kaiser's spies spent thousands of dollars and risked their lives to get a glimpse of and fathom their desperate efforts of Germany's agents to secrets. Stories of bomb plots and other desperate efforts of Germany's agents to prevent America from being a factor in the war—facts heretofore forbidden to be published—have been provided from official records for use in this series.

While each picture in the series will be a complete drama in itself, there will be a well defined connecting link between all the pictures. In every respect it will fulfill all the requirements of a gripping motion picture serial.

Copy is now being prepared by the advertising staff of McClure Productions, Inc., for an advertising campaign for the Silver Chevron Series. All the mediums which McClure's have found so effective in the past will be used. Every sort of special advertising and publicity aid possible will be brought into play to exploit this series to the greatest extent.

**A Few "Marsh" Roses**
By which Oliver Films helped Margaret Marsh celebrate another birthday.

**More Improvements for Ince Studio.**

Two more important improvements have just been introduced at the Culver City plant where Thomas H. Ince produces pictures for Paramount and Artcraft release. One is a new big laboratory where positive prints of every picture are to be turned out, plans and specifications for this department having already been approved by the producer.

The other improvement is the installation of a duplicate lighting plant, to be used in case the one now in use should ever get out of working order.

**Texas Honors Texas.**

The Frohman Amusement Corporation announces the bestowal of a unique honor upon Texas Guinan. As implied by her name, she is a native of that state, and the Legislature has offered the use of the official seal of the State of Texas in the advertising matter to be got out in connection with the series of productions she is making for the Frohman company.

**E. R. Anderson**
Fine idealist of the industry who died in France.

## E. R. Anderson, Gold Screen Pioneer, Dies in France

E. R. ANDERSON, pioneer in the manufacturing of gold fibre screens, and a fine character in the development of the industry, died in France early in March of this year. Mr. Anderson, although one of the mainstays of the Minusa Cine Screen Company of St. Louis, enlisted soon after the outbreak of the war in the 138th Missouri Infantry, which sailed for France in May, 1918, as part of the 35th Division.

Mr. Anderson was soon given a sergeant's chevrons. He went through the attack in Argonne Forest, during which engagement his regiment fought from September 26 to October 2. According to his last letter, written on March 3 Sergeant Anderson was in good health.

The Minusa Company and Mr. Anderson's many friends feel his loss greatly. He was the first man to manufacture a gold fibre screen, accomplishing this feat in 1907.

A letter to Mr. Anderson's mother from Lieutenant William J. Schern, of B Company of the 138th, is a fine tribute to the spirit and ideals of her son. The letter reads in part: "Let me say that no matter how high your ideals or true, loyal manhood were, Eddie's thoughts, deeds and actions were ever higher. Everyone he met he could number as his friend, and I pride myself in being one of his closest friends."

Sergeant Anderson is buried just outside the town of Commercy, France, on a little hill set aside for the boys of the army of America.

**"The New Moon" Opens at Rivoli.**

Norma Talmadge's coming Select picture, "The New Moon," which is one of the three attractions that will be released by Select during May, has already been booked for the week of May 11 at the Rivoli Theatre in New York while other advance Metropolitan bookings include the entire Loew circuit beginning with May 19, the Goodwin Theatre in Newark for the week of May 18 and Proctor's Troy Theatre on June 1, 2, 3 and 4.

# F. I. L. M. CLUB HOLDS OPEN MEETING

## Official Adjusters of Disputes Between Exchange and Exhibitor Throw Open Session to Showmen Who Suggest Number of Reforms in Heated Discussion

HE open meeting of the F. I. L. M. Club in the Nimrod Room of the Hotel Astor on Wednesday evening, April 30, a gathering of local import, developed ideas of such value to exchange managers and exhibitors all over the country that it lifted itself out of the scope of New York City application. The meeting, called on the initiative of Sydney S. Cohen, president of the New York State Exhibitors' League, was brought about for the purpose of suggesting reforms to the F. I. L. M. Club, which, through the Hoy Reporting Service, settles all disputes between exhibitors and exchange men. Although the World printed an account of the meeting in its last issue, it is devoting herewith more space to the reforms suggested, believing that exchange managers and exhibitors all over the country can profit by the interchange of ideas which took place. It is possible that such agencies as the F. I. L. M. Club do not exist in many cities, or if they do, that they may not be so equitable in their decisions or so fitted to enforce them as the New York organization. The reforms suggested are country-wide in their application.

**F. I. L. M. Club's Stabilizing Influence.**

In his outline of the work of the F. I. L. M. Club since its organization three years ago, I. E. Chadwick, chairman of the meeting, stated that it has broadened its work until it now includes everything for the mutual benefit of exchange man and exhibitor. The Club is made up of exchange men only, but it has been broadminded and generous to the exhibitor in the enforcement of its rulings, and has done much to stabilize the industry in New York City.

Sydney S. Cohen, in presenting a list of definite reforms of the present methods of the F. I. L. M. Club, emphasized the necessity of having exhibitor representation on the grievance committee which settles disputes between the showmen and exchanges. He also pointed out the need of a uniform rental contract which would eliminate a lot of underhand practices used by the selling forces of many producers. Mr. Cohen also asked for the acceptance or rejection of contracts by exchanges within a period of seven days after signing, and for the elimination of the deposit system or the payment of 6 per cent. interest if the deposits had to be maintained.

**Exhibitors Win Grievance Debate.**

The debate on each one of these questions waxed hot between the members of the F. I. L. M. Club and the exhibitors. Sam Eckman, of the Goldwyn exchange, and chairman of the Club's grievance committee, stated with emphasis that exhibitor representation on the committee was impossible, since the affairs of the latter body were too closely interwoven with those of the F. I. L. M. Club. Moreover, the committee had always exercised fair judgment in dealing with the claims of showmen, and the State Exhibitors' League had given no assurance that the Club would be accorded a voice in the dealings of the League.

All these objections of Mr. Eckman's were answered almost before they were out of his mouth. Sydney S. Cohen voiced the opinion that if the workings of the grievance committee were too closely interwoven with the affairs of the Club to permit of exhibitors sitting in at the committee's sessions, the constitution of the Club should be altered and broadened. Charles O'Reilly, one of the strongest backers and organizers of the State League, interposed with a witty reply to the effect that it is no crime to be judged by your peers, that life is short and the grievance committee might not always have so just a chairman as Mr. Eckman. John Manheimer, a big Brooklyn exhibitor, stated that the League would be only too glad to arrange an exchange of powers on the enforcement of the committee's rulings.

**Standardized Contract for Distributors.**

Representatives of the Exhibitors' League, in regard to a uniform contract, stated that American producers sold films to England and Ireland under such a contract, and that a standardized contract should be given to American exhibitors. President Cohen was willing to delegate the League's counsel to meet with the counsel for the F. I. L. M. Club and draw up a common form of rental contract, but the most Mr. Chadwick could promise was a careful consideration of the proposal by the Club at its next meeting. The uniform contract, according to Mr. O'Reilly, would eliminate a lot of unnecessary verbiage which now conceals harmful "jokers," and would still permit additions to the contract necessitated by local conditions. In this connection, Mr. Eckman stated that wherever the F. I. L. M. Club dealt with a dispute wherein a salesman had promised the exhibitor certain things not in the contract, and which the exchange did not give, in every case the exhibitor was given the decision.

**Deposits Business Crime, Says Cohen.**

The whole subject of commercial credit was opened on the discussion of the deposit system. Mr. Cohen stated that it was nothing less than crime to subject honest and reputable business men to the payment of large sums of deposit money. The exhibitors present in the Nimrod Room were of the emphatic opinion that the least the producers could do would be to pay 6 per cent. on the deposits. The Goldwyn policy of paying 6 per cent. was cited as the exception, and was the means of bringing the house to applause.

Sam Zieler, of the Universal exchange,

**Hold Fast, Ladies and Gentlemen, Ahead Is a Beautiful and Picturesque First National Panorama.**

On the extreme left is Louis B. Mayer, president of Anita Stewart Productions. Anita herself is on the extreme right in "Mary Regan." Next to Mr. Mayer is Marshall Neilan, who is directing "Daddy Long Legs," while on his left is Harry Schwalbe, treasurer of First National.

rose to register disapproval of exhibitor combinations for the purpose of beating down the price of film. One exhibitor in the room then rose likewise and excitedly waved a contract which he as a partner in a "combine" had signed with Mr. Zieler for film at a price which was nothing if not sky-high. It was some minutes before Mr. Chadwick could calm the man who insisted that his name had been taken in vain. The whole question was then given a thorough overhauling, and as fast as an exchange man would cite instances of exhibitor combination, a showman would rise and take out a collective bargaining skeleton from the exchange men's closet.

Mr. Chadwick promised a serious and careful consideration of all the points by the next meeting of the F. I. L. M. Club's executive committee. The results are awaited with interest by the exhibitors.

Those present included I. E. Chawdick, acting president of the F. I. L. M. Club; Charles Hoy, of the Hoy Reporting Service; Sydney S. Cohen, S. I. Berman, Charles O'Reilly, John Manheimer, William Brandt, Henry Cole, Charles Moses, Leo Bracher, Sam Scheer, Sam Eckman, of Goldwyn; Sam Zeiler, of Universal; John Dacey, of Pathe; Henry Siegel, of Select; Harry Dandot, of Famous Players-Lasky; Sol Title, of Film Clearing House; Louis Rosenbluh and Abe Blumstein, of Fox; Sam Adler, of Select; Sidney Ascher, H. Manus, Charles Cranides and Dave Picker.

**Montagu Love Back at World Studio.**

Montagu Love, after having played a stellar engagement in the legitimate and taking a fling at vaudeville as a headliner for a few weeks, is back at work at the World Studio at Fort Lee. Mr. Love is working on "Through the Toils," a five-reel feature that will be released in July on the World program. He is being directed by Harry Hoyt. Mr. Love will have as his leading woman Eileen Cassidy.

**Wanda Hawley**
Who will play "Peg" in the Famous Players-Lasky, "Peg o' My Heart."

## Southern Exhibitors to Be in Washington May 15

MAY 15 is going to be a big day in film circles in Washington, D. C., for exhibitors from North Carolina, Virginia, Maryland and the District of Columbia are going to get together in a sort of convention. Harry Bernstein, of Richmond, has notified Harry M. Crandall that the Virginians will be here on the date named.

The convention is the outgrowth of the recent meeting of a committee of exhibitors from Virginia, Maryland and the District of Columbia with the local exchange managers. At that time there was a general discussion of the newly-adopted trade rules, to which the exhibitors had taken exception. The differences existing between exhibitors and exchangemen were ironed out. The suggestion was made by Mr. Crandall, who heads the District of Columbia exhibitors, that it might be well if a general meeting could be held and men from North Carolina invited.

It is expected that a great deal of good will come from this convention. It is going to be a thorough business meeting with all the frills and fancies eliminated, although the tentative program provides for a banquet at Harvey's, to be tendered by the exhibitors to the exchange managers.

## Southern Leagues to Confer with Washington Managers

A GRIEVANCE committee of five, from which one will be selected to represent the Exhibitors' League of Maryland at the conference of the state organizations from North Carolina, Virginia, the District of Columbia and Maryland, which will be held in Washington, with the Managers' Association of that city, on May 15, was appointed by the Maryland organization at a meeting which was held on Monday, May 5.

Those appointed on the committee include E. C. Sandell, Frank A. Hornig, J. Rabinovitch, B. Rosenbauer and Charles B. Eyer.

**Lou Tellegen.**

It is the purpose of the League in states mentioned, it is understood, have their representatives meet Washington on May 15, a commit from the Washington Managers' As ciation to discuss whatever contro sies have arisen between the exhibit and the film exchange men. Large tendance is being depended upon.

**Company to Make Empey Films.**

With the entrance upon the fou week of "Hell Upon Earth," the spe attraction which is to be distribu through Select Pictures and which Sergeant Arthur Guy Empey for author and star, it became known t a company has been formed to prod special features in which the author hero of "Over the Top" will be star as either featured player, author both.

The incorporation of the compa known as the Guy Empey Pictures C poration revealed the officers as lows: President, James F. Shaw; V President, Arthur Guy Empey, and S retary and Treasurer, F. C. Richa son.

# LOU TELLEGEN TO STAR WITH FARRA

## Goldwyn Announces Famous Husband and Famous Wife Will Play Opposite in Series of Features

THE latest featured player in the Goldwyn roster is Lou Tellegen. Mr. Tellegen will play opposite his wife, Geraldine Farrar, in a series of photoplays under the direction of Frank Lloyd, also a recent Goldwyn acquisition. The couple will leave New York May 10 for the Goldwyn studios in Culver City, California, where they will begin work immediately.

Mr. Tellegen has had a most colorful career in the drama. Though his nationality is primarily a blending of Dutch and Greek, Mr. Tellegen is a typical product of the French school. His acting is terse, flexible, subtle in the shadings, quick in its turns and its surprises, yet never false to a sense of line or of proportion. He knows how to rise to a climax as only French actors can. He possesses the famous "Bernhardt touch," which he acquired under her careful tutelage.

In the last few years Mr. Telle has achieved widespread popularity this country, representing among critics the delicate artistry of the E ropean theatre. Perhaps his most n able appearance was with Dorothy D nelly in "Maria Rosa." He has peared in "The Ware Case," "The K from Nowhere," and several other pla His most recent performance was "Blind Youth," which he himself wr in collaboration with Willard Mack.

In February, 1916, Lou Tellegen m ried Geraldine Farrar. This is the fi time the two have appeared together

Aside from an appearance when screen was in its earliest days, Lou T legen has never before appeared in m tion pictures. The plays that the ords star him in are: "The Victory Conscience," "The Explorer," and "T Unknown," "The Victoria Cross," "T Black Wolf" and "The Long Trail."

# UNIVERSAL OBSERVES ANNIVERSARY

## Seventh Year of Pioneer Film Firm Ends in June— Carl Laemmle Tells of Organization's Future Plans— Past Recalls Industry's Growth Despite Obstacles

ELEBRATING its seventh birthday, the Universal Film Company announces that the entire month June, 1919, will be a memorable anersary period. The anniversary ings to a close the most successful ar of Universal's history, and marks e beginning of a new era in Universal oduction.

n announcing the celebration of Uniersal's seventh anniversary, Carl emmle, president of the company, d: "Universal has about completed e most successful year in its history. ring the last year and in preceding ars Universal pictures have become own the world over and the company w has exchanges in every part of e world. The Universal advertising mpaign is soon to be launched and the Universal Exchange managers e preparing for the greatest year in iversal history. There is not the ghtest doubt but that Universal's siness within the coming year will increased at the very least, 50 per nt.

**Many New Stories Purchased.**

Many new stories by some of the st authors in this country have been rchased, and pictures much better an were made last year are to be proced next year. New stars will be ded to the Universal banner and with the coming year the Universal comny will announce several events that ll astound even the most wise of the tion picture industry. The Universal m Manufacturing Company was rmed on May 20, 1912, and Universal's ccess is due, without a doubt, to its licy of playing the game squarely d in giving the exhibitor every coeration and first consideration."

The formation of the Universal comny was brought about by the conidation of the interests of several dependent film manufacturers who re at that time distributing their picres through the Motion Pictures Sales mpany, with offices at 111 East Fourenth street, New York.

On May 20, Mr. Laemmle, at that time nufacturer of Imp films; Charles Bauan of the New York Picture Company; and W. H. Swanson, manufacturer of Rex pictures, combined their interests and the Universal Film Manufacturing Company became a reality.

**Attempts to Capture Organization.**

Attempts were made to capture control of the Universal company after it had been founded, due to the antagonistic attitude of Charles Bauman, then president of the company, he was voted out of the presidency on June 27, 1912, and Carl Laemmle elected president. Mr. Laemmle has been president of the company ever since. At one time a pitched battle took place at the plant of the New York Motion Picture Company on West Nineteenth street, New York, and at the same time the Universal plant in Los Angeles was surrounded by an armed guard to prevent the taking over by contending interests.

**Carl Laemmle**
President of Universal.

The offices of the Universal Company were first opened at 1 Union Square, and on October 1 the offices were moved to 1600 Broadway, their present location. In July of 1912 Mr. Laemmle made a trip to Europe and opened the first American independent manufacturers' foreign offices. In September of the same year the announcement of the purchase of land in the San Fernando Valley, California, was made. Universal City was later erected on this land, but at the time of the purchase, the Universal Western plant was at Hollywood, Cal. These studios are now used by the L-Ko Motion Picture Company.

**Universal Expanded Steadily.**

On October 1, 1912, the Universal announced that it would increase its output to 28 reels a week. Later that month the Crystal Film Company added its productions to the Universal company. In 1916 the Fort Lee studios were erected, and many Universal photoplays were produced at this location. Recently it was decided to produce all Universal pictures at Universal City, but the Fort Lee property is still owned by the Universal. The directors at Universal in 1912 were Otis Turner, Herbert Brenon, Thomas Ricketts, and David Powell.

The Universal company claims credit for many of the important events in the history of the motion picture industry.

Practically every well-known star of the screen today at one time was in the employ of the Universal, and many of them began their careers under the Universal banner. A list of the stars of the screen who have appeared in Universal productions includes Owen Moore, Florence Lawrence, Ethel Grandin, King Baggot, Philip Smalley, Ann Little, Vivian Prescott, Fred Mace, Francis Ford, Marion Leonard, Marguerite Fisher, Lois Weber, Fritzi Brunette, William Robert Daly, William Shay, Harry Pollard, Grace Lewis, Vivian Rich, Leah Baird, Barbara Tennant, Mary Pickford, William Clifford,

**Here You See the Acute Countenance of Business and a Cute Array of Star Faces, All from Universal.**
P. A. Powers, treasurer, and R. H. Cochrane, vice-president of Universal, flank a trio of stars whose eyes, from left to right, look from the anniversary faces of Dorothy Phillips, Priscilla Dean, and Mary MacLaren.

**The Home of Universal Productions, Universal City, Which Is Steadily Creeping Back to the Hills.**

Al Christie, Violet Mersereau, Frank Montgomery, Dorothy Davenport, Pearl White, Wallace Reid, Ford Sterling, J. Warren Kerrigan, Anna Pavlowa, Annette Kellerman, Louise Fazenda, Louise Glaum, Gladys Brockwell, Ella Hall, Louise Lovely, Herbert Rawlinson, Edwin August, Robert Leonard, Max Asher, Cleo Madison, Hobart Henley, Edna Mason, Frank Lloyd, Allan Dwan, Mary Fuller, Helen Ware, Carter DeHaven, Jane Gale, George Tucker, Hobart Bosworth, Effie Shannon, Cyril Scott, Tyrone Power, Ruth Stonehouse, Jack Mulhall, Juanita Hansen, Lula Glazer and Franklyn Farnum.

In 1912 the Universal company was commissioned by the Democratic National Committee to produce a campaign reel booming Woodrow Wilson for president.

### Brandt Entertains.

On Monday evening, May 5, Joseph Brandt, assistant Treasurer of Universal, entertained a gathering of representatives of the trade press at a dinner at the Hotel Astor. Outside of the business of eating, the dinner was arranged for the purpose of giving any desired information to the trade journals outside of that carried in Universal's story of the anniversary.

# MORE RECORDS SMASHED WITH "MICKEY

## Exhibitors Continue to Report Big Business and Find This Feature Unusually Good for Repeats

REPORTS received by the W. H. Productions Company continue to indicate that "Mickey" is proving to be an exceptional box-office attraction and profit-making feature. Many exhibitors who have already shown this picture advise that it has proven unusually profitable as a repeat photoplay.

Sam Ackerman, manager of the East Side Theatre, Detroit, writes Joe Horwitz, distributor for Michigan: "I wish to state that although I have been in the show business for nine years, I have never played to such crowds as I have while showing 'Mickey.' I played this picture after all the theatres on Gratiot avenue and could not control the crowds. It is without doubt the greatest drawing crowd that I have ever had at my house."

Sidney Lust, who controls the rights to Delaware, Maryland, District of Columbia and Virginia, stated that in Baltimore at the Parkway Theatre "Mickey" played to approximately 40,000 people on a six days' showing. At the Strand, which was the next house, it also playe a six days' engagement, and the recor at this house were smashed, and Washington, "Mickey" is repeating all of the theatres that have alrea played it.

Leon Victor, who controls the righ to Missouri, Kansas, Virginia a Nebraska, states that "'Mickey' play to $26,000 in Kansas City on a thr weeks' showing. That at the Rialt Des Moines, it played to over $7,0 on the week."

In New York State, "Mickey" brok all records for box office receipts at th Eckel Theatre, Syracuse; at the Lelan Theatre, Albany, and at the Griswol Theatre, Troy, on two weeks' show ings.

In Pennsylvania, Ohio and West Vi ginia, Harry Grelle, of the Suprem Photoplay, states that in all of his e perience, he has never handled or hear of a photoplay possessing the pullin power of "Mickey."

In New York City and Chicago th picture has been taken off the board for the past two months, and will b revived in the Fall in both cities fo showing at a legitimate theatre, an then booked over the entire circui again.

**The Imp Company of a Decade Ago Carried Names Yet Big in the Industry.**

As they are numbered in the picture they are: 1, Mary Pickford; 2, Owen Moore; 3, King Baggot; 4, Thomas H. Ince; 5, Jack Pickford; 6, Isabel Rea; 7, Lottie Pickford; 8, Joe Smiley; 9, William Shay; 10, Mrs. David Miles; 11, J. Farrell McDonald; 12, Hayward Mack; 13, Mrs. McDonald; 14, John Harvey; 15, George Loane Tucker; 16, David Miles; 17, Mrs. Pickford; 18, William Robert Daly; 20, Tony Guadio.

### Exchange Heads Form Association.

The Exchange Managers Associatio was formed last week and included 9 per cent. of all the exchanges in Phila delphia. The benefits to be derived fro the new organization are anticipate to be mutually beneficial both for th exhibitors and the exchangemen, whil a more thorough and more efficient busi ness basis will be established in th industry.

The election of officers will take plac in the near future. Meetings will b held regularly each week at the Vendi Hotel for the present every Tuesday.

### Lawrence Goes to Coast for Fox.

Edmund Lawrence, who has made sev eral successful pictures for Willia Fox in the East, is now in California where he expects shortly to begin work with one of the Fox stars. What star h will direct is not yet decided, but it i said to be probable that he will alter nate with some other director in keep ing the Fox featured artists busy.

Directors Edward J. LeSaint and Ar thur Rosson of the Fox forces are alter nating on Tom Mix pictures.

# Rambles Round Filmtown

**With WALTER K. HILL**

**The Rambler.**

**How Press Sheets Help the Showman.**

TO GET publicity for his attraction the exhibitor must have a press sheet thereof. It is so helpful—especially when it is written from synopsis, before the publicists see the completed product.

Here is a feature (title deleted by Archie MacArthur, Jr.), lately released, that has the rubber business as the basis of its action. But the press sheet ambles along to great and snappy length all about safety razors. Just imagine!

—v—

The difference between a bank statement and a movie magnate's "statement" is this:

The bank statement shows assets and liabilities in plain figures.

—v—

**Business of Making Mistakes.**

Despite the fact that Allison Smith conducts a very excellent movie department in New York Globe it is possible all of THE industry do not read the paper. Hence we reproduce from S. Jay Kaufman's column the following:

When a plumber makes a mistake he charges twice for it.

When a lawyer makes a mistake it is just what he wanted, because he has a chance to try the case all over again.

When a carpenter makes a mistake it's just what he expected.

When a doctor makes a mistake he buries it.

When a judge makes a mistake it becomes the law of the land.

When a preacher makes a mistake nobody knows the difference.

But when an editor makes a mistake—Good night!

—v—

Did you ever attend the launching of an advertising campaign?

And did they smash over the prow a bottle of ink?

We confess a curiosity to know.

—v—

**Sub-titles for Dry Days.**

"He was sundaed to the gills."

"Shot to pieces by grape juice."

"Lit up with cherry phosphate."

"Driven mad by nut sundaes."

"He couldn't resist pineapple temptation."

"Rent asunder by a banana split."

"His nerves as unsteady as a milk shake."

"Made drunk by malted milk."

You think it piffle? Soda I.

—v—

At last an actress confesses to her age! Margaret Marsh, star of "The Carter Case," admits that she is one year older than she was this time last year.

—v—

Notice to Flushing, L. I., exhibitors:

Better book Metro features.

Arthur James now owns the Flushing Times and will use his own publicity liberally.

**Blonde Slave Mart Is Hidden Under Guise of Patriotism.**

Keene Thompson, who went to Los Angeles from Broadway, New York, to take the fat job of publicizing Roscoe Arbuckle, is still living, but is very lonesome. And Al Christie's "Victory Blondes" were out boosting the Victory Loan!

Keene and the V. B.s met the other night. The bunch of beauties were downtown doing their boosting and Keene happened by. He was lonesome, as above mentioned, and was attracted.

But others—even some who weren't lonesome—were also attracted, and Keene couldn't get very close.

However, he edged as near as he could and listened. The girls were shouting "Buy a bond! Buy a bond!" "Fifty dollars! Buy a bond!"

And Keene, poor lonesome soul, didn't get them quite right. He dug his hand deep into his pocket and shouted, loud enough to wake up Hollywood:

"Here's a hundred! Gimme **two** blondes!"

—v—

What has become of the old fashioned revolver that once played such prominent roles in moving pictures?

Have they been replaced, automatically?

—v—

**Nine Critics to Every Projectionist Operate the Power of Simplex In Art.**

"In the opinion of Florence Reed," writes Imogene Devore to the Nashville Tennessean, "there is one critic whose opinion should be highly prized. It is the opinion of the motion picture machine operator in the projecting room of the movie studio. Nine out of ten of these men are keen judges of the commercial value of pictures."

—v—

"Warren was a skilled film coater and was getting $25 a week."—News Item from Tradepaper.

Who wouldn't be a skilled and bloated expert?

—v—

**Result of Using Up All the "V's" In Boosting Fifth and Final Loan.**

Walk Wictory Way waving wampum wildly.

Whew! Water Wagons without wild women!

Window washer without wigilance will wanish with welocity.

What woman would went wengeance without wenom?

Wim, wigor and witality won the wictory.

—v—

Notice to exhibitors in malaria belt:

"Tell your audiences to prepare to shiver and shake and applaud."—Excerpt from Pathe advertisement.

—v—

**Agnes Puts on New Ayres.**

Agnes Ayres says she had become rather tired of playing "sweet young things," and so was just "ticked to pieces" as she expressed it to be cast as a "vamp" in the Vitagraph feature she lately appeared in.

—v—

Vest In:

(Dictionary)—Pass to, belong to, be at the disposal of, become the property of.

Invest!

**Hail "Continental Sunday" with Four Big Pictures on Broadway!**

ON MAY 4 New Yorkers enjoyed their first legalized Sunday ball game to the tune of 80,000 joint (Manhattan and Brooklyn), with moving pictures also perfectly "within the law." It seemed so sinful to have all those "fans" out in the fresh air and sunshine, enjoying themselves and the national game!

As to the pictures "Overflow Night" was celebrated among Main Street's cinemas. The crowds walked in chain formation from place to place, trying to horn in where others had preceded them.

Discouraged by the long line at the Rivoli hundreds left the glare of "The Red Lantern" to take a chance, at the Strand, on seeing "Mary Regan." There they picked up other "stand outs" and ambled to "The White Heater," at the Rialto, only to find everything filled and "The Unpardonable Sin" only two blocks away—but reaching the Broadway meant only another "turn away."

What a week it would be for pictures if these four attractions, plus "Fires of Fate," at the Harris, had been advertised in a full-page "pool" with every morning and evening paper having its turn at the display throughout the period!

Illogical? No. Why not an allied movement with direct local appeal to demonstrate that THE industry is pulling together for the good of "pictures."

Have you seen the full-page series of advertisements now running in weeklies of national circulation "issued by the Educational Committee representing the Paint, Varnish and Allied Industries"? Not a brand or firm mentioned—just paint and varnish boosted in an "educational campaign."

—v—

Vitagraph will lose publicity when the Victory Loan is taken.

The "Big V" has made good advertising.

—v—

**Packed Full?**

Wednesday evening at the Alhambra Theatre, Will Ward put over a new song, entitled "Alcoholic Blues," to a well packed and appreciative audience. —Sunday Telegraph.

—v—

Speaking of vehicles, as most empty publicist almost continually are,—there's the well known water wagon.

To be released July 1.

—Ben Grimm.

—v—

Time to revive the headline:

Moving Pictures to Be Shown on President Wilson's Ship.

—v—

**Popularity Item.**

"Mr." White gets 100 votes in Les Mason's popularity contest.

Here's our vote for C. R. Beacham, First National, Atlanta.

—v—

"Laemmle Buys a Fannie Hurst Novel."

No. This is not an item from "Shopping in the Bookstores."

It's news of THE industry.

—v—

Hampton Praises Latest Kerrigan Feature.—Tradepaper Headline.

Did you think he'd knock it?

—v—

Tightening a monopoly:

"Industry Will Be Its Own Censor."

—Tradepaper Headline.

# MOVING PICTURE WORLD

**Founded by J.P.Chalmers in 1907**

Entered at the General Post Office, New York City, as Second Class Matter

**Published Weekly by the**

## CHALMERS PUBLISHING COMPANY

**516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY**

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

**J. P. Chalmers, Sr.....President**
**J. F. Chalmers.....Vice-President and General Manager**
**E. J. Chalmers.....Secretary and Treasurer**
**James L. Hoff.....Assistant General Manager**
**George Blaisdell.....Editor**
**A. MacArthur, Jr.....Advertising Manager**

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

### SUBSCRIPTION RATES.

**United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year**
**Canada.....3.50 per year**
**Foreign Countries (Postpaid).....4.00 per year**

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

### ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, May 17, 1919


### New York Opens the Ball

THE residents of Binghamton have lost no time in taking advantage of the opportunities afforded them through the passage by the legislature of the Sunday opening measure. When the local option bill was presented to the City Fathers on May 5 the Councilmen considered it together with petitions signed by 8,200 persons who wanted to see pictures on Sunday. The opponents of the plan to open the theatres on the Sabbath could muster but 1,500 protestants. The ratio of the petitioners did not obtain in the final disposition of the measure. In others words, it was not 11 to 2. The vote was, however, 8 to 5, which is not half bad—especially in view of the fact that before the opening of the session there was a fear the measure would fail.

Pushing the bill over the hill were the State Exhibitors League, which was represented by a strong delegation; the labor organizations of the city, and the Rev. W. H. Jackson, who for his strong presentation of the situation was heartily thanked by the local exhibitors.

Two other communities in the state also have been granted the right to see pictures on Sunday—Oswego and Hudson. These are but beginnings. The motion picture showmen have a militant organization—the kind that wins battles once given a cause that will stand the light. It is an organization led by men who possess skill in presenting their case—and also an experience gained in many controversies with well-organized and pushful opponents.

### Just How Much Will Prohibition Benefit?

RICORD GRADWELL, president of the World Film, in an article printed in a Wall Street publication, answers the question: "What will be the effect of nationwide prohibition on the motion picture theatre?" Mr. Gradwell accepts the judgment of amusement purveyors that the motion picture theatre will become the Mecca of those who formerly spent a portion of their time in saloons. "The motion picture theatre will experience the greatest prosperity in the history of the industry," he declares.

Mr. Gradwell suggests that even if after five or ten years the saloon again comes into its own the generation that has grown up in its absence will know of the present saloon only as hearsay and that once the motion picture going habit becomes a necessary part of their daily existence it is evident that a change from this condition is going to prove exceedingly difficult if at all possible.

The effect of prohibition upon the business outlook of picture showmen is bound to be one largely of environment. In communities where there are few theatres and many saloons the advantage should be in favor of the theatre. Where the conditions are the reverse the increased business naturally will be slight.

One man as to whose ability to speak authoritatively on both forms of entertainment there will be no real dispute declares in one spot in New York City there are four theatres and one hundred saloons. The closing of one hundred saloons undoubtedly will mean the building of at least one more theatre. This will be conceded to be an unusual, not an average, case. There can be no doubt of one thing, however. The closing of saloons, the coming of prohibition, if they do have effect on the motion picture business, must be for the better.

### Sunday Baseball a Real Competitor

THOSE persons who so vigorously have combated the showing of motion pictures on Sunday may find some consolation in the active competition developed for the screen through Sunday baseball. The afternoon of May 4 afforded an excellent chance for a tryout—for a demonstration as to just how hard the diamond will hit the screen.

Weather conditions on that day were pretty near ideal in and around New York. Under the law passed at Albany a few weeks ago Sunday baseball became legal. In Manhattan and Brooklyn advantage was taken of the opportunity to get out in the open by approximately threescore thousand persons, 35,000 being reported present in the former borough and 25,000 in the latter.

As was expected, the exodus to the Polo Grounds and to Ebbet's Field had its effect on the attendance at the Broadway show houses, where it just happened there were being displayed four subjects of above the average calibre. Patronage was slim throughout the earlier part of the afternoon, but the regular "push" was on during the evening.

Possibly some of the managers who for the first time experienced this novel competition may have now a better understanding of the feelings of the clergymen who for several years have blamed the screen for a slim attendance at the churches. The MOVING PICTURE WORLD has intimated on one or two occasions that the pastors might do much to offset the disparity in attendance by making their meetings more interesting. There is a temptation right here to suggest to the managers that they must make their shows equal in attractiveness that of the baseball

field. Some one may rise to remark that on a balmy afternoon, with two well-matched teams scheduled to cross bats, it simply cannot be done. Perhaps it can't.

There's one thing sure, however. No complaints from managers over the new competition should be permitted to go on record unless those registering them have remained on the job in the theatre and have refrained from following the throng to the sunlit diamond.

### Universal's Seventh Anniversary

THE seventh anniversary of the Universal Film Company, which will be celebrated next month, again brings to mind the aged youth of the motion picture industry—an industry so young in years yet so old in experience. And in the sometimes chaotic but nevertheless phenomenal growth of the motion picture industry Universal always has taken a leading part.

Universal today is one of the big factors in the field, and perusal of the firm's early history gives only a faint idea of the struggles the organizers had to go through—the shackles they had to shake off, before they could even start on the path that has led to their present prosperity.

And on its seventh birthday we offer Universal our heartiest congratulations.

### When, Why and What Is a "Broadway Star"?

LEE KUGEL, bat in hand, steps to the rubber, pats it with the polished ash and intimates that somebody has been taking liberties with our more or less well known "Broadway Stars"—that too often an attempt is made by press agents to confer stardom with a lineage on players that never have attained a dignity higher than "also rans."

Not so many years ago being a "Broadway Star" meant something in the lives of theatregoers west of the Hudson and beyond Mott Haven. The fact that a play ran more than a week on New York's Main Street was something to tell about in the advertising. It's different now—and well Mr. Kugel knows it.

In his own day as a theatrical manager he has "made" a star out of excellent material that was not of star class until he ordered the lithographs. But printer's ink and bill-poster's paste "put the star over" and Lee was (and is) a "good showman"!

In the film business stars are made much the same way. There must be a "name" to bill in front of the theatre, and if the producer and distributor does not supply the name—the exhibitor will. For the producer has so thoroughly impressed the showman that "stars" are necessary; so many talented young men and women have been made stars overnight on the screen, that "stars" the picture showman must and will have.

We are not taking serious issue with Mr. Kugel. He, being a born and reared showman, should know more about it than an editor. But we do feel that neither the exhibitor nor his public are being seriously wronged when a pretty girl, playing a good part in a good picture and playing it well, gets her name in big type as a star.

Where elsé shall we get the stars for tomorrow?

### Los Angeles Takes Belated Action

THE Los Angeles Chamber of Commerce is waking up. For several years its members have been aware of the importance to the city and to Southern California of the motion picture industry. Nevertheless the possession of this knowledge has not impelled them to action intended to prevent the occasional sticking of pins into the producers and the exhibitors who made the city their home. From time to time there have been mild threats from the picture men that if conditions did not change for the better there was a possibility they might fold their tents and seek neighbors if not climes that were more congenial. As an evidence of its change of heart, or at least of attitude, the Chamber proposes to entertain the picture men at a luncheon.

It is suggested that the motion picture interests be organized within the Chamber as one of its stated departments under the general direction of an expert to be named by the producers. "As it is felt that the motion picture industry is in Los Angeles to stay, the members of the Chamber of Commerce believe that it should become affiliated with that association's activities," reports our Los Angeles correspondent.

Very likely the Chamber has for a long time felt the industry was here to stay, felt it so strongly that it did not believe any special attention was necessary to insure this permanency. Very likely also the recent remarks of P. A. Powers, the veteran producer, and Myron Selznick, the youngest representative of the manufacturers, wherein the two declared their preference for the East as a country in which to make motion pictures, had nothing whatever to do with the seemingly sudden determination of the Chamber. It is just a coincidence, of course.

The members of the Los Angeles Chamber of Commerce will display wisdom if they assume the position that the permanency of the industry in the City of Angels is not to be taken for granted; they will be still wiser if they do all they legitimately may be expected to do to foster an industry that has done more to put their city on the map—and keep it there— than all the rest of the municipality's boosting factors put together.

### The Barriers Are Falling

TWO events took place in New York this week which mark the falling of the barriers which have prevented the general use of the moving picture by two of the leading religious organizations of the world. The Salvation Army has put its official sanction on the screen as a means of helping its work for Humanity. "Fires of Faith," which tells of the activities of the Army in the war, and introduces Commander Evangeline Booth and other officers of the organization, is an out-and-out entertainment that will compare with the best of the regular releases. Dealing as it does with the Salvation Lassies and the part they played just behind the firing lines, it affords the people of this country an opportunity to show their appreciation of the noble work done by the faithful women and their male companions for our boys at the front. During the Victory Loan Parade last Saturday down Fifth Avenue, which was four hours in passing a given point, the most enthusiastic reception was reserved for the line of doughnut makers of beloved memory. This feeling is shared by every good American. An effective way of giving it practical demonstration is to support their picture, the net profits of which goes to the Salvation Army.

The other example of removing the barriers is the intention of the Methodist Society to give a program of moving pictures selected from the regular releases each day of the Conference which is to be held in Columbus next July. The attendance will number over two hundred thousand and will come from all parts of the world. A committee is now in New York selecting the pictures. The National Association is affording the committee every facility in its selection of pictures, which will include such stories of fiction as meet their approval.

## Personal and Otherwise

IN conversation with Jack De Lacey, whom we knew as a member of the Screen Club, we were surprised to learn that he had directed the last eight episodes of the Craig Kennedy serial, "The Carter Case." The first seven were directed by Donald Mackenzie.

* * *

While browsing about the lobby of the Hotel Astor last Saturday, May 3, we met H. H. and E. D. Horkheimer from the Coast.

* * *

Templer Saxe, who left the Vitagraph about three months ago, is considering a proposition to join one of the leading stage productions this coming fall.

* * *

Gilbert Hamilton, who has just finished the direction of a picture for Warner Brothers on the Coast, is in town.

* * *

J. Loeb, who a few years ago was the owner of the Summer Theatre at Quincy street and Sumner avenue, Brooklyn, New York, has again entered the exhibition field under the firm name of Holtz Amusement Company. This company has purchased the New Albany and the Kingston theatres of Brooklyn.

* * *

"Doc" Hall, of Troy, N. Y., proprietor of the Strand, was in New York the latter part of last week.

* * *

Frank Dazie, the scenario writer, has been engaged by Select to write exclusively for that company, and work in conjunction with Harry Rapf in the production of Select pictures.

* * *

Sidney Reynolds, president of the Supreme Pictures, Inc., with offices in New York City, will feature Pauline, the hypnotist, in his first production, which will be a serial entitled "Brewster's Mysterious Millions." Mr. Reynolds was connected with the Fox company for several years as head of the scenario department and assistant Western manager at the Fox Coast studios.

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Raymond S. Harris, sales manager for Outing-Chester Pictures, spent the latter half of last week and the early portion of this one in Canada on a business trip.

* * *

William Humphrey, of the Humphrey Picture Corporation, has just finished the production of his first feature, "Atonement," and is busy preparing the subtitles. Just how this picture will be released has not been decided.

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Ronald J. Macadmus, of the Casino Theatre, Halifax, N. S., was in New York, Saturday, May 3. He reports much activity in Halifax.

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E. L. Ouimet, of the Specialty Feature Film Exchange of Montreal, was in New York last week after a three months' vacation in Los Angeles. He was called to California by the death of his daughter and remained much longer than he expected, on account of his wife having had to undergo an operation. Notwithstanding the circumstances that took and kept him in Los Angeles, it is his intention to make frequent trips to the Coast to keep in direct touch with the production of pictures. He spoke enthusiastically of the Brunton studios, and expressed surprise that somebody had not thought of the plan before. Mr. Ouimet returned to Montreal on Saturday, May 3.

* * *

J. A. Quinn, of the Rialto, Los Angeles, gave us an idea of his new community studio he is about to build on the Coast He was enthusiastic about his plans and greatly encouraged by the way his project has been received by Eastern as well as Western producers. Mr. Quinn said he was going to stay in the East about ten days.

* * *

M. Cashin, who up to May 1 was manager of the Broadway and Symphony theatres, New York, is now associated with Jack Cohen, formerly with the Universal. They have opened offices in the Strand Theatre building on Broadway. The nature of their business will be fully announced in the near future.

* * *

Allan Dwan, who directed the last Virginia Pearson picture has gone to the Coast.

* * *

Leon Rubenstein (familiarly known as "Ruby") has just returned from Texas where he has been acting as special sales representative for the Rothapfel Unit.

* * *

A. V. Anderson is at the home office of the International Film Company after a Western trip of three weeks.

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Tamar Lane, who was formerly a newspaper man in Boston, has been engaged as publicist at the Select studio, formerly the Biograph studio.

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**Directors Congratulate Each Other.**

There was an exchange of congratulatory telegrams between Maurice Tourneur and Alfred Capellani on the occasion of the first showing of "The White Heather," at the Rialto, New York, and "The Red Lantern," at the Rivoli. Both of these French directors have kept up the warm friendship which began when they were students in Paris and struggling to make a name in the world of the cinema. Since coming to this country there has always been a friendly rivalry between them, but it is the first time that their pictures have been shown simultaneously on Broadway.

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**Another Vitagraph by Shannon Fife.**

Shannon Fife, whose duties as Sergeant in the army for a time halted his customary speed, is back again with a new play for Corinne Griffith. The story will be given an elaborate production as a feature by the Vitagraph Company. It is the fifteenth play by Fife to be produced by Vitagraph, in a feature sense.

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**Miller Resigns from Stewart Pictures.**

Bernard L. Miller has resigned as assistant to the president of the Anita Stewart Productions, to accept the presidency of the Juvenile Photoplay Distributors, Inc., with offices in the Godfrey Building, New York.

Mr. Miller was formerly secretary to Carl Laemmle, president of Universal.

## Harry Weiss and Miss Ranke Victims of Cupid's Wiles

MR. and Mrs. Ranke, Logansport, Ind., announce the marriage of their daughter, Miss Pearl Druscilla Ranke, to Harry Weiss, of Chicago, on Saturday, May 3, at their home in that city.

The bridegroom is well known in Chicago film circles and throughout the middle west, having filled important positions for many years. At the present time Mr. Weiss and R. C. Seery are co-managers of the Chicago office of the First National Exhibitors Circuit, in the Orpheum Theatre Building. Mr. Weiss is secretary of the branch managers association of the First National.

The marriage of the contracting parties is the consummation of a pleasant romance which had its birth two years ago, when Miss Ranke became secretary to Mr. Weiss in the First National office. The young woman, at the end of the first day's work, wanted to quit her position, but was persuaded by Mr. Weiss to remain, and then cupid began weaving the web which reached its finish in the happy event just chronicled.

The honeymoon is being spent in an automobile tour through the south. The Derby, at Louisville, Mammoth Cave, the Lookout Mountain regions, in Tennessee, and other favorite spots will be visited.

Mr. and Mrs. Weiss will be at home, after May 15, at 568 East Fifty-first street, Chicago.

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**Brady Sails for Europe.**

William A. Brady, president of the National Association of the Motion Picture Industry, has sailed for Europe, accompanied by Mrs. Brady, known professionally as Grace George. Their plans call for an extended tour of England and the battlefields of France.

While abroad, President Brady will make a thorough study of motion picture conditions, both as to the popularity of the silent drama in the countries visited and the general trend of the pictures being shown.

Invitations have been extended to President Brady to visit the leading cinema organizations of London and Paris, and it is not improbable that consideration will be given to an International affiliation between these bodies and the National Association of the Motion Picture Industry.

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**Herbert Standing a Goldwynite.**

Herbert Standing, the veteran English actor, father of Wyndham Standing and of the late Jack Standing, is playing a leading part in Tom Moore's production being made at the Goldwyn Studios under the direction of Harry Beaumont. This is his first Goldwyn Picture. Wyndham Standing, however, played with Mae Marsh at the Goldwyn Studios in "The Glorious Adventure," and with Pauline Frederick in "The Woman on the Index."

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**Houdini Arrives on the Coast.**

Harry Houdini has arrived at Hollywood, Cal., where he started work at the Lasky studio under direction of Irvin Willat on the big six-reel mystery picture written specially for him by Arthur B. Reeve and John Grey.

# INDORSING "THE UNPARDONABLE SIN"

## Harry Garson's Screen Version of Rupert Hughes' Powerful Novel, Directed by Marshall Neilan and Featuring Blanche Sweet, Has Premiere on Broadway

**By Edward Weitzel**

NEW YORK has been waiting for several weeks to learn if her own verdict on "The Unpardonable Sin" would be as favorable as that rendered by Los Angeles and Detroit. Harry Garson's production of the screen version of the novel by Major Rupert Hughes, opened at the Broadway Theatre, Friday evening, May 2, to a packed house, and there was every manifestation of approval. The picture is not without its faults but the story is powerful and the production is far above the average. It has the advantage of possessing a title that excites general interest, and it lives up to the promise of its title. The story is not at all complicated but the pathos of it and the righteous anger it engenders against the authors of the crimes committed in Belgium on helpless women and children gives the theme great strength. Dramatic tension is relieved by flashes of humor that convulse the spectators and are supplied by a resourceful young American refugee, aged ten, whose audacity is enough to dismay the whole Hun army.

### The Message from Belgium.

No time is wasted in getting the story started. An American family consisting of father and mother and two daughters and a young student who has volunteered for service with Hoover in Belgium, are the central figures. Mrs. Parcot, the mother, is in Belgium with her daughter, Alice, when the war breaks out. Dimny, the other daughter, is in the United States, and Stephen Parcot, the father, is on an exploring expedition in the Arctic regions at this time. A letter to Dimny from her mother tells of a terrible crime committed by the German soldiers. Mrs. Parcot and Alice have been assaulted by the brutes and both women will eventually become mothers. They ask only to be left to their fate, that their disgrace may be kept hidden.

Dimny's one thought is to get to the sufferers. She starts for Washington to arrange for her passport. An accident to the train she is on causes her to accept the escort of a male passenger to a station on the other side of the small town where the delay takes place. It is late at night and her companion tries to take advantage of the situation. Dimny, overwrought by the horror that is always in her thoughts, falls in a dead faint, and the fellow hurries away. Noll Windor, who is destined to play an important part in her search, sees her fall and carries her into his mother's house.

### The Beginning of the Search.

For days she remains in a state of coma and is tenderly nursed by Mrs. Windor. In the meantime, Noll has learned to love the unconscious girl. When she recovers sufficiently to travel she resumes her journey without letting the Windors know she is going. Noll has learned of her mission while searching for a clue to her identity. A member of the Belgian Relief Commission, he starts for Washington. At the capital Dimny learns that passports are not granted to unmarried women. She runs into Noll, explains her difficulty and he offers to go through a marriage ceremony with her. Driven to desperation, she consents. Noll holds strictly to the agreement that the marriage shall be in name only. Once in Belgium, the search for the helpless women is aided by Noll's connection with the commission.

Alice and her mother are on their way to Germany when they see Dimny on a passing truck. Shame seals their lips and the two women are driven onto a cattle train and sent across the border.

### Dimny Meets Colonel Klemm.

One of the big dramatic moments comes when Colonel Klemm, the German officer who ravished the sister, meets Dimny. He thinks she is Alice and plans to get her again in his power. Believing that she does not recognize him, he offers to help Dimny and Noll. The girl goes to the headquarters of the general of the district, at Klemm's suggestion, to get her passports verified, and the Hun has her wait in a bedroom on the ground floor of the house.

While these events are transpiring, the mother and sister for whom Dimny is searching are being drawn closer to her. Escaping from Germany they get back into Belgium and are wandering about looking for some sort of shelter when they chance upon a remarkable little chap from Kansas, who boasts the proud name of George Washington Sticker.

### A True American.

George is a refugee who was touring Belgium with his mother when war was declared. Lined up against a wall with a company of other innocent and inoffensive men and women, the boy's mother was murdered by the invaders. From then on the orphan had shifted for himself. Freckled faced, quick-witted, and with courage enough to stock a regiment of soldiers young Sticker forces the spectator to believe in him and in his ability to pull himself out of every situation, no matter how great the odds.

When the kid from Kansas dashes across a stream of water with a detachment of Huns close behind him the sheer pluck of the boy demands a howl of delight from the excited beholder. And there isn't any question about his getting away. There wouldn't be any screen left, by the spectators, if he didn't! The scene where he and a Belgian boy-scout march down the street, halt in front of a number of German soldiers, point ahead with their wooden swords as George exclaims, "On to Paris!" and then makes a rapid retreat, to the indignation of the onlooking Huns, is another incident that will never fail to receive its howl of delight.

### The Return Home.

It is through the help of this human cyclone from Kansas that Noll reaches Dimny in time to save her from her sister's fate, and the girl's search ends. She is too late to rescue Alice. A German soldier repeats the unpardonable sin against her and only her lifeless body is found. Mrs. Parcot returns home with Dimny, Noll, George, the boy-scout, and two little orphan girls whom George has adopted. The arrival of the explorer in New York sees the family united, and Dimny more than willing to accept Noll as her protector for life.

One of the points to be commended in the picture is the restraint with which the scenes dealing with the unpardon-

**Blanche Sweet Begs Her Heartbroken Mother to Return to America.**
War-racked Belgium now holds even less for the disconsolate mother in "The Unpardonable Sin."

able sin is handled. The subject is always made clear and this horrible page in the history of Germany is told with unvarnished truth, but is not dwelt upon unnecessarily. Marshall Neilan's direction is of excellent quality and the members of the cast have been selected with skill.

**Blanche Sweet's Fine Performance.**

Blanche Sweet is the featured player. Her performance of both Dimny and Alice is finely imagined and as adroitly carried out. Matt Moore as Noll Windsor, Wallace Beery as Colonel Klemm, Edwin Stevens as Stephen Parcot and Mary Alden as Mrs. Parcot are the leading members of the support. Wesley Barry as George Washington Sticker deserves a separate mention. If any boy actor ever succeeded in making more out of a part than Wesley does out of Sticker, neither the screen nor the stage has any record of the event.

"The Unpardonable Sin" is a winner up-to-date and there is every reason to believe it will continue on its triumphant way for months to come.

# STRENGTHEN EXHIBITORS MUTUAL STAFF

## William J. Clark Announces Reorganization of Executive Office Force—No Change in Personnel

WILLIAM J. CLARK, president of Exhibitors Mutual Distributing Corporation, announced this week the reorganization of the executive office staff. It was effected without change in the personnel of the organization and in line with the policy Mr. Clark announced upon his election to the presidency of the company in filling vacancies from the ranks.

The office of the assistant general manager, which was created some years ago, was abolished, and the position of director of sales and exchanges created. Mr. Clark appointed S. J. Rollo, sales manager, to the newly created position and announced that henceforth he would, as president, be in active, general charge of the company's affairs.

**Organization of Executive Staff.**

Mr. Clark announced the following organization of the executive staff: H. C. Cornelius, vice president and secretary of the corporation, will take an active part in the management of its affairs. Mr. Cornelius has arranged his business affairs at Grand Rapids so that he can devote most of his time to Exhibitors Mutual. He will make New York his headquarters.

G. Munro Hubbard, treasurer of the corporation, who has been a member of the executive office force since January 1, will be in complete charge of the company's finances, with S. F. Juergens as auditor. Colvin W. Brown, director of publicity, will have charge of publicity, advertising, exploitation and special sales promotion.

Mr. Cornelius was interested with Mr. Clark in purchase of control of the Mutual Film Corporation from its old stockholders and in its reorganization as Exhibitors Mutual Distributing Corporation. He is associated with Mr. Clark in the ownership of Consolidated Theatres, Inc., Grand Rapids, and has taken an active part in the management of Consolidated's five motion picture houses.

**No Radical Changes in Personnel.**

"There will be no radical changes in the personnel of our old field organization," announced Mr. Clark. "We have a splendid body of men in our sales force. I have convinced myself, during my six months as president of Exhibitors Mutual, that one of the most wasteful practices of the moving picture industry is a hysterical shakeup of the sales force every few months.

"I announced early in my administration that vacancies occurring in the organization would be filled, so far as practicable, from the ranks, and I was happy that when the first important vacancy occurred that we had a man in the organization who could be promoted.

"I intend to take a more active part in the management of the company's affairs than I have in the past so that there was no need for the office of assistant general manager. I have selected Mr. Rollo to be director of sales and exchanges because has has proven his ability as a member of the organization."

## Boston Exchange Men Will Have Hoy Circuit Service

AT its recent meeting the New England Film Exchange Managers' Association engaged the services of the Hoy Reporting agency, which will work under a contract with the exchange men. President Fred B. Murphy and secretary W. H. Jenner, of the Association, had been delegated to investigate the field of credit agencies, and after a survey recommended the engagement of the Hoy Service, which has its headquarters in New York.

The Hoy agency will operate in Boston along the same lines as it now does in conjunction with the F. I. L. M. Club in New York. Exhibitors will have the privilege of entering without charge claims against the exchange men. An arbitration committee will settle disputes between the showmen and the distributors.

At the meeting, the Portland and New Haven exchanges of Famous Players-Lasky were elected to memoersnip in the association.

**Broadway Theatre's Attractive Lobby.**

With the change of management at the Broadway Theatre came new ideas of lobby display for the biggest "Main Street" on the Western hemisphere. The "museum" type has been replaced by a most artistic display for "The Unpardonable Sin," installed by the Kraus Manufacturing Company, which specializes in this class of ornamentation.

Pictures of Blanche Sweet and scenes from "The Unpardonable Sin" are fixed in attractive frames. Six small panels are fastened to the main entrance doors and on the wall are eight scenes and portraits of large size and excellent workmanship. These pictures are all done in fac simile oil paintings that give an attractive effect. Gauze drapes trimmed with "gold" lend an added touch of "class" to the entire display.

**Finnegan Joins Famous Players.**

Frank X. Finnegan, noted short story writer, has been placed under a year's contract with the Famous Players-Lasky Corporation to work in the scenario department at the West Coast studio, which is under the supervision of Frank Woods. There are now ten prominent writers connected with the Lasky scenario department.

**There Are Plain Tales from the Hills and Plain Tales from the Plains**

And Universal has a tale of plains in its "Riders of Vengeance," featuring Harry Carey and Seena Owen.

# RUBBERNECKING IN FILMLAND

## Los Angeles Correspondent Features Cheese in His Scenario Seance on Morosco Lot

### By Giebler

MOROSCO Studio—Chas. Eyton, general manager—fine chap, didn't pull secretary stuff, showed me around plant himself. (Give him good write-up.) M. Clark working—V. Martin will be working next week. Bob Vignola will direct.

V. Martin has fine Persian cat named Dixie (get picture Wednesday). Walter Edwards directing Clark in Clyde Fitch comedy "Girls." Making scene in kitchenette.

M. Clark: "First time I ever acted with a cheese." (Make joke about strong support—old stuff, but always good.)

**All Right, Here's Your Cheesy Joke.**

Play up Edwards—works very quietly but smooth as oil—fast—made four scenes and three close-ups in time other directors would take to fiddle around. (Maybe cut this out—might make other directors sore.)

Joe, the electrician, gets unexpected shot of juice. Mrs. Una Nixon Hopkins best art director in business—subtle touch—great on atmosphere—things no man could think of. (Quote Eyton on this.)

Frank E. Garbutt, James Van Trees, Hal Young, cameramen. Young came from New York with Clark.

Inspected Clark's dressing room—whole cottage devoted to star.

**The Safe Is Strong Enough.**

Tom locks cheese up in safe. (Might work in strong stuff here.)

Modern laboratory—turns out 60,000 feet film a day—complete, from title to tailpiece. Frank Biggy, expert in charge.

Big stage across street from main studio—prop rooms—very complete. Planing mill makes all moulding and mill work used in sets. Expert organ maker here—use him for fine finish to woodwork in sets. Eyton says sets best in business—believe him.

Scenario dept. across street. Three writers—Julia Crawford Ivers, head—fine record—Alice Eyton, sister of Chas. —Edith Kennedy. Eyton says all do fine work.

Scenes—Taking grandfather's picture down from Wall—shaking down china cat for jitney—"A button, and a male button at that." Kid curlers, powder puffs, toothbrushes, girl atmosphere. Mary Warren working with Clark—Helene Chadwick—Harrison Ford supporting lead.

**M. Clark Likes M. Clark's Husband.**

Clark pleasing person—not up-stage—appreciate this. Lieut. Williams, husband, here. (Make paragraph about women who talk about husband all the time must be in love with him.) (Work in stuff about seeing Miss Clark in Peter Pan at Old Suburban Garden, St. Louis, before she went into movies—and about Marguerite Clark Theatre on Olive near Sarah street. Proprietor of candy store on corner said: "There is one sweet little lady as well as a fine actor. Paid people around theatre out of her own pocket when company busted up. Wouldn't let any of attaches lose a cent. Didn't have to do it, either, just good-hearted square little kid.")

The above is not intended as an imitation of a chapter heading of a De Morgan novel—it is a scenario of a Rubbernecking trip to the Morosco studio, a thrilling tale with a Camembert cheese as a strong heavy—there it is! I got that off my chest early in the game. I just can't keep the wit from cropping out that way—it's a gift.

But to get on with the continuity.

**Here We Get More About Cheese.**

The Morosco studio is on Occidental —wait a minute. Just to show you how hard I work, and how I try to give the readers of this column a good run for their money—I stood around on a corner for an hour, hoping that some of the road lice that infest that neighborhood would get into a smash-up so I could make a crack about the studio being situated on Accidental instead of Occidental Boulevard.

But nothing happened.

**Rubbernecker Never Stretches Truth.**

Of course I could fake something up—I've got a wonderful imagination that way—but my strong love and veneration for verity will not allow me to do this, so you will have to go without any pun on Occidental, accidental or otherwise.

It was a typical Sunny California spring day—shivery. There was a high fog—there is a difference between a high and a low fog, but it would take more time, space, ability and profanity than I possess to speak at length on either—it was one of those dark, clammy, goose-bumpy days that made P. A. Powers and Myron Selznick say what they did, or words to that effect, about Los Angeles not being any better place than New York to make movies.

There are only two companies operating at Morosco now, since Norma Talmadge went back East, and of the two, only one was working.

**Vivian Martin Between Pictures.**

Vivian Martin was between pictures, a fact I regretted very much, because I have never had the pleasure of seeing Miss Martin in action. But she promised me a picture of herself and her cat, Dixie, which took away a little of the disappointment—and allowed me to inscribe the name of C. O. Post in letters of shining gold upon the roster of "still" men who keep their promises by getting pictures out when they say they will.

Marguerite Clark and her company was at the studio, working on Clyde Fitch's comedy, "Girls."

All new arrivals on the coast speak in most glowing terms about our climate, if they can be interviewed soon enough after their arrival.

Miss Clark had been here only two weeks. I interviewed her with this in mind.

**Please Page The Booster Club.**

"Miss Clark," I said, "everyone who comes out here from the bleak and chilly East has many nice things to say about our climate. You are expected to use works like 'superb,' 'delightful,' 'glorious' in speaking about our weather. The phrases 'God's country,' and 'golden sunshine' are also very appropriate. Go

**Everything's Peaches with Vivian Martin and "Dixie," and the Same Is True with Hal Young, Cameraman; Marguerite Clark, Star, and Lt. H. P. Williams, Husband.**

right ahead now and rave as much as you like, with the assurance that your remarks will be quoted verbatim."

Miss Clark looked thoughtful, then said:

"I like the fruits, the flowers and the photography of California very much."

And never a word about our weather! I had waited too long. You have to catch them early to get the kind of stuff the Native Sons and the coast defenders like to hear.

Miss Clark is a clever diplomat as well as a clever actress. That remark was one of the best examples of passing the buck I have ever listened to.

**Again Friend Husband Enters.**

"I am having a good time, though," Miss Clark admitted, "going to ball games—my husband is a regular fan, and I am fast becoming one—and Mr. Eyton and the entire studio staff are making things nice and pleasant for me.

"You ought to see my dressing room—or rooms, rather, there is a suite of them. They have fitted up an entire cottage just for me."

And Miss Clark and Mr. Eyton took me over and showed me through the dressing rooms, complete, practical, artistic, dainty, comfortable, convenient, and all furnished in blue. Blue hangings, blue draperies, blue china; canary birds in the windows, and flowers in tall vases and short vases and in bunches.

I was in hopes that we would find Lieutenant Williams, Miss Clark's husband, but I never got to see anything of him but his smoke.

"He's been here," said Miss Clark, as we passed from room to room, "I recognize the scent of his cigarettes."

But we never found him.

**Cheese Again Hogs the Act.**

After this I saw Miss Clark make several scenes for "Girls." First, with the Camembert, a cheese with a vigorous and forceful personality.

The scene was shot in the kitchenette. Miss Clark and Mary Warren are looking around for something for supper. There is nothing to eat but cheese. "Maybe it will do," says Miss Clark. She opens the cheese box. No, it will not do. Decidedly not.

Miss Clark's work when she decided that the cheese would not do was a fine bit of dramatic acting, quite impressive, in fact. I wondered how she did it, it looked so true to life, so real. The expression on the star's face was exactly the expression one uses when one passes a glue factory or a rendering works.

A few minutes afterward, when Director Edwards said to the property man, "Joe, take the cheese and lock it up in the safe," and Joe took the cheese and passed by with it, all was clear.

**Cheese Wasn't Young Enough to Last.**

I do not wish to say that Miss Clark is not a good actress—her record on both stage and screen attest to great artistry and great ability—but I do say that almost any one could have acted with that cheese. The merest novice could have opened that box and said, "It will not do" in firm and convincing tones, accompanying the words with a facial expression that would have left no doubt on the minds of those who saw her of the deadly earnestness of her work.

After the cheese episode the girls decide to shake down the bank, a little china cat with a slit in its back.

Miss Clark rattled the cat.

**Button, Button! She Got the Button.**

"There's something in it," she declared. "I hear it rattle." Mary Warren heard it rattle, and an ecstatic smile spread over her face. The something in the cat's back rolled out into Miss Clark's hand and she held it aloft.

"A button! A male button at that! Away with it!" A flip, and the button was gone.

All clever stuff, with indications that "Girls" is going to boil up into every bit as good a movie as it was a speakie.

**Much That Is Left Unwritten.**

The trouble in making out a synopsis of an article of this kind is that about one-half of the things in the synopsis do not get mentioned.

I wanted to say quite a few things about Charles Eyton being a regular guy, and I could have raved on and on about Marguerite Clark being such a friendly little person who has not allowed her success and popularity to go to her head, but I don't want to establish a precedent by stretching this Rubbernecking too far.

**From the Robust Gentleman on the Left Whose Wavy Locks the Wind Caresses**

To the ditto gentleman on the right, we have with us Smiling Bill Parsons, W. H. Hayward, Henry Walthall, Isadore Bernstein, and Jack Dodge, all pleased that the National Studio was the plant to go over the Bond top first for the third successive time.

## Nebraska Towns Fighting for Sunday Opening

HERE and there over Nebraska cities and towns are starting fights for Sunday opening. Elections to be held during May will decide the question in some instances, while the question is at present up to the local city administration elsewhere.

Probably the most important fight is at Lincoln, the capital city of Nebraska. Exhibitor L. M. Garman is the chairman of the showmen's organization waging the fight. The Omaha Film Board of Trade has voted financial aid to the Lincoln exhibitors. Newspaper space is being used to advertise the cause of the open theatre.

In Fremont, Neb., where an "open Sunday" city administration was recently elected, nothing has been done by the new city officials toward opening the motion picture houses on Sunday. Local exhibitors are getting ready to fight for their rights.

Beatrice and North Bend, Neb., larger than the ordinary country town, are now in the midst of fights for Sunday opening. At Falls City, Neb., the showmen have opened their theatres on Sundays and are getting away with it.

The Omaha Film Board of Trade has made an offer to help any city or town in the Omaha territory in its fight for Sunday opening.

It is expected that this aid will be frequently extended as the fight progresses.

## Minneapolis Film Board Condemns Booking Agencies

THE Minneapolis Film Board of Trade has gone on record as being strongly opposed to the practices and principles of so-called booking agencies. Explaining this action, taken at a recent meeting, the Film Board of Trade issued a statement to exhibitors as follows:

"The reason for this action on the part of the members of the board is because all organizations and booking agencies to date have not been conservant to the interests of the industry. Obviously, the individuality of the distributor and the exhibitor is lost by a combination of this kind. The exhibitor, in his turn, relinquishes his right to patronize the distributors and the subjects which, in his judgment are deserving of exploitation. The distributor, in turn, loses the right to choose the outlet for his product.

"The board's attention has been called to the promotion of two or more joint booking organizations, and in a spirit of co-operation and foresight, we sincerely recommend thorough investigation of the advantages, so-called, by these organizations, before entering into final agreement."

**Diplomat Visits Metro Studio.**

Frederick Oederlin, Swiss Charge d'Affaires at Washington, who transmited the diplomatic exchange between Germany and the United States which terminated the world war, turned briefly from diplomacy to motion pictures when he paid a visit to the Metro studios in Hollywood. Mr. Oederlin, accompanied by Louis Henri Junod, Swiss Consul at New York, enjoyed his glimpse of movie-land during a vacation trip to Southern California.

# Chicago News Letter

by Jas. S. McQuade

## ILLINOIS FILM MEN HOLD CONVENTION

### Motion Picture Association Fires Opening Gun In Campaign Against Buck Censorship Bill

THE convention of the Motion Picture Association of Illinois, as announced in my last letter, was held in the Hotel Morrison, Tuesday afternoon, April 29. It was largely attended by film exchange men, exhibitors and supply men, and all the officials of Chicago Local 110, I. A. T. S. E., were also present. The Chicago dailies were all represented.

The roster of officers was completed and is as follows: W. W. Watts, of Springfield, president; Peter J. Schaefer, vice-president; Dr. Sam Atkinson, Evanston, field secretary; Harry Loper, Springfield, secretary; W. D. Burford, Aurora, treasurer, and Louis F. Jacobson, Chicago, general counsel.

**Buck Bill Campaign Outlined.**

Mr. Jacobson occupied the chair during the proceedings and he outlined the plan of campaign, which will be carried vigorously to every section of Illinois, so that every man and woman in it will become thoroughly acquainted with the purpose of the Buck censorship bill. To effect this thoroughly a committee representing the Motion Picture Association will be formed in each of the fifty-one senatorial districts in Illinois, and will carry on the work of advising moving picture patrons of the dangers menacing their chief amusement.

Petitions regarding censorship will be placed in the hands of the public for signature, in answer to the question, "Are you for or against?" and these will be collected and submitted in mass to the members of the House of Representatives at Springfield. Each of the senatorial districts has three representatives and one senator, and all will be acquainted with the stand of their constituents on the Buck bill.

**Thousands of Slides Distributed.**

Thousands of slides, made and furnished by the N. A. M. P. I. in New York, were distributed abong the exhibitors present at the meeting, and will positively be shown in all their theatres during the campaign. A flood of editorials and other articles showing the evils of censorship is also being furnished exhibitors throughout the state for publication in their home papers, so that few voters can escape a thorough acquaintance with the purpose of the Buck bill.

Dr. Sam Atkinson delivered an able address on censorship before the convention, which was roundly applauded again and again, and many of those present congratulated him heartily at its close. A motion was immediately made and passed that the Atkinson speech be printed and a copy mailed to every senator and representative in the Illinois Legislature, and also to every editor throughout the state.

**Public Hearing on Bill May 20.**

It has been learned that the Judiciary Committee of the House has arranged that the proponents of the Buck Bill will have a hearing by invitation before that committee Wednesday, May 14, the metting being held out of session.

It also became known that the Judiciary Committee has invited the Moving Picture Association of Illinois to a public hearing before the Legislature while the House is in session on Tuesday, May 20. The association accordingly has issued a call to all branches of the trade to attend a convention which will be held at Springfield on that date. A large gathering from all parts of the state will be in attendance, judging from present indications.

## Goldwyn's President Is Encouraged by Outlook

SAMUEL GOLDWYN, president of Goldwyn Pictures Corporation, stopped over for a day last week on his return from Los Angeles to New York.

During a brief conversation with him at the Hotel Blackstone, Friday morning, May 2, before he left for New York, he had little to say except that he had spent four of the five months just passed at the Los Angeles studios, for the sole purpose of gearing up his producing companies to the pitch required to meet the requirements for the longer runs which worthy features must have, in order to maintain solvency for the producers.

He has taken pains to impress his working forces that the time consumed in making a picture must be held subordinate to the merit of that picture—both in drawing power and as a work of art, so that the owners of the better class of picture theatres can run it for at least a week to good paying business. He is confident that in point of stories, stars and supporting companies, direction and happy local atmosphere, the forthcoming product of Goldwyn will surpass all former efforts.

The truth of this, he holds, cannot fail to be established by exhibitors for themselves, as the appeal of each story, combined with all the essential requisites just mentioned, cannot fail to create a tide of popular favor.

Mr. Goldwyn expressed himself as being encouraged by the present outlook, which shows a broader vision on the

**More Than Three Degrees of Dramatic Power Are Evident in Vitagraph's Feature, "The Third Degree."**
Alice Joyce scores another success in a Charles Klein play, this time with Gladden James.

part of the exhibitor. With the constantly increasing number of high class moving picture theatres and the growing tendency of intelligent exhibitors to shelve the ruinous practice of one-day runs, Mr. Goldwyn is gradually substituting a healty optimism for the disintegrating pessimism which threatened him a short time ago.

**Shurtleff to Produce in San Francisco.**

H. L. Knappen, manager of Select's San Francisco office, was seen last week during the short stopover made by him on his way from New York to the coast. He was accompanied by C. E. Shurtleff, formerly sales manager for W. H. Hodkinson and now head of the Jack London Pictures Corporation, which controls the exclusive picture rights to all the stories written by Jack London. Mr. Shurtleff will begin work in the near future on the first of the London productions, "The Mutiny of the Elsinore." All the pictures will be produced in San Francisco.

Mr. Knappen answered a query concerning the present condition of the picture business in San Francisco by exclaiming: "Fine! Great! Wonderful! The fans are actually moving picture mad out our way. All meritorious productions are showing to capacity. Admissions run from 10 to 15 cents in the smaller houses and to 50, 60 and 75 cents in the larger. 'Cheating Cheaters,' with Clara Kimball Young, showed to capacity for a week at the California Theatre."

## Dee Robinson Building Big Theatre in Peoria

DEE ROBINSON, owner of the Apollo, Hippodrome, Empress, Princess and Duchess theatres in Peoria, was in the city last week and interested me not a little in his plans for a big, modern picture house on the best site in the city. He had just closed a 99-year lease on a plot which has a frontage of 177 feet on Main street and 144 feet on Madison, and on this he will erect a building costing $250,000.

Architect C. Howard Crane, of Detroit, has charge of the plans and construction, and work will begin at once. It is expected that the theatre will be in readiness for opening January 1, 1920. The new house will seat 2,200 people.

Incidentally, Mr. Robinson mentioned that he uses an escalator at the Hippodrome Theatre to take his patrons up to the balcony. This is the first instance, to my knowledge, of the use of this device in a picture theatre.

## Merit Film Company Buys Rights to Garson Feature

M. M. KRAVETZ, general manager of the Merit Film Company, Denver, with headquarters in the Guardian Trust Building, spent a few days in the city during the week of April 27, in consultation with Harry Garson's representative concerning a publicity campaign for "The Unpardonable Sin," the rights to which have been purchased by the Merit Film Company for the states of Colorado, Utah, Wyoming and New Mexico. Mr. Kravetz, personally, has purchased the rights for Nebraska.

It is the intention to present the feature by means of road shows, two of these being assigned to the mountain states and two exclusively to Nebraska. The campaign will start about May 15, and top prices for the shows will be 75 cents and $1.00.

Mr. Kravetz has had considerable experience in the exchange business. He started with Universal, in the Denver office, in 1910, as salesman in that city and tributary territory, and filled a similar position with the World, and later with Metro.

Louis Goldstein, partner with Mr. Kravetz in the Merit Film Company, is also well known to exhibitors in the mountain states, having been manager for Universal in the Denver office for some time. Mr. Goldstein only recently returned from service in an officers' training camp for engineers, being honorably discharged as second lieutenant.

**New House for East St. Louis.**

H. G. Redmond, owner of Redmond's Majestic, East St. Louis, was a visitor at the convention of the Motion Picture Association of Illinois, held in the Morrison Hotel last week. During a brief conversation he informed me that he was showing to very good business at the Majestic, which seats 1,200 people. The prospects are so encouraging that Mr. Redmond has decided to build a new house that will seat 2,000. Owing to the present high prices of material, work on the new theatre will be postponed until prices have lowered, but he expects to have it all ready for opening in about a year.

The Majestic is the leading picture theatre in East St. Louis and caters to the best people in the city.

**"Mickey" Continues Big Run in Illinois.**

F. O. Nelson, general manager of the Mickey Film Company, reports continued remarkable business for that attractive feature in territory outside of Chicago, in which it is being exclusively shown at present.

The writer read a recent telegram from Miss Olga Heilsted, owner and manager of the Marquette Theatre, La Salle, in which she states: "Broke all house records. Pouring rain all day. Come again with another like it." The Marquette seats 450 people and the telegram refers to the first day of a three-day run.

## American Film Company Cheers Writers of Scripts

A LETTER from John F. Bonnell, an "outside" script writer, of Oxford, Ga., to the American Film Company at Santa Barbara, has given rise to an interesting announcement by General Manager R. R. Nehls, of that organization. Mr. Bonnell's letter follows:

"Dear Sirs: May I ask you to note this paragraph from a letter received by me from the editor of a motion picture monthly:

"'It is no secret at all that producers very seldom purchase or produce a story written by an outside amateur writer. I think everybody, the producers included, would agree that great improvement is needed in the screen stories. I doubt, however, that this improvement would come by buying more stories from amateur writers.'"

In his reply to the editor Mr. Bonnell made the following query: "Since that is the settled practice and purpose of producing companies, why are amateur writers encouraged to write by producers who announce they are in the market for stories?"

Mr. Bonnell concludes his letter to the American Film Company as follows: "Submitted to you by one of those who imagined a market implied possible negotiation, who were driving to get beyond the 'amateurity,' but for this shell shock."

**"Outsider" Has Chance Says Nehls.**

"For Mr. Bonnell's encouragement, we hasten to assure him that we, too, believe a market implies possible negotiation," says Mr. Nehls. "The plan in force in our scenario bureau compels us to look to the market for material. In brief, our plan is this: We will not purchase a story from a staff reader, and on the other hand, we will not allow staff writers to read submitted scripts.

"The reason for this policy is plain. It is not without the bounds of possibility that a staff reader in submitting an original story for consideration may incorporate an idea which might have been contained in a story previously read and rejected, and which had been submitted by an outside writer. It is a case of the sub-conscious mind asserting itself innocently.

"We maintain that a man or woman who reads stories day after day, in an effort to find suitable screen material, cannot help absorbing an idea here and there without any intent ultimately to make use of it. Consider then the risk we would run, were we to allow staff readers to submit stories occasionally. The sub-conscious mind might resort to

**Metro Finds a New Way of Boosting the V Loan.**
By picking out a V-forked tree and ensconcing Ed Carewe and Viola Dana therein for a chat on bonds and "False Evidence."

an idea that had been absorbed months previously from a rejected story. We might buy the story and produce it. The outside writer might recognize his original idea as having been apparently plagiarized, and although there might not have been any wilful intent to appropriate the idea, the fact remains that the company would be liable to a lawsuit.

"My advice to Mr. Bonnell and other aspiring writers is to 'keep trying.' If he has the story-telling gift, it will find recognition. If we can use one of his stories, we'll buy it. If not, we'll return it, in which event, he need have no fear that it has been appropriated for future use."

**Fox Film Corporation Notes.**

The Fox production, "Help! Help! Police!" with George Walsh, who is a big favorite in Chicago and territory adjoining, was shown to exceptionally good business at the Rose Theatre during the week of Sunday, April 27. Numerous bookings for two and three days' runs have also been made in Chicago.

M. Whitmoyre, Fox salesman in Wisconsin territory, was called to his home, in Nebraska City, last week on account of the serious illness of his father. Mr. Whitmoyre rejoined the Fox sales force recently, after receiving an honorable discharge from service overseas for a period of nine months. He has been very successful since his reinstatement, District Manager C. W. Eckhardt has informed the writer.

**Chicago Censorship Must Be Fair.**

The Chicago Censorship Commission, at its meeting, Friday, May 2, voted to give careful consideration to the protests of producers against censorship. Chairman Hurley gave voice to the prevalent opinion of the members by saying: "I believe these people should be met half way." A motion was carried to have the new city ordinance on censorship so worded as to provide that only portrayal of direct violations of the law would constitute grounds for ordering cut-outs or the rejection of pictures.

Judge Harry M. Fisher proposed that the censorship authorities should act as a critical body as well as a censoring body, and that their opinions on the morality of a film should be published in connection with each picture inspected. The motion was carried.

**"Daddy Long Legs" Greatest Yet.**

A trade showing of Mary Pickford in "Daddy Long Legs" was given in the Universal exhibition room, in the Consumers' Building, Friday afternoon, May 2, under the management of Harry Weiss and R. C. Seery, who have charge of the Chicago exchange of the First National Exhibitors. The capacity of the projection room was taxed to the utmost so eager was the rush of Chicago exhibitors to view the great production. It is needless to state that the general opinion of those present was in favor of pronouncing the picture the greatest of Mary's many triumphs on the screen.

**Orchestra Hall Opens Picture Season.**

Orchestra Hall started its summer season for pictures on Monday of last week. The programs will be comprised of Paramount and Artcraft productions, Marguerite Clark, in "Come Out of the Kitchen," being the attraction for the opening week.

# FIND WOMAN: AROUSE HER CURIOSITY

## That's One First Step in Practical, Everyday Motion Picture Showmanship or in Any Other

SHOWMANSHIP is a form of salesmanship—a highly specialized form of salesmanship; and the secret of filling the seats of a theatre is analagous to the secret of selling any other standard commodity—know your market. Motion pictures are a variable commodity only insofar as individual pictures are concerned. The Motion Picture (Capital M and Capital P) is a standard commodity for which there is a great demand, but it is the exhibitor's job to divert that demand through his own particular box office.

The producers take care of the supply. The supply at the present time is ample to meet the demand—and is becoming more ample all the time.

Empty seats in a theatre is certain proof that the showman-salesman does not know his market. His market is every man, woman and child in his community—and very often in surrounding communities. Therefore it follows that to be able to offer on his market what his market demands, the showman-salesman not only must know his public, but he must also know how to tell them that he has what they want. A close study of newspapers—particularly evening newspapers—will give a fairly comprehensive idea of what interests people. By that is not meant specifically some one thing that is wanted, but what emotions, what appeal, can most successfully be used in getting folks interested in your pictures.

**The Woman Holds the Pursestrings.**

Psycho-analysis of the widely-circulated evening newspapers and weekly and monthly magazines must prove to the showman that it is to the woman he must direct his advertising appeal. It is the woman who holds the purse strings; who controls the dimes and quarters that pay admissions for the family; who is the head of the house always when it comes to a question as to what movies her family is going to. And there is an unfailing method of reaching woman through advertising—arouse her curiosity and your sale is made.

The eternal feminine has not changed since Eve's times. It was Eve's curiosity that impelled her to pick the apple. Later on, in Greek Mythology, Pandora was the woman who again proved the lengths to which a woman would go to satisfy curiosity. It was she who, having been warned, opened Pandora's Box and loosed on the world all its evils. Helen of Troy was a woman, and her curiosity as to what the mysterious White Horse contained resulted in the fall of Troy. All through the ages we have proof that a woman can be relied upon to seek to satisfy her curiosity. The response of woman to curiosity is unfailing and can be relied upon. It is an appeal that can be coupled up with all the emotions that a human is capable of.

**Don't Tell Too Much About Picture.**

It therefore follows that an exhibitor dealing in a commodity that plays upon every emotion in the category of sentiment, must make his big appeal to women. And his biggest response will come when he arouses their curiosity.

Often the mistake is made of telling too much about the picture you are to show. While in this manner several additional admissions may be obtained from those who want to see the picture because they know so much about it, it is a better scheme to make them just interested enough to want to know more—to come and see the film for themselves.

BEN GRIMM.

## Rothacker Accorded Unique Tribute for Print Service

A UNIQUE tribute was accorded Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago, by the exchange managers of the First National Exhibitors' Circuit in a resolution framed in convention at the Hotel Astor, New York, April 22. The statement given under the signatures of the exchange managers, and officially ratified by Lieutenant Jim P. Anderson, chairman, and Harry Weiss, secretary of the meeting, was entirely unsolicited by Mr. Rothacker, and came as a reward for efficient, prompt and accurate service.

The Rothacker Film Manufacturing Company, the first and largest of its kind in the country, has the contract to make all the prints for First National's pictures. The resolution of the exchange managers who saw daily evidence of the Rothacker service, gave their appreciation for the "splendid cooperation" accorded them, and "for the extremes to which he and his organization have gone—far beyond the usual limits of business practice—to relieve emergencies and assist us in giving satisfactory service to our exhibitor customers."

After stating that no other group of exchanges could boast of "prints with superior tinting and toning, with clearer definition, with more carefully printed lighting effects than those made by the Rothacker Film Manufacturing Company," the resolution went on to comment especially on the excellent system installed by the Chicago plant for filling emergency orders for prompt and accurate replacements of short lengths of torn or destroyed film.

A copy of the resolution was sent to Mr. Rothacker and to the Board of Directors for the First National Exhibitors' Circuit.

**Loan Stunts Aid Bond Sales.**

The daily Victory Loan meetings in front of the Aeolian Building, New York, where the Famous Players-Lasky Corporation is giving a motion picture attraction of some kind every noon hour have become widely known and are attracting many Victory note buyers.

The stunt of taking motion pictures of bond purchasers and projecting these films on the screen at the Strand Theatre made a big hit, and itself accounted for some $50,000 worth of Victory note sales to date. This stunt has made such a hit with the fans that it will be repeated before the drive is over.

# ASSOCIATION TO MEET IN ROCHESTER

## To Be Guests of Eastman Company—National Industry Members' Third Annual Meeting September 23

THE third annual meeting of the members of the National Association of the Motion Picture Industry will be held in Rochester on Tuesday, September 23, 1919. This decision was reached at a meeting of the executive committee of the National Association held at the Hotel Claridge Wednesday, April 3, presided over by Walter W. Irwin, chairman, and attended by William A. Brady, president; Richard A. Rowland, Gabriel L. Hess, J. E. Brulatour, P. A. Powers, Paul H. Cromelin and Frederick H. Elliott, executive secretary.

In view of the decision which had been previously reached to proceed with the nation-wide organization of censorship, Sunday opening and other national committees during the summer months, it was deemed inadvisable to hold the annual meeting of the members during the summer. J. E. Brulatour, treasurer of the National Association, thereupon extended an invitation on behalf of the Eastman Kodak Company for the directors to hold their meeting in Rochester on September 23, when the members of the board will be the guests of the Eastman Kodak Company, and a private car will be chartered for carrying the officers and directors of the Association to Rochester and return.

**Annual Meetings in September.**

Under this plan the annual meetings of the members of the Fifth Division for the purpose of naming directors to be elected at the annual meetings will not be held until the third week in September. These meetings will be held at the offices of the National Association, Times Building, New York.

The executive committee unanimously adopted resolutions aproving of the adoption by the National Fire Prevention Association for the protection of motion picture films as formulated by the committee on hazardous chemicals and explosives as an effective means not only of providing safety, but as a practical standard by which to adjust insurance rating problems.

The resolutions are to be presented at the annual meeting of the National Fire Prevention Association to be held in Ottawa next week, at which the Fire Prevention Regulations Committee for the National Association of the Motion Picture Industry will be represented by Albert DeRoode.

Other business was transacted, including the presentation of reports showing the association to be in the most prosperous condition since its inception three years ago.

## Empire Exchange Managers Hold State Convention

THE first convention of the Motion Picture Exchange Managers' Association of New York State was held at the Onondaga Hotel, Syracuse, on April 23. Thirty-five exchange managers of the association, which excludes New York City managers and salesmen, met to formulate ways and means for better co-operation between the distributors and exhibitors.

Exhibitors may file complaints against the exchanges in case of mistreatment, and distributors may do likewise against the showmen, according to the rules of the association. At the convention a grievance committee was named to handle all disputes, while a corresponding secretary and investigator with offices in the Buffalo Chamber of Commerce were also appointed. Bicycling and subrenting practices were condemned.

Officers of the association are Arthur Hopkins, president; George A. Hickey, vice president; R. C. Fox, treasurer; C. A. Taylor, secretary. The convention arrangements were made by Fred F. Hartich, Syracuse, representative of Vitagraph.

In the picture below are, top row, left to right: M. W. Kempner, Famous Players-Lasky; A. E. Silverman, Volk Film; B. M. Moran, Pathe; Mr. Hoban, Metro; N. Stattiker, First National; C. P. Saunders, Film Clearing House; Mr. Fox, Goodwin Film.

Second row: H. R. Wimsatt, Hodkinson; F. S. Jensen, Goldwyn; Mr. Saunders, Metro; F. S. Hopkins, Universal; G. A. Hickey, Goldwyn; R. C. Fox, Famous Players-Lasky; C. A. Taylor, Pathe; R. C. Gardiner, Gardiner Film Syndicate.

Third row: H. S. Gans, First National; Mr. Dobson, Famous Players-Lasky; E. C. Markens, Metro; G. M. Blackman, Universal; F. M. Zimmerman, Gardiner; Thomas Brady, Fox; H. W. Kahn, Metro; F. Frayne, American; F. F. Hartich, Vitagraph.

Bottom row: W. C. Fickeisen, Independent Sales; Mr. Hanover, Pioneer; G. L. Ross, Pathe; Basin Brady, Pathe; T. W. Doo-Lee, Doo-Lee Film.

**Convention of Motion Picture Exchange Managers' Association of New York.**
Held at Syracuse April 23. The names appear in the story above.

**Another Promotion in Select Forces.**

In accordance with Lewis J. Selznick's announced policy of promotion from the ranks, Walter J. Porges has just been appointed secretary to the director of sales of Select Pictures Corporation Charles R. Rogers. Although a young man in years, Mr. Porges has had quite an extensive experience in the film industry, and has been in Mr. Selznick's organization for a considerable term.

From the San Francisco branch, Porges was sent to Seattle to act as assistant manager there under John S. Woody; when Mr. Woody became field manager for Select, Porges returned to the home office in New York. Later, Mr. Woody was appointed sales manager for Select and Porges assisted him. With Woody's resignation from Select and Mr. Rogers' appointment as director of sales, Porges has been officially designated as secretary to the Director of Sales.

**Big Feature Rights Moves.**

The Big Feature Rights Corporation, of Louisville, Ky., has just finished moving into its new home in the National Theatre Building, Walnut between Fifth and Center. This building occupies an entire block and the Big Features has the entire second and third floors. It shares the building with B. F. Keith's National Theatre. The house is new, built a few years ago at a cost of $300,000. The Big Feature Company offices will be handsomely decorated and equipped. As the Big Feature Rights holds the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, this is also the First National's "Old Kentucky Home" and "Down in Sunny Tennessee" address.

**To Film Daily Activities of Stars.**

A new scheme for the exploitation of his stars and pictures is to be inaugurated by Thomas H. Ince, producer of Paramount and Artcraft pictures, at his new studio in Culver City. Every week a film will be produced which will be called "The Off Stage Film Weekly," and which will show intimate shots of the different stars, Charles Ray, Dorothy Dalton and Enid Bennett and others, at their homes and during their leisure hours. The film will also show how the scenes are filmed and will be in effect just like a visit to the studio. These weeklies will be furnished free of charge to exhibitors of Paramount-Ince pictures.

# News of Los Angeles and Vicinity

By A. H. GIEBLER

## COMMERCE CHAMBER URGES AFFILIATION

### Los Angeles Board Wants Film Men to Get in Closer Touch with Other Business Men of City

THE Chamber of Commerce of Los Angeles proposes to give a big luncheon within a few days at which the guests of honor will be people prominently and substantially connected with the film industry. The avowed purpose of this meeting is to bring the makers of moving pictures and the business men of Los Angeles into closer relationship.

It is proposed to effect a complete organization of the motion picture interests inside the Chamber of Commerce along the same lines as the organization of the foreign trade bureau, the trade extension bureau, and other departments of the Chamber, with an expert, to be named by the motion picture men, in charge.

**Picture Output Annually $100,000,000.**

It has been estimated that the motion picture industry in Los Angeles represents an annual output of not less than $100,000,000. The annual payroll in this city is said to be around $18,000,00, and the annual expenditures for supplies, materials and studio necessaries approximate $12,000,000, or $1,000,000 a month.

Los Angeles is recognized as the world capital of filmdom, and as it is felt that the motion picture industry is in Los Angeles to stay, the members of the Chamber of Commerce believe that it should become affiliated with that association's activities.

George Goldsmith, vice chairman of the membership committee of the Chamber of Commerce, is in charge of the details of arranging for the big meeting.

**"Castle Rosamond" to Be a Studio.**

Fred Kley, studio manager of the Lasky plant in Hollywood, closed an option last week on Castle Rosamond, a magnificent mansion of about forty rooms, which faces the Hotel Huntington in Pasadena. Kley is holding this property for an Eastern concern which will come West within the month to begin elaborate film productions in Pasadena. The present building will serve as offices and dressing rooms, and a large studio is to be erected in the rear.

**Orran Humphrey to Retire.**

Orral Humphrey, for many years a Broadway actor, and leading man in Morosco stock companies in the West, and late of the Universal serial, "The Midnight Man," in which he played the heavy role, has retired permanently from the screen, according to a recent announcement from him. Mr. Humphrey, whose screen career ended in a dramatic and tense moment when another villain in the play fired a blank cartridge at him and "killed" him, intends to take up active ranching on his estate in Happy Valley near San Francisco. Before joining Universal, Humphrey played in both Essenay and American pictures, the "Beauty Comedies" having been created by the latter company to feature him. He has also had experience as a director of American and Keystone comedies.

**Give Orphan Benefit on Location.**

While on location at Palm Springs, California, just last week, making scenes for "The Lone Star Ranger," the William Farnum Company gave a vaudeville entertainment and dance for the benefit of the French orphans at Desert Inn, where the company was stopping. Members of the Farnum company decorated the grounds and took part in the entertainment, and the sum of $300 was realized for the fund.

**New Ince Laboratory Plans Approved.**

Plans and specifications for a big new laboratory at the Ince plant in Culver City have been approved by Thomas H. Ince, and construction work on the buildings will be begun immediately. The laboratory will enable the Ince company to make all the prints of films for distribution which have heretofore been made at a commercial laboratory, as well as the negatives. A second lighting plant has also been installed at Ince, so that in the event of an accident to one of the plants, the other will always be in readiness, and no delay need be caused in the finishing of work begun.

**Newlyweds Give Newlyweds Party.**

Being themselves only just recently married, William Parsons and his bride, Billie Rhodes, felt it incumbent upon themselves to give a party for other newlyweds at their home, "Laughter Hall," on the evening of April 26. The four couples who were the guests of honor were William Desmond and his

**Bert Lytell's a Minister on the Left, and He's Ministering to Grocery Needs on the Right.**
The only difference between these two scenes from his Metro, "The Lion's Den," is seen in his grocery-minister face.

bride, Mary MacIvor; Bert Bracken and Mrs. Margaret Landis Bracken; James Young and Mrs. Clara Whipple Young; and Mr. and Mrs. Earle Williams. Among the guests were many film notables of the West Coast colony. The decorations were of white roses, lilies of the valley and carnations, with miniature brides and grooms of sugar as a novelty.

**Henry Lehrman Building a Studio.**

Work was begun last week on the new studio in which Henry Lehrman will produce his comedies in the near future. The site of the new film plant comprises ten acres on Washington Boulevard in Culver City, and is located in the neighborhood of the Ince and Goldwyn plants. The administration building will be of Spanish architecture with stucco exterior finish, and the plant will include both glass-enclosed and open-air stages, with property rooms, dressing rooms, and all of the latest improvements in studio equipment. The Milwaukee Building Company has charge of the construction work.

**Pickford Buys Beach Site for Home.**

Mary Pickford has purchased a lot 100x200 feet on Adelaide Drive, in the Palisade district of Santa Monica, on which she will build a home, which will be shared with her mother, Mrs. Charlotte Pickford, and her sister, Lottie Pickford, and Lottie's little daughter, Mary Pickford Rupp. The property was bought from H. M. Gorham, president of the bank of Santa Monica, who has a home near the property purchased by Miss Pickford.

**Peacocke Writes Another Sea Play.**

Captain Leslie T. Peacocke, author of "Neptune's Daughter," has just sold a scenario based on his story, "The Birth of Venus," to Julius Stern. The story requires many elaborate settings depicting beautiful myths and legends of the sea, and the heroine must be portrayed by a young woman whose perfections in physical beauty must be equalled only by her aquatic and histrionic ability. Captain Peacocke is the author of "Platonic Love," a recent Kitty Gordon release.

**Fatty Arbuckle a Baseball Magnate.**

Fatty Arbuckle has bought controlling interest in the Vernon Tigers, a baseball club, from Thomas J. Darmody, and will succeed that former head of the club as president. "Puss" Halbriter will serve as vice-president and business manager. Lou Anger, manager of Arbuckle's film affairs, also bought a block of stock in the club and will be one of its directors. Bill Essick will be retained by Arbuckle as manager of the team.

**Ince Making "Off Stage" Films.**

Thomas H. Ince is making short films depicting off stage events in the daily life of his stars, which will be furnished free to the exhibitors of Ince pictures to be used as advertising novelties and announcements of coming attractions. The films will show Dorothy Dalton, Enid Bennet and Charles Ray in various employments and diversions at their homes as well as during off stage moments at the studio.

**Father of Comedian Dead.**

Earl Montgomery, of the Montgomery and Rock comedy team at Vitagraph, learned last week that his father, living at Juneau, Alaska, had died, after but one day's illness.

**Clock Made of Coal.**

Earle Williams has just received a belated wedding present in the shape of a clock carved out of a solid piece of anthracite, and polished so highly that it will not mark the whitest of linen, from D. T. Williams, inspector of the sixth anthracite district of Pennsylvania.

**Kinema Theatre Changes Policy.**

Manager Dumond, of the Kinema Theatre, has changed the policy of his house by giving only two shows a day during the week and three on Sunday, instead of continuous performances, as formerly. This policy was adopted during the run of "The Unpardonable Sin," featuring Blanche Sweet.

**Los Angeles Theatre Notes.**

Manager Little, of Clune's Broadway Theatre, is giving all soldiers and sailors in uniform from overseas, free admission to his show.

* * *

Billy Elmer, general manager of the Burbank Theatre, has also announced his intention of permitting the boys who have seen service overseas to see a free show upon their showing the little gold service chevron and paying the war tax.

* * *

Robert H. Poole, house manager of the California Theatre, and his partner, "Sunshine" Mary Anderson, won the prize, a beautiful silver cup, in the dancing contest held at the Exhibitors High Jinks at the Dome in Ocean Park last Saturday night.

## Studio Shots

DOROTHY GISH came back from location one day last week with a case of mountain fever, and work had to be stopped on her picture until she was able to return to work.

Frank Borzage, who celebrated his twenty-seventh birthday a few days ago, was on that day given a contract to direct Fred Stone, who is coming west soon to make pictures.

"The Red Glove," Marie Walcamp's new serial, was finished last week at Universal City.

Sam Polo, brother of Eddie Polo, has taken the role of chief villain in Jim Corbett's serial, "The Midnight Man," upon the retirement of Orral Humphrey from the production.

"The Spitfire of Seville," is the title of Priscilla Dean's new picture, which will be directed by George Siegman, recently returned from France.

Thomas Holding has been engaged to take the part that Albert Roscoe was to have played in Bessie Barriscale's new feature, "Broken Threads." Roscoe became ill and had to give up the part.

Katherine MacDonald Strauss has been granted a decree of divorce by Judge Crail, of Los Angeles, from Malcolm A. Strauss, New York artist.

Earle Williams is working on "The Hornet's Nest," his newest feature for Vitagraph.

John J. Conley, who has been employed in the reading department at Metro, has been promoted to the position of assistant director to Charles Swickard.

Clark Irvine is rallying together all the members of the old Scream Club for a party at the Dome Cafe at Ocean Park on the evening of May 10. The last Scream Club party was held "befo' the wah."

Blanche Sweet leaves this week for New York City.

The Hale Hamilton company from Metro made scenes for "Full of Pep" on the Government freighter, The West Sequana, when that vessel made its trial trip out of the Los Angeles harbor last week.

E. Richard Schayer is collaborating with King Vidor on a new play for Brentwood which will feature Florence Vidor as the star.

Priscilla Dean, who has been dangerously ill with double pneumonia, is reported as being on the road to complete recovery.

Director Henry King has taken the William Russell company to Yoca Lake for scenes in the new Russell picture.

James W. Horne, director of the Jim Corbett serial, "The Midnight Man,"

**The Cinema Camera Club Held Its Annual Ball in the Estee Studio On April 26, an**

Louis A. J. Geleng, of the Newspaper Pictorial Syndicate, manipulated the camera. George Coudert, who ha

stopped production for several days last week on account of illness.

James O'Shea, formerly of the technical department of the Morosco plant, is now acting in the Neal Burns comedies at Universal.

R. A. Walsh has begun an elaborate production of Longfellow's "Evangeline," in which Miriam Cooper will star, at the Fox studio.

Mary Alden has gone to New York to meet her brother who has just returned from France.

William Duncan, star and director of Vitagraph serials, is selecting a cast of players for a new 15-episode serial to be filmed from a story by Cyrus Townsend Brady.

Irving Cummins is leading man for Viola Dana in her coming Metro comedy-drama, "Pliant Patricia."

Harry Houdini will return to the stage in November, after he finishes his work in the films for the Lasky company, according to recent announcements.

Winifred Westover will be leading lady for William Russell in the new production just begun at the American studio.

Frank Lloyd, former Fox director, will have charge of the Geraldine Farrar productions at Goldwyn when the prima donna arrives to begin her picture work.

Enid Bennett begins this week on a new production at Ince on a story by C. Gardner Sullivan, under the direction of Fred Niblo.

Edmund Lawrence, director at the Fox studio in the east, has come to Hollywood to augment the directorial force in the western plant.

Bessie Love, Vitagraph star, has returned from Fresno, where she has been spending a short vacation.

"In His Brother's Place," a dual-role comedy written by Hale Hamilton, will be that star's next feature for Metro.

Fatty Arbuckle's chief topic of conversation these days is the pennant that his ball club is going to win.

Chester Conklin, who has been with the Mack Sennett organization for five years, has gone over to the Fox company to star in Sunshine Comedies.

Elinor Fair, of the Fox company, motored to San Diego during a short vacation following the completion of "Words and Music."

Thomas J. Hopkins, a promising young writer, has been added to the scenario staff at Ince.

Edward J. Le Saint, Fox director, leaves next week for a visit to his old home in Cincinnati.

George D. Baker, Metro director, left for New York on May 2, but will return later in the summer to direct special productions now being planned.

Negotiations are under way between Anna Nilsson and a firm of film producers whereby Miss Nilsson may soon become a star at the head of her own company.

Frank E. Woods, Lasky supervising director, leaves on May 7 for a three weeks' stay in New York.

Harry Carey has begun on "The Man of Peace," under direction of Jack Ford.

Ruth Roland poured tea at an entertainment given on April 28 by the emergency committee for the relief of returned soldiers and sailors.

Walter I. Percival, who has just finished work in a May Allison picture at Metro, has gone to Connecticut to spend the summer on his farm.

Howard Hickman, director, and husband of Bessie Barriscale, who has been seriously ill of pneumonia, is recovering.

Ethel Ritchie, former leading woman in Balboa films, is supporting Mary McLaren in "The Weaker Vessel."

Robert Warwick received notice last week that he has been promoted to the rank of Major in the United States Army Reserve.

Herbert Standing is supporting Tom Moore in "Lord and Lady Algy." Naomi Childers is Lady Algy.

Prince Paul Troubetsky, the famous sculptor, was a visitor at Universal City last week.

Harry Depp, Christie comedian, is making four-minute speeches in the theatres of Los Angeles and vicinity in the interests of the Fifth Victory Loan.

Eddie Polo, having finished a series of two-reel westerns, is spending his vacation at Catalina Island.

Reggie Lyons, for a year in the U. S. aviation service, is back beside the camera at Vitagraph.

Mary Miles Minter and her mother have gone to New York to complete details of a new contract for Mary.

J. L. Frothingham, general manager of the B. B. Features, has bought the screen rights to "The Luck of Geraldine," by Kathleen Norris, for a Bessie Barriscale feature.

May Allison's new picture for Metro, which was produced under the title of "Orchestra D-2" will be released as "Castles in the Air."

Lloyd Ingraham, who directed the recent Lewis Stone production, has been engaged to direct Ince pictures featuring Douglas MacLean.

Claire Du Brey is supporting Frank Keenan in his latest production.

*The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue of a $3 subscription.*

## "Fires of Faith" Opens at Harris Theatre, New York

THE Salvation Army picture, "Fires of Faith," presented by Jesse Lasky and produced by Famous Players-Lasky, opened Monday night, May 7, at the Harris Theatre, New York, to a packed house, and was a success in its own right and also in the special features of its presentation. The real novelty of the occasion, and one of the biggest hits, was the address made by Colonel William McIntyre in behalf of the Army and Commander Evangeline Booth. Briefly and simply the Colonel told of the Army and what the picture to be means to it. At the close of his remarks he asked a blessing on the work "Fires of Faith" would do for the organization and the good it would accomplish for the cause of humanity.

An appropriate setting for a song entitled "Fires of Faith" was next introduced, and the number was given by June Day and a male quartette. This part of the program was in the nature of a prologue and was designed and executed by Captain David Kirkland.

The reception given the picture and the interest manifested in following the story indicated that "Fires of Faith" is a fine example of moving picture making regardless of the sentiment attached to its birth. The engagement will extend for an indefinite time at the Harris.

## Houlton, Maine, Has New Motion Picture Theatre

HOULTON has a brand new theatre, the finest the town has ever known, and its opening during the past week was one of the red letter events in the history of that thriving community. The Temple theatre, which is located in a new building erected by the late William F. Buzzell, at a cost of $80,000, accommodates 798 persons. Not only is it a great addition to the beauty of the town, but it fills a long-felt want, and is bound to be a great drawing centre. The depth of the lower floor is entirely given to the theatre, with offices in front. There are offices on the second floor and the third floor is to be utilized as a Masonic hall, with a large reading room, banquet hall and kitchen, an armory and many other smaller rooms.

**Just to Show What Could Be Done with a Night Panorama, Took the Above Picture.**
charge of the arrangements for the ball, is seen on the left in the front row with George, Jr., in his lap.

# NEILAN TO START FOR CIRCUIT JUNE 1

## First of Eight Productions for First National Will Be Adaptation of Book Now in Ninth Edition

WITH one of his productions playing to record business as one of the greatest successes of the season, with another just concluding two and three week seasons in first run theatres in every territory, and with a third big special of which he is the director on the verge of release, Marshall Neilan on June 1 will become an independent producer and director. Active work will begin on the first of the minimum of eight special feature attractions he is to make under the terms of his contract with First National Exhibitors' Circuit.

**Three Big Attractions Last Year.**

Mr. Neilan's record as a director in the last year is perhaps without equal in the producing branch of the industry. The first of the three big specials which he has directed in that time was "The Unpardonable Sin." This has broken house records in principal cities at high prices. The second production is Mary Pickford's "Daddy Long Legs," which will have its pre-release runs starting Sunday, May 11. The third is the adaptation of the story, "Kingdom of Dreams," starring Anita Stewart. Mr. Neilan will complete the production of this on May 24. It will be fourth in the series of Anita Stewart special attractions to be distributed by First National Exhibitors' Circuit.

**Big Money Involved.**

The aggregate of the sums paid for the screen rights to these three famous stories intrusted to Mr. Neilan for production totals almost a quarter of a million dollars. To each, in screen form, he has given the human touches which have been among the outstanding features of their action. All of the novel and unique situations in "The Unpardonable Sin" are the conceptions of Mr. Neilan. In producing "Daddy Long Legs" he has given even greater evidence of his peculiarly individual method of interpreting humor and pathos. With Mary Pickford in the role of Judy Abbott, "an orphan mothered by an ash can," he has built round her experiences in the John Grier Home for Orphans innumerable bits of action made plausible and human by his genius for the unusual.

Neilan's first production for First National will be an adaptation of a famous book, now in its ninth edition. Announcement of its title will not be made until Mr. Neilan begins work on it. His contract for distribution does not provide for stars in any of his releases. His productions will depend entirely upon their value in story and direction.

"This," declares Mr. Neilan, "is the acid test for any director. An ordinary story can be made reasonably successful with the name of a star. I speak more in reference to gross rentals from exhibitors than I do from the viewpoint of the public. But when a story is offered strictly on its merits as entertainment it becomes a different matter. Then the material must be in its footage or the producer has no alibi.

Mr. Neilan is one of the youngest if not the youngest of the directors with big, recognized successes to their credit. He is little more than thirty years old.

Information received from Mr. Neilan by his personal representative, James Grainger, who is now in New York, indicated that the studios the director is having constructed will be completed and available for use by June 1, so that it will not be necessary for him to begin his initial independent attraction without the facilities he has provided for himself in the plans for the new structure.

**Marshall Neilan**
Directing Mary Pickford in her First National, "Daddy Long Legs."

**"Daddy Long Legs" Requires Long Legging for Location,**
So Mahlon Hamilton, leading man; Marshall Neilan, director; Mary Pickford, star, and Charles Rosher, cameraman, rest a while between locations on the first Mary Pickford First National release.

**Will Cross Ocean to See Pearson Film.**

Louis Meyer, president of the Virginia Pearson Photoplays, Inc., decided, upon the completion of Miss Pearson's first feature, "The Bishop's Emeralds," that he would cable the author, Captain Houghton Townley, who has been serving in the British army, that his story had been adapted to the screen.

Mr. Meyer sent a cable to Captain Townley. It read "Bishop's Emeralds" finished successfully. Sorry you can't see it."

Three days later a cable was received at Mr. Meyer's office at the Theatre Magazine. There was only three words in it: "Will be there. (Signed) Townley.)"

**Hart with Johnny Dooley Comedies.**

William V. Hart, one of the oldest film men in the business, is now associated with the Johnny Dooley Film Comedies, in the Longacre Bldg., New York, as business manager.

Mr. Hart was one of the first exchange managers of the General Film Company. At the inception of the Mutual Film Company, he became associated with them also in a managerial capacity.

For a number of years Mr. Hart looked after the booking interest of all the big Broadway houses, including the U. B. O. He is enthusiastic in his new connection, and is confident of the success of Johnny Dooley in films.

**Quick Work by Kinograms.**

The famous Seventy-seventh Division started its impressive march on Fifth avenue, New York, at 10 a. m., Tuesday May 6. Kinograms had posted camera men along the line of march, and at the matinee, the same afternoon, the Palace Theatre showed scenes as part of its vaudeville program. This is accounted quick action even in these days of lively stepping in the industry. Leo Kugel telephoned the above information to Moving Picture World shortly after the Seventy-seventh had marched across the Palace screen.

**Theatre Opens with "Oh, You Women."**

The new Cameraphone Theatre in Pittsburgh opened on May 1 with the Famous Players-Lasky special production, "Oh, You Women," by John Emerson and Anita Loos, and not with the photoplay stated in the May 10 issue of the World. Attention was called to this fact by H. Buxbaum, special representative of distribution in Pittsburgh.

The Rowland and Clark Enterprise have taken over the Cameraphone and have redecorated it entirely.

# CHASING THE DINOSAUR TO HIS LAIR

## "The Ghost of Slumber Mountain," Herbert M. Dawley's Single-Reel Super-Special, Is the Opening Number of a Series of Extinct Monster Pictures Now Being Made

**By Edward Weitzel**

WHEN a man starts out to make a super-special of a single-reel moving picture, he must have great faith in the novelty of his theme and in his ability to bring it to completion. Herbert M. Dawley, the creator of "The Ghost of Slumber Mountain," showed himself the possessor of originality and great mechanical skill when he went back to prehistoric ages for the principal actors in his story and made the monsters of the carboniferous era live again after 40,000,000 years. The story of the picture is now a familiar one and spectators in all parts of the United States are marveling at the antics of the diatryma in search of a supper and the fierce fight between the three-horned triceratops and the tyranosaurus—and wondering how the thing is done.

That is a professional secret, of course, and the man who thought the matter out and then proceeded to experiment until his efforts were a success is going to keep that secret to himself. He is not averse, however, to telling how the idea of "The Ghost of Slumber Mountain" first came to him and of his plans for other pictures of a similar nature. Herbert M. Dawley has given the screen an important addition to its usefulness as a means of entertainment as well as of education, and considerable intrest is attached to his personality and to the events in his former career that led him into probing the antediluvian past for the benefit of the silent stage.

**One of Uncle Sam's Three Million.**

A surprise awaited the interviewer when a meeting was arranged at the office of the World Film Corporation, the distributors of "The Ghost of Slumber Mountain," and a tall, well built man, with a pair of keen, gray eyes, walked into the room and was introduced as Major Dawley. There had been no previous intimation that Herbert M. Dawley was an officer in the United States Army and had seen service with the Allies.

"If you don't mind, Major, we will commence at the beginning," was the first remark of the Moving Picture World man after the formalities were over.

"That will be going back a long way, if you refer to the period of the picture," replied the Major, with a smile.

"We'll come to that later," was the response. Just now it will be interesting to know how and where you acquired the special information you have employed in making your first moving picture. Not only must you have made a close study of the natural history of the monsters you have recreated on the screen, but you show a technical knowledge of acting, scenario writing and trick photography that must be the outcome of practical experience. As the author of the story of 'The Ghost of Slumber Mountain,' the actor of its leading part as well as its director and the creator of its remarkable illusion that brings the extinct beasts and birds from the dawn of time again into being you are quite as much an enigma as your picture itself. You have been an actor, that is evident!"

"Yes, but not professionally. I was a member of the Studio Club, of Buffalo, for several years. We all worked hard to make our performances a success. In that way I picked up a number of hints about acting, stage managing and the construction of plays."

"Where did you pick up your knowledge of anatomy? Your monsters give that curious impression of being correctly articulated that only scientific accuracy is able to accomplish even with the uninitiated."

"My profession—I am a sculptor—helped me, and I sought the advice of the best zoologists in this country. Are my credentials satisfactory?"

"Eminently so, Major. How did you first conceive the idea of teaching natural history in so attractive a form?"

**The Birth of An Idea.**

"I have always been interested in the subject. When 'The Ghost of Slumber Mountain' began to take form in my mind I experimented with an ordinary pocket camera and took a series of photographs which I fastened together and made my animals move by running the pictures rapidly through my fingers, the same as the old Edison kinetoscope. This crude beginning encouraged me to continue, and gradually I developed the method that has resulted in the picture as you see it today. It cost months of labor and, now that the work is completed, I realize that the possibilities of this hitherto unexplored field for the moving picture have barely been indicated. An important step forward in my next picture will be the introduction of full grown human beings in the scenes with the ancient beasts. Comparison between a six-foot man and a monster that towers above him like a tree will be the surest means of making the spectator understand the great size of the brutes of the Mesozoic era."

**Major Herbert M. Dawley,**
Producer of the "Ghost of Slumber Mountain."

**Inserting the Human Interest.**

"Your method of putting human interest into your novel way of teaching natural history, Major Dawley, indicates that you have the instinct of the born showman."

The conjuror that produces living mammoths upon the screen did not resent the remark. On the contrary, he took it as a compliment.

"Thank you," he replied, with a pleased look on his face. "I have studied the show business closely enough to know that my picture first of all must be an entertainment. That is why I start off 'The Ghost of Slumber Mountain' with the two little chaps demanding a story of their uncle and lead up to the introduction of the strange beasts by the mystery about the hermit and the use of his magic glasses to look into the past."

"The wonder of the youngsters and their round-eyed awe of the ghost and the fight of the monsters supply the necessary comedy. I had no trouble in getting the boys to enter into the spirit of the thing. To them it was all real."

"It's all real to many of the grown-ups that see the picture, Major."

**Disturbing a Doubter.**

Once more Major Dawley smiled his assent.

"There was evidence of that the week the picture was shown at the Rivoli Theatre on Broadway," he said. "A couple sat behind my wife and me one evening and their conversation about the picture was amusing. When the first animal actor appeared on the screen the young man, who apparently had some knowledge of moving pictures, refused to be impressed and laughed at his companion for her astonishment at the size of the monster. She could not be convinced that it was all a trick of the camera and her wonder was further increased when the huge beast started to move around.

"'It's alive, I tell you!' she insisted. 'They couldn't make a stuffed animal walk around like that.'

"The wise young gentleman held to his opinion until the diatryma swallowed the snake that looks to be about ten feet long, and by the time the fight started between the tyranosaurus and the triceratops, his belief in his theory was weakening fast.

"'There now!' exclaimed his companion as the fight ended, 'tell me how that's done!'

"'I give it up,' he replied; 'but it sure was some fight!'"

# GOLDWYN RETURNS FROM THE COAST

## Spent Four Months at Plant in California Looking After Production—Sees Era of Prosperity Ahead

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, has returned to New York after an extended stay at the Western studios of Goldwyn at Culver City, Cal.

"I can only say now," said Mr. Goldwyn on his arrival, "that my trip through the West convinces me that exhibitors everywhere are aware that they face a time of greater prosperity and finer quality in motion picture presentation than at any other period in screen history. Everywhere I saw evidences of confidence and faith in the great future of the picture play.

"New theatres are going up everywhere and a good deal of money is being put into them to give the public greater comfort and greater artistic satisfaction. Naturally this is gratifying to producers, especially if they are doing everything possible to make the photo drama a medium of deep artistic appeal. All of this is a splendid preparation for the great events which we see ahead in screen history of the next few years.

**Intends to Lead, Not to Follow.**

"I do not want to say any more at this time except that Goldwyn is perfectly aware of the trend of screen evolution and intends to lead in the development, not to follow."

Mr. Goldwyn spent four of the past five months at the producing center of Goldwyn pictures in California. All of this time has been spent in gearing up Goldwyn productions to the standard set for the new Goldwyn pictures. Now the chief executive of the Goldwyn organization will devote his principal effort to co-operating with the Goldwyn distribution system, to make it ready in every way for the comprehensive activity awaiting it in the presentation of the Goldwyn product this coming season.

## Famous Players-Lasky District Managers to Meet

IN response to a call issued by Walter E. Greene, vice president and managing director in charge of distribution, a meeting of the district managers and special representatives will be held at the home office of the Famous Players-Lasky Corporation, 485 Fifth avenue, New York, during the week of May 12. Plans for the distribution of the company's product in the coming year will be discussed and perfected at the meeting.

Coincident with the issuance of the call for the meeting, Al Lichtman, general manager of distribution, has announced the following promotions in the department:

Frederic Gage, formerly sales manager, has been promoted to the position of secretary to Walter E. Greene, vice president and managing director in charge of distribution.

Sidney R. Kent, formerly special representative in supervision of the Kansas City, St. Louis, Omaha and Des Moines branches, has been promoted to the position of sales manager and took up his new duties in New York May 1.

Myron H. Lewis, formerly manager of the San Francisco branch, has been promoted to the position of special representative with permanent supervision of the Kansas City, St. Louis, Omaha and Des Moines branches.

John W. Allen, special representative, has been placed in permanent supervision of the Chicago, Detroit and Minneapolis branches.

John W. Hicks, Jr., has been appointed manager of the Minneapolis branch. Mr. Hicks was formerly branch manager for Goldwyn at Minneapolis and previously had been associated with the Famous Players-Lasky Corporation in the St. Louis and Omaha offices.

Those who will attend the meeting in New York next week are the following district managers: Harry Asher, Boston; W. E. Smith, Philadelphia; C. E. Holcomb, Atlanta; Louis Marcus, Salt Lake City; Herman Wobber, San Francisco; and the following special representatives: H. W. Buxbaum, Pittsburgh; John W. Allen, Chicago; Myron H. Lewis, Kansas City.

## B. P. O. Elks Sponsor Film for Disabled Service Men

THE B. P. O. Elks, through its War Relief Commission, has entered the motion picture field. This was announced at a recent meeting of the Commission, at which it was stated that a fund of $50,000 had been set aside for a motion picture program to be used as publicity for the Federal Board of Vocational Education, an institution created by the Government to aid disabled soldiers and sailors.

The program will consist of a five reel feature entitled "The Greater Victory," a three-reel subject and a two reel educational.

Herbert E. Hancock, director general of H. and H. Productions Inc., was chosen to produce the feature.

Mr. Hancock chose as his vehicle a story by R. J. Huntington, and contracted with Claire Whitney for the leading role. The story deals with two professional baseball players who, after being crippled in the war, are offered the helping hand of Uncle Sam through the Federal Board, which trains a disabled man for a job, pays him while learning, and then sees that he is given a position.

**If This Be the End of the Rope—**
It's a more attractive situation with Peggy Hyland in Fox's "Miss Adventure" than fiction writers admit.

## Oliver Films Signs Lease for an Additional Studio

OLIVER FILMS, INC., announces through Harry Grossman, vice-president and general manager, that plans for increased production on an elaborate scale have been perfected, calling for the addition of studio space. A lease has been signed for the studio which immediately adjoins the one already being used by this company.

Having completed "The Carter Case" serial, the company intends to continue the production of serials and is now busy building sets for a new episode picture based on the Craig Kennedy scientific stories which are being prepared for the screen by Arthur B. Reeve and John W. Grey, the name of which will be announced shortly.

**To Broaden Scope of Production.**

In this connection, I. Oliver, president of the company says: "We intend to broaden materially the scope of our production and will soon make an announcement that will be of no little interest to the industry. We have found it necessary to secure more space and were fortunate in securing space in the building adjoining our present studio. Mr. Grossman is now touring the country in connection with details of our new line of production and full details will be announced upon his return."

**Will Write for Two Talmadges.**

Beulah Livingstone, who, since January 1, has been acting as general press representative for the Norma Talmadge Film Corporation, will, in addition to continuing in that capacity, also be at the head of the publicity department for the Constance Talmadge Film Corporation. Before signing with Joseph M. Schenck, Miss Livingston acted for two years as personal as well as press representative for Mme. Olga Petrova, and previous to that handled many Broadway productions for Messrs. Elliott, Comstock & Gest.

**More Recognition for Ballin.**

Hugo Ballin, Goldwyn's art director, has received a request to design for the new Art Theatre, which is to become an institution in Los Angeles. Mr. Ballin, before his association with Goldwyn Pictures, was the winner of the Shore prize of the National Academy of Design, the Hallgarten prize for a figure picture, the Isadore gold medal, the Thomas B. Clark and Shaw awards, and the medal of the Architectural League, of New York for the best design throughout the country of a swimming pool.

# PROJECTION AN ART AT INTER-OCEAN

## Export Corporation Enhances Films' Worth by Screening Pictures in Elegantly Appointed Room

OVER on Forty-second street, very close to the heart of the Great White Way, the Inter Ocean Film Corporation, whose specialty is the exporting of feature photoplays, with occasional releases in this country and Canada, has something quite out of the ordinary in the way of a screening room.

The room is about 20 by 60 feet. At one end is a Gardner Velvet Gold Fibre screen, upon which a ten-foot picture is projected. A pair of purple velvet curtains pass in front of the screen at the end of each photoplay. These curtains are motor controlled from the projection room, where they are handled by the projectionist.

Primarily the room was designed so that visitors could be entertained in refined, beautiful surroundings and see the screening of the pictures to the best possible advantage. To this end special attention was given the decoration, ventilation, lighting, furnishing, etc., of the auditorium and the projection room itself was planned and equipped with the view of enabling the projectionist to secure the best possible results on the screen.

### Room Is Tastefully Artistic.

The length, breadth and height of the auditorium room is so balanced that a good foundation was provided for the decorator. The walls are paneled in Louis XVI. style. Between the panels are pilasters with ornamental caps, and above is a border effect in plaster relief. The wall panels are decorated in mauve color mottled effect. Surrounding stiles, mouldings and pilasters are in complimentary colors. All caste relief ornamentation is in soft pastel shades. The entire work is glazed, giving a quiet, restful effect, combined with richness.

The floor is a special cork, laid in diagonal squares, with parting strips in ivory color.

In the ceiling are four etched diffusing bowls, concealing incandescent globes. These bowls conform to the period of the room. Rich old-gold frames hold them in position. The wall brackets are also in old gold, with small back panels of old blue and ivory wedgewood. Miniature orange-colored silk shades, lined with purple, cover the candles. Ventilation is all that could be desired.

The furnishings consist of a luxurious divan at the rear, set on a raised platform. Leather was dyed to harmonize with the walls, and was used for this divan and some of the chairs. The chairs are all finished in enamel. Those not upholstered in leather are in old blue and gray silk damask. Small memorandum tables and telephones are provided. The screen is surrounded by rich velvet, purple in color. Care was taken that enough of this be used to serve the purpose, without unbalancing the decorative effect of the rest of the room.

### Projection Room Remarkable.

The projection room itself is remarkable for an installation of its kind. It is of goodly dimensions for such a plant, has glass-covered ports, all necessary safety port shutters and ample ventilation by means of an adjustable opening in the exhaust pipe of the main ventilation system. Adjoining is a rewinding room, fully equipped for the purpose for which it is intended. The construction is of concrete and the floor, of course, of cement. The walls are painted in harmonious colors. There are toilet facilities, including wash basin with running water for use of the projectionists. Two Simplex projectors, late model, are installed.

The Inter-Ocean Film Corporation is very proud of its screening room, as well it may be. The projection room and its equipment would do credit to some of our best theatres and is a thousand per cent. better than the projection room in very many theatres which call themselves high class. Projection is in charge of Donald B. Shepard. It is no unusual thing for Mr. Shepherd to project 12,000 feet of film in a day, same being, for the most part, for the benefit of foreign buyers.

RICHARDSON.

**Inter-Ocean's New Projection Room for Export Showings.**
An indication of the development of the American film export business.

## Buys Rights to Garson Film for Kentucky and Tennessee

COL. FRED LEVY, of the Big Feature Rights Corporation, Louisville, Ky., has bought the Kentucky and Tennessee Rights to "The Unpardonable Sin." The corporation will put out the production as a road show at prices ranging from 25 cents to $1, percentage bookings only. Arrangements have been made already for two weeks in Louisville.

This is the second big deal Col. Levy has closed for the Big Feature Rights Corporation. He bought the Kentucky rights to "Mickey." The Big Feature Rights will handle these two pictures separately and will have special men in charge of them.

The two prints of "Mickey" have been booked solid to the middle of June. Kentucky towns that ordinarily hesitate to advance prices for one day, are booking "Mickey" for three days at advanced prices.

Joseph Steuerle, manager of the Walnut Theatre, in Louisville, which played "Mickey" a week has booked it for a repeat of a week. This is the first time the Walnut has ever booked a repeat.

M. B. Stockley of the Princess Theatre Hopkinsville, who shows "Mickey" May 18 and 19 was inclined at first to run it at 15 and 25 cent prices, but has advanced them to 35 cents on reports of the tremendous success of "Mickey" elsewhere, especially in Nashville, at the Knickerbocker.

## Guest to Write Stories for Nelson Productions, Inc.

HARRY R. GUEST, for the past three years publicity representative for the John H. Kunsky corporation, controlling ten of Detroit's leading photoplay theatres, has resigned, to become affiliated with H. N. Nelson, of Nelson Productions, Inc., in the capacity of scenario writer and assistant to Mr. Nelson.

Mr. Guest won considerable prominence in film and amusement circles of Michigan through his editorial work on John H. Kunsky's Weekly Film News. Nelson Productions, Inc., are entering upon a new field of advertising with which it plans to cover the United States. The films are called "Posed from Life Photoplaylets," and Mr. Guest will supply the stories required for this enterprise.

# SCIENTIFIC SHOWMANSHIP IS NEEDED

## Selznick Points Out How Big a Problem Has To Be Solved by Exhibitors—What Select Proposes

SCIENTIFIC exploitation is to be the most important development of the moving picture industry," said Lewis J. Selznick, president of the Select Pictures Corporation. Exploitation was the principal theme of the recent convention of the Select branch managers in New York and since then the organization has been busy developing plans for co-operation with exhibitors along new and advanced lines.

**Why It Has Become Necessary.**

"Pictures are costing more money than ever before," continued Mr. Selznick. "The public is educated and will not stand for anything but the best. The best is expensive. The exhibitor to be successful must meet this demand and the producer cannot keep going ahead unless the improvements can be made profitable. Popular stars, great stories and high class directors all cost more than ever before. Consequently it is necessary that the exhibitor from whom must come the money to pay for these big productions, shall increase his receipts. The aim of the Select Pictures Corporation always has been to co-operate with the exhibitor and guarantees that he shall make a profit on every production.

"We now propose to help exhibitors become better showmen. We are organizing an exploitation department along these lines. We will have a staff of exploitation experts in every branch office who will go direct to the theatre, study the local conditions and show the exhibitor how he can boom his business.

**Showmanship a Big Problem.**

"The exhibitor has so many problems on his hands that in many instances he has overlooked one of the most important phases of his business. Staging his shows, making his theatre attractive, exercising care in booking only the biggest attractions and handling all the machinery of his house, he has no time left to devote to scientific exploitation. It makes no difference what he has in his theatre, if he does not get the news to the public, he is not going to get the results at the box office that he deserves.

"Quality in itself is not sufficient—publicity in itself is not sufficient. To get big business it is necessary to have quality and publicity go hand in hand. That is what Select stands for and we expect to open the eyes of exhibitors to possibilities of profits of which they have not even dreamed heretofore.

**How It Worked in Practice.**

The new Selznick plan of scientific exploitation has been put into operation at Providence during the pre-release showing of "Upstairs and Down," the first of the series of Olive Thomas productions, in the Strand Theatre.

Cooperation with Manager Charles H. Williams, of the Strand, began two weeks before the opening of "Upstairs and Down." First of all, advantage was taken of a movie ball, held at the State Armory in Providence Thursday night, three days previous to the opening. Miss Thomas led the grand march with Governor Beeckman. Lewis J. Selznick immediately assigned Randolph Bartlett of his publicity forces and Morris Safier, of the Boston branch of Select, to the task of conducting a big exploitation campaign.

**Every Available Billboard.**

The first move was to secure every available billboard in the city and its environs. The total poster display consisted of 110 twenty-four sheet stands, 75 six-sheets and a great number of handsome one-sheet portraits of Miss Thomas, the latter being framed and displayed prominently in stores and other public places. For the first week these stands were used in conjunction with the Movie Ball committee, the dates merely announcing that Miss Thomas would appear at the ball. The day after the ball every stand was posted with new dates, announcing the showing of the picture at the Strand Theatre.

One week before the opening at the Strand came the opening of a big, popular dancing pavilion at Hunt's Mills, in the outskirts of the city, owned by Edward Fay. The Fowlers, professional dancers, were engaged to introduce at this event the "Upstairs and Down" fox trot invented for the occasion and danced to the music of the "Upstairs and Down" song, which has just been published. Then an amateur contest was held, couples imitating the professionals and to the winners was donated a silver loving cup known as "The Olive Thomas Trophy," the presentation being made at the movie ball. The publicity given this contest brought three thousand persons to Hunt's Mills. The name of the picture, "Upstairs and Down," and of the star, Olive Thomas was indelibly fixed upon the minds of three thousand persons in this way.

**An "Upstairs and Down" Race.**

Through the Providence News, an "Upstairs and Down" marathon race was arranged. This race consisted in a two-mile run through the main streets of Providence, in the course of which the athletes were required to go up and down two sets of specially constructed stairs, set in the street bearing the Olive Thomas, "Upstairs and Down" advertising. Another loving cup was presented at the ball to the winner of this event. For eight days the Providence News carried a seven-column line on its sports page, working up interest in the race and the last two days it gained first page publicity.

Meanwhile, through the ball committee, slides were projected in all the theatres of the city, with this wording: "Olive Thomas says, 'Meet me at the Movie Ball, State Armory, Thursday evening, April 24, and we will dance 'Upstairs and Down,' the new Selznick Pictures fox trot."

Various window displays were obtained from merchants, one of the most striking being designed by the Outlet the largest department store in Providence. This store was featuring a "Gingham Week" and built a staircase carrying out the "Upstairs and Down" idea, from bolts of this material, with the one-sheet portrait of Miss Thomas in the centre.

Unique advantage of the opportunity

**Billie Rhodes Has a Fancy Roadster for Her Road-Roaming Romance, "In Search of Arcady."**
Which is her newest Robertson-Cole feature, released by Exhibitors Mutual, and not a road show.

for co-operative advertising was taken by the Anthony Furniture Co. This firm featured a one-week "Upstairs and Down" sale. Special articles were listed for all parts of the house, up and down stars, and each item of the newspaper advertising carried the line, "Upstairs and Down," price....$——." This ran all through the week that the picture was shown at the Strand.

**Music Stores Featured the Song.**

The local music stores stocked up with copies of the song, "Upstairs and Down," and big window displays on the main streets helped in the general boost. "Upstairs and Down" sundaes were served at the soda fountains of the Liggett Drug Stores and the Gibson Confectionery Company.

## Cleveland Soon to Have Three More Theatres

INDICATIONS that Cleveland soon will be covered with large neighborhood theatres as well as big downtown houses, were given further notice the first week in May, when announcement was made of the sites and details for two new neighborhood theatres.

The first one to go up will be located at Hayden and Shaw avenues, East Cleveland, and is to be built by the Shaw-Hayden Amusement Company. It will cost $125,000 and be constructed of reinforced concrete, steel and brick. There will be a dance hall in it and also store rooms.

This theatre will seat 1,000 people and has already been leased to J. J. Mellert for ten years. A $20,000 organ will be one of the features.

The other theatre is the Fulton Square, which will go up at Bridge avenue and West Thirty-second street. It will seat 1,500. This house will be constructed by S. Somerfield, contractor, and has been leased for fifteen years to W. G. Montgomery, owner of the Golden Eagle and Camera theatres. The approximate cost will be $150,000.

The deal for the new Rialto Theatre, on West Twenty-fifth street, has been completed and will start at once. This house will seat 1,100. Sam H. Weis is the architect.

## "All the King's Horses" Name of New Film Firm

IN the way of odd and distinctive names of concerns incorporating in the motion picture business, first honors unquestionably go to the "All the King's Horses Corporation," which was incorporated with Secretary of State Hugo a day or two ago by William K. Hall, Fred Calvin and Nevin Clark, all of New York. The company begins business on $50,000. Other motion picture concerns incorporating in this State last week were the Victory Theatre Corporation of Herkimer, $40,000; T. P. Griswold, William Manion and F. M. Baker; the M. L. B. Construction Corporation, $50,000, Robert Mintz, Jacob Prager and Jacob Landy, all of New York; the Feature Amusement Company, $1,000, Myron Sulzberger, Edna Egan and Claire Goldberg, of New York; the Hobart Henley Productions, Inc., $100,000, Harry P. Diggs, Frank L. Drum and William Eisenhardt; the Film Investing Corporation of New York, $100,000, Paul Kaiser, Jr., James B. Hopkins and Morris Panger.

# DIRECTS ADVERTISEMENT TO AVIATORS

### Ralph Ruffner, of the Rialto, Butte, Mont., Puts Sign on Roof of Theatre and Profits Thereby

CREDIT Ralph Ruffner with being the first to advertise his theatre to the birdmen. He is the first to make a direct and exclusive appeal to the airmen. For years it has been customary for tradesmen in the cities to letter the tops of their delivery wagons to advertise to those on the upper floors of tall buildings, but Ruffner seems to be entitled to the credit of being the first to paint a sign on the roof inviting the patronage of the flyers, as the accompanying illustration shows.

The Flying Circus, which has been touring the country in the interest of the Victory Loan, gave an exhibition at Butte, Mont., on Sunday, April 27, and early that morning Ruffner spread on the roof of his theatre white sign cloth letters nine feet high. He had just fastened them down to his satisfaction when the first of the planes appeared, an hour or more ahead of schedule, and Ruff congratulated himself that he was just in time.

**Brings Passes to Flying Field.**

He hustled out to the flying field with some passes in his pocket to look up the man who was to make photographs for the local Loan Committee and found Lt. Miller, who laughed when Ruff begged him to be sure to get the Rialto sign into the picture he was making. The lieutenant laughed and explained that it was he who formed the advance guard, coming in ahead of the others that the committee could get an early start on the plates.

"I could not overlook your sign," he said. "It was the most conspicuous thing in sight and I wondered who was advertising to get our business."

When the photographs came out the shots showed the theatre very clearly in some of the low altitude exposures and was to be seen even in those taken a mile above the town. Of course the local papers gave the house a triple column display and Ruff made the sign do double duty in appealing not only to the airmen, but to the rest of the town.

The idea came too late to be done in permanent form, but it is now duplicated in paint and will be kept freshly whitened to serve as a guide to cross-country fliers.

## Wanda Hawley Signs with Famous Players-Lasky

WANDA HAWLEY, who has done such consistently good work in many Paramount and Artcraft pictures and special productions from the Lasky studio, has just been placed under contract for three years more to play leads.

Miss Hawley did very effective work in Cecil B. DeMille's "We Can't Have Everything," and is again seen to advantage in the same producer's new Artcraft Special, "For Better, For Worse." She plays the leading feminine role opposite Robert Warwick, the star, in "Secret Service," a Paramount-Artcraft special directed by Hugh Ford, and will also be seen as leading woman for Wallace Reid in "You're Fired!"

Possibly her most outstanding work of the year will be in the title role of "Peg o' My Heart," the Hartley Manners play which Olga Printzlau has scenarioized for Paramount-Artcraft special release and which William C. DeMille will direct.

**This Rialto Is Getting Ready for Airplane Patrons.**
Butte, Montana, has an exhibitor who is up to date and up in the air all at once.

# TAX REGULATIONS TO BE ISSUED SOON

## Bureau of Internal Revenue Compiles Regulations for Motion Picture Imposts—All Phases Covered

THE regulations surrounding the payment and collection of taxes affecting the motion picture industry will be issued by the Bureau of Internal Revenue within a few days, according to officials of the Treasury Department, who are now engaged in their compilation. These regulations will go deeply into all phases of the taxes, and it is declared that, after they have been issued, nobody will have any excuse for not complying strictly and properly with the law.

No quarter will be given persons who attempt to evade payment of taxes. In all regulations now being issued, special attention is paid to possible ways of getting around taxes, and where and how the tax accrues is definitely stated in order that there may be no "misunderstandings" later. In this connection, special attention is being paid to "colorable" sales. Experience has taught the Government that persons liable to tax frequently resort to "gentlemen's agreements" for the purpose of evasion, and this question received consideration last winter when the tax bill was framed.

**Tax Based on Market Value of Film.**

The Bureau of Internal Revenue declares that if a manufacturer, through the device of a selling branch or in any other manner, contrives to sell under the market price, with the result of benefiting his business or with the intent to cause such benefit, the tax shall be based on the fair market value of the articles and not on their nominal selling price.

The bureau has also ruled that if a taxpayer overpays the tax due with one monthly return, he may take credit for the overpayment against the tax due with a succeeding month. Similarly, if he overcollects a tax, he shall refund the overcollection to the purchaser from him.

Provision is made in the new revenue bill for the exemption from tax of sales made for export.

**Rembusch Manager Is Fined.**

H. H. Cook, manager of the Manhattan Theatre, Indianapolis, a picture house owned by Frank J. Rembusch, at 136 West Washington street, that city, was fined $10 and costs by Judge Walter Pritchard in city court, Wednesday, April 30, on a charge of storing motion picture films without a permit.

J. H. Hilkene, director of the Indianapolis fire prevention bureau, said enough films were found in the basement of the theatre to have caused a disaster. Under city building ordinances, films cannot be stored in any building used as an assembly hall.

**Jack Richardson**
Popular Western "heavy" appearing with Texas Guinan in Frohman's two-reelers.

**Hale Hamilton and Naomi Childers**
In a heart-to-heart scheme to save Hale's heart in Metro's "After His Own Heart."

**Flora Finch Returns in "Oh Boy."**

The release of "Oh Boy," Albert Capellani's "Filmusical-Comedy," co-starring Creighton Hale and June Caprice, will mark the reappearance on the screen of Flora Finch after an absence of more than one year. It will be recalled that Miss Finch, immediately upon the completion of her work in support of Bessie Love in "The Great Adventure" announced her temporary retirement from the screen in order to devote her entire time to looking after her real estate holdings.

**George Walsh Popular in Rio de Janeiro**

Unique evidence of the popularity of George Walsh, the William Fox star, in South America was given last month by the production in Rio de Janeiro of a three-act stage comedy entitled "The Rival of George Walsh." The play was written and directed by Francisco Marzullom, one of the best-known actors in South America.

**Ralph O. Proctor.**

## Ralph Proctor's Experience Assists United Artists

AT Cedar Rapids, Iowa, the birth of Ralph Proctor in 1889 preceded that of the motion picture industry by about five years. Mr. Proctor must have been a close student of the intricacies of the screen long before he started with the General Film in 1909. He remained with General until 1915, going then to Metro to take charge of its Chicago office.

Mr. Proctor left the Metro to go in business for himself as head of the Standard Film Company, which connection he discontinued to assume the branch management of the Pathe in the Central West and Coast territories. Mr. Proctor resigned from Pathe to associate himself with Hiram Abrams, general manager of the United Artists Distributing Corporation.

There is something about Ralph Proctor that attracts.

**Omaha Board Adopts New Trade Rules.**

The Omaha Film Board of Trade, at its regular meeting April 28, adopted trade rules and affiliated with similar boards of trade in Middle Western cities. The principal trade rules are those requiring that all film be shipped C. O. D. unless paid for in advance, and blacklisting any exhibitor who books a picture for one town or for a certain time, then exhibits it in more than one town or for a longer period than that for which it was booked. The exchange men also oppose the practice of canceling pictures for no satisfactory reason without living up to the contract with the exchange.

**Pearson Given Farewell Dinner.**

Members of the Minneapolis Film colony gave a farewell banquet at the Radisson Hotel in honor of E. R. Pearson, who has resigned as manager of the Minneapolis First National Exchange. All of the Minneapolis exchanges and a number of local picture houses were represented at the banquet. Mr. Pearson, whose successor with First National is J. F. Cubberly, plans to go to New York after a visit in Nebraska.

# NO ALBANY NEWSPAPERS DURING STRIKE

## Exhibitors Without Usual Advertising Mediums for Several Days—Telephones and Slides Do the Work

Albany, May 7.

WHAT would you do, proprietor or manager of a moving picture theatre, if you lived in a city where every single one of the newspapers suddenly suspended publication because of a strike among the employes? What means would you adopt to advertise your pictures? Does such a condition of things have a tendency to decrease or increase audiences?

This is the predicament which the motion picture theatres of this city of 113,000 population, the capital of the Empire State, suddenly found itself in one day last week when all four of the newspapers ceased to publish on account of differences over wages and hours.

There is no question but that the proprietors and managers of the moving picture theatres managed to get around the difficulty in a way that was decidedly interesting. With several large features booked, the managers found themselves confronted with a situation that offered no means of advertising their shows except through the ordinary slides.

**Telephone and Slides Used.**

George Roberts, head of the Albany Exhibitors Local, and proprietor of the Hudson avenue house, which plays to a more or less residential clientele, hit upon the idea of utilizing the telephone to the fullest possible extent. Slides each evening announced the features for the week and also informed the people to telephone the theatre each day and learn what pictures were to be shown and to spread the information to their friends.

"The first days, from 9 o'clock in the morning until evening, we probably had from 600 to 800 telephone inquiries," said Mr. Roberts. "The second day there were a thousand or more, the news apparently spreading over the city, and before the end of the week, the buzz of the telephone bell was almost incessant. The other managers adopted the same idea and I think that our audiences were just as large and possibly larger as the days passed, as though we had the opportunity of advertising in the columns of the newspapers. Of course, there were many who came to the theatres for the first show, deprived as they were at home from reading their evening newspaper."

Differences between the newspapers and the employes were at least temporarily settled to-day, the employes having returned to work with the understanding that the situation would be submitted to a board of arbitration.

GRANT.

## Audrey Munson in Canada; Can't Get U. S. Passport

AUDREY MUNSON, one time a resident of Albany, and whose father resides in Syracuse, has been refused a passport by the United States authorities and may be forced to remain in Canada, according to a letter from Miss Munson which reached friends in Albany a day or so ago. Miss Munson went to Canada in connection with the examination of her film, "Purity," which was investigated by the Canadian authorities before being passed. Miss Munson is now in Toronto and, according to her letter, she may follow the suggestion which has been made by a number of Canadian friends to remain in Canada, organize her own film company and produce motion pictures there.

According to Miss Munson's letter, she is undecided and rather upset on account of the unexpected development in connection with her passport. She writes that there is a possibility of her going to England for some one of the film producing companies there. Miss Munson was recently received by Sir William Meredith, Chief High Justice of Canada, at Osgood Hall.

GRANT.

## Charles Pathe in New York; Plans Several Months' Stay

CHARLES PATHE, Chevalier of the Legion of Honor, and head of the great international motion picture organizations bearing his name, arrived in New York on April 29 for a stay in

**Charles Pathe.**

this country of several months' duration. He was met at the dock by Paul Brunet, vice president and General manager of Pathe Exchange, Inc. This is Mr. Pathe's first visit to this country in several years, his last being before the United States entered the war, and at a time when the German submarines were making trans-Atlantic travel dangerous.

As Mr. Pathe was much fatigued from his long journey he asked to be excused from making any statement at the time and left almost immediately for the house which has been leased for him at Forest Hills, Long Island. It is expected that he will grant an interview to representatives of the trade press on some day within the near future.

It was said at the Pathe offices that Mr. Pathe has expressed much satisfaction with business conditions as he finds them reflected in the Pathe Exchange; and that he feels a just pride in the great growth in the organization since his last visit, a growth which has been particularly rapid during the past year.

## Famous Players Has Strong Press Book on "Fires" Film

THE idea of service to the exhibitors is forcefully presented by the twenty-four page press book put out by the Famous Players-Lasky publicity department on its company's Salvation Army picture, "Fires of Faith," with Catherine Calvert, Eugene O'Brien and Ruby de Remer. The book, clean looking, and artistically put together, goes off the beaten track in a number of respects.

The cover is the famous Salvation Army poster which appeared as the frontispiece of the Saturday Evening Post, and which is used extensively by Famous Players-Lasky in its exploitation of the picture. Wherever one goes one sees the reproduction of the Salvation Army lassie watching over a doughboy whose hands and mouth are full of doughnuts.

The press book shows a good layout of one, three, six, and twenty-four sheets, mats, stills, rotogravure displays for window and lobby, advertising cuts and mats, and well written publicity. Going aside from the usual run of ideas, the work prints a roster of Salvation Army officials in a number of cities in every state in the Union to whom exhibitors may go for co-operation on the exploitation of the picture.

The song, "Fires of Faith," the words for which were written by Louis & Young, and the music composed by M. K. Jerome, is printed with the musical score in the press book. It is dedicated to the photoplay and the refrain is well suited to the picture. Its rendition by the orchestra and a soloist in the garb of a Red Cross nurse at the showing of "Fires of Faith" at the Harris Theatre, New York, added much to the general effect of the production. Exhibitors planning a special setting for the picture would do well to keep the song in mind.

A tie-up with the book shops is presented by the possibility of using Charles Kenmore Ulrich's novelized version of "Fires of Faith" for a window display.

Emphasis is placed on the appearance in the film of Commander Evangeline Booth of the Salvation Army. The promotional value of linking up with the local Salvation Army organization is also given prominence.

**Sally Crute Recovering.**

Friends of Sally Crute, whose most recent screen appearance is in J. Stuart Blackton's "A House Divided," released by the Independent Sales Corporation through the Film Clearing House, will regret to hear that she has been confined to the Englewood Hospital for a week with influenza.

Miss Crute writes that she is much improved, however, and is impatient to get back to her film work. She expects to be able to leave the hospital this week.

# ROBERTSON-COLE FILMS IN BIG HOUSES

## Company Announces Large First-Run Theatres Booking Features Through Exhibitors Mutual

THERE is no more pronounced evidence of the rapid growth of the Robertson-Cole Company than the extremely large number of first run houses which are booking its pictures through Exhibitors Mutual. Less than five months after its initial feature had been distributed in the domestic field, Robertson-Cole is now placing its output in many of the highest type of motion picture theatres in the United States and Canada. From one end of the United States to the other, Robertson-Cole pictures are showing before the most approved audiences and are meeting with much popularity.

It was in December that Martin Johnson's "Cannibals of the South Seas," which since has created a furore in the amusement world, led the procession of Robertson-Cole releases through Exhibitors Mutual. At that time, it was freely predicted that it would be impossible for Robertson-Cole to break into any considerable number of first run houses, inasmuch as they had been booked solid until this fall. Yet in a period of less than five months Robertson-Cole has an alignment of first run accounts that make these predictions look narrow and without judgment.

**Decided Open Market Best.**

Robertson-Cole entered the moving picture industry to accomplish results solely on the merits of its attractions. For this reason it decided that the open market plan of handling features would throw every company on the true box office value of its photoplay productions. Soon after inaugurating its distribution campaign through Exhibitors Mutual, it issued definite instructions to sell each production on its real merit.

The highest type of motion pictures were produced by the various units allied with Robertson-Cole. Some brilliant specials, in addition to "Cannibals of the South Seas," were added to the star series, among them being "The Turn in the Road" and "What Every Woman Wants."

It was only a matter of time before Robertson-Cole pictures began to meet with the approval of audiences all over the country. There followed the placing of Robertson-Cole offerings in the big-best theatres in the biggest cities.

The successful Martin Johnson feature paved the way for pictures starring Sessue Hayakawa, Bessie Barriscale, William Desmond, Henry B. Walthall and Billie Rhodes.

## Naval Projection Expert Visits Simplex Plant

OLAN L. HAWK, chief electrician of the U. S. S. "Pennsylvania," was an interested visitor at the the Simplex plant this week.

Mr. Hawk is an authority on naval picture projection and is also credited with inventing a most novel and practical method of moving his Simplex Projector from one end of the ship to the other without "taking down" or disturbing the set-up of the machine.

This consists of a substantial four-wheeled coal truck upon which are mounted the projector, the rheostat, the film case and a reel of cable. At convenient places on the deck are located plugging boxes, so that the plug on the end of the cable can be plugged in at a moment's notice and the machine easily operated from any location.

Mr. Hawk, who has been supervisor of the picture projection for Admiral Mayo since the commissioning of the "Pennsylvania" in 1916, told of many interesting incidents attending some of the deep-sea exhibitions.

## Nelson B. Bell Appointed Crandall's Press Agent

NELSON B. BELL, for the past thirteen years Sunday and dramatic editor and special feature writer on the Washington Post, has been appointed by Harry M. Crandall to the position of general press representative of the Crandall theatres in Washington, D. C.

Mr. Bell is a native of Valparaiso,

**Nelson B. Bell.**

Indiana, but received his education and first newspaper experience in Chicago. For four years he was a resident of San Juan, Porto Rico, where he introduced the first slang baseball stories ever printed on the island, through the medium of the San Juan News, the first American newspaper established in the Carribean. In 1905 he moved to Washington and served for a time as tariff expert with the Interstate Commerce Commission. His affiliation with the Washington Post, followed soon and has continued without interruption since. He is the author of many short stories and a dramatic critic of recognized attainment.

For eighteen months Mr. Bell served as press representative of Moore's Theatres Corporation, resigning from that position April 12.

As a member of the Crandall organization Mr. Bell will have complete charge of the advertising and publicity for the Metropolitan, Knickerbocker, Crandall's, Savoy, Avenue Grand, Apollo and Meader's Theatres, comprising the Harry M. Crandall chain—the most extensive in the National Capitol.

## Selznick Promotes Two Salesmen and a Manager

FURTHER developments in keeping with the announced policy of Lewis J. Selznick, president of Select Pictures Corporation, to fill important vacancies in that organization by promotion from the ranks, were reported this week. H. E. Lotz, who has been branch manager at Select's Denver exchange, has been appointed Pacific representative; Oren F. Woody, a salesman at the Denver exchange, has been appointed Denver branch manager, and Archie W. Moses, salesman at Select's Buffalo exchange, has been elevated to the post of Buffalo branch manager.

H. E. Lotz, who has been appointed Pacific representative, will have his headquarters at San Francisco, and his territory will embrace Select's San Francisco, Los Angeles, Denver and Seattle.

**Woody Succeeds Lotz.**

Mr. Lotz's successor at the Denver exchange will be Oren F. Woody. Mr. Woody has been in the motion picture business for more than fourteen years. He is well known on the Pacific Coast, having been associated with the General Film Company and later with the Mutual Film. Two years ago Mr. Woody came to New York to become sale manager for Triangle, but a short time ago he resigned that position in order to get back among his western friends as salesman for Select at the Denver exchange.

Archie W. Moses, who succeeds S. S. Webster as branch manager of Select's Buffalo exchange, first became associated with Select when Charles R. Rogers was manager of the Buffalo exchange. Before his association with Select Mr. Moses was a salesman for the Fox Film Company in Buffalo, and before that he was assistant manager of the Strand Theatre in Syracuse.

**World Pictures Buys a Sarver Story.**

World Pictures announces the purchase of an original story by Lucy Sarver which will be used as the next starring vehicle for Madge Evans. Work on the picture will begin Monday, May 12, at the World Studio at Fort Lee. "Home Wanted," the title of the tale, although written for a child star is essentially a picture play of interest to adults.

The story is such that it will appeal to grown ups because of its heart interest and the eternal affection that everyone has for children.

**ORTH FORMS MARS COMPANY.**

George Orth, who was recently discharged from the photographic detachment, has organized the Mars Film Corporation to produce one reel comedies and five reel features under his personal direction. One of the first to be produced will be "Fine Gold," written by Paul Price, to be photographed by Jack Young.

The supporting cast includes George Ross, Miss M. Block, Bert Baumell and Gladys Core.

# ONTARIO EXHIBITORS HOLD CONVENTION

## Canadian Managers Meet in Ontario May 5 and 6—Co-operative Exchange Proposition Discussed

MANY Canadian exhibitors gathered at Toronto, on Monday and Tuesday, May 5 and 6, for the annual convention of the Motion Picture Exhibitors' Protective Association of Ontario, and for the first general meeting of the stockholders of the Canadian Exhibitors' Exchange, Limited, which is being promoted by the Ontario association.

The first day's program consisted of consideration of general business by the association members. On the second day more definite attention was paid to the new co-operative exchange proposition. The shareholders elected their permanent directors for the new company on Tuesday. The convention was held in the Sons of England Hall, with theatre men in attendance from all parts of Ontario and Quebec.

Out-of-town visitors were treated to a number of entertainments which had been arranged by a special committee consisting of Messrs. J. C. Brady, Alexander, Feighen, William Sturgess, Ferguson, Redway, Welsman and Cardie, and Secretary Thomas Scott.

**Special Meeting Precedes Convention.**

In preparation for the convention, the Ontario association held a special meeting on Tuesday, April 22, at the association headquarters, 143 Yonge street, some thirty members being in attendance.

A letter was received from the Toronto Operators' local in which it was pointed out that the organized projection operators had decided to do business with churches on the same basis as moving picture theatres. The Toronto local will supply union operators for moving picture shows in churches whenever asked to do so—which has been quite often recently.

The meeting also received a letter from Jule and J. J. Allen, the Canadian exchange managers, respecting the complaint by exhibitors that the rates for lithographs, heralds and other accessories were too expensive. After a thorough discussion, it was decided to appoint a committee to confer with the exchange managers on this subject.

## Detroit Theatre Holds a Midnight Ball and Show

ANY theatre that has the facilities will do well to follow the original novelty worked out by A. J. Moeller, manager of the De Luxe Theatre, Detroit, recently, when he gave a midnight performance of "A Midnight Romance," featuring Anita Stewart, preceded by a free dance between the hours of 11 and 12. At least 500 persons were on hand for the midnight show, while those from the 9 o'clock show remained for the dance that lasted until midnight.

Mr. Moeller converted his foyer into a ballroom appropo with the atmosphere of the picture. The theatre orchestra of seven pieces furnished the music for dancing, and the floor was filled to capacity with dancers from the first to the last dance. At 11:50 the ushers escorted the patrons to their seats, and promptly on the stroke of 12, "A Midnight Romance" was unreeled.

In advertising the novelty Mr. Moeller called it a "midnight matinee," explaining that the word matinee is derived from matin, meaning early morning, so that the performance, commencing at the hour of 12 was a matinee in the truest sense of the word.

## "The Perfect Lover" to Be O'Brien's First Selznick

THE PERFECT LOVER" is the title of the first production in which Eugene O'Brien will make his bow as a Selznick star. The story of "The Perfect Lover," which was adapted from "The Naked Truth" by Leila Burton Wells, which appeared in Harper's Magazine, was selected as the one best fitted to Mr. O'Brien, and the producers feel confident that it will give the star one of the most popular vehicles of his career.

As the title implies, "The Perfect Lover" is ideally suited to Eugene O'Brien's personality and talents. The picturization of the story offers brilliant opportunities, not only to the star, but to every other unit of the Selznick producing staff.

The story, which concerns a young man who through outward influences has become a personal magnet to which women seem naturally attracted, and who gets into serious difficulties because of it, is a strictly human play filled with dramatic moments, romance, love and adventure.

## Frisco Exchange Board and United Theatres Body Meet

THE Film Exchange Board of Trade of San Francisco recently held a joint meeting with the United Theatres' Association of Northern California in the rooms of the latter organization at 109 Golden Gate avenue. The organization of exhibitors, which was incorporated last month by Charles Godard, Sacramento; Louis Greenfield, San Francisco; James Beatty, San Jose; C. W. Midgley, Oakland; Peter J. Hanlon, Vallejo; Albert H. Moore, Berkeley, and Lawrence E. Lund, Oakland, is now ready to take up the work for which it was organized and invited the members of the Board of Trade to meet with it in order that its purposes might be explained.

The new organization now has eighty-four theatres affiliated with it, maintains elaborate offices in the heart of film row, has its own projection room, with a seating capacity of more than one hundred, its own operator, and is commencing to review pictures with co-operative booking in mind.

**Ordynski to Make Polish Film.**

Richard Ordynski, the famous director of the Metropolitan Opera House, has entered motion pictures and has sailed for Europe to supervise under his personal management the making of a film to be made in Poland, and featuring Premier Ignace Jan Paderewski. The production is being made by a company organized and financed by Polish capital, and including the representative Polish business men of the east. It is called the Tatra Production Corporation, named after the principal range of mountains in Poland. Among the directors are: Henry Sieminski, A. V. Piskorski and Mr. Mierzwinski. The offices are at 150 Nassau street, New York.

**Virginia Pearson to Write a Book.**

Virginia Pearson, following the completion of her first picture, "The Bishop's Emeralds," for Pathe, has decided to write a little book on "The Art of Motion Pictures."

There will be chapters in the new book on "The Art of Make-up," "Dressing for the Screen," "Pantomime as an Art," "The Difference Between the Stage and the Screen" and "Hints for Picture Aspirants."

The book will be privately printed by Miss Pearson and will be sent to those of her admirers whom she thinks from their letters that it will benefit. She has no ambition to enter into competition with professional writers on these subjects, only to express her own views.

**George Siegmann Mustered Out.**

George Siegmann, who created "My Unmarried Wife," Carmel Myer's screen success, has been mustered out of the army reserve list. He has again joined Universal's producing staff. Siegmann will direct Priscilla Dean in "Pretty Smooth," which is now being completed at Universal City. The story was written by Joseph Franklin Poland.

**A Jewel of a 24-Sheet for "The Bishop's Emeralds."**
Virginia Pearson's first independent feature released through Pathe.

# LEE KUGEL GETS RID OF A GROUCH

## Enters Seemingly Justified Complaint That Press Agents Too Frequently Draw Long Bow

THE difficulty of believing what they read must be a problem to the huge army of exhibitors scattered throughout the country. In looking over the trade papers each week I wonder how the motion picture theatre manager can reconcile fact with fiction. If it is hard for the salesman to convince his prospect no one is more to blame than the organization that will permit "wild-eyed" statements to go out under the guise of "selling arguments" put up by the publicity man. I see published each week biographical sketches about "picture stars" that credit them with having been the star of some big Broadway theatrical success when in fact they were only walking ladies playing a "the-carriage-awaits-you-my-Lord" sort of a part.

Announcement is made with great gusto by a film company that at an enormous price a most successful play, having had a record breaking run (with passes), has been secured for the use of Miss Aurora Borealis and would be put in work immediately under the direction of "Horace Slattery," the well-known director. Miss Borealis, it will be recalled, co-starred with Maude Adams in "The Little Minister," having been one of forty in the mob scene in this famous play of James Barrie.

**Exhibitor Unconsciously Fools Public.**

Now the poor exhibitor, reading the trade paper which for him is his guide and beacon to success, books the picture when it comes out. He uses his trade paper as the press book and clips these stories and unconsciously fools his public. He fools them once and maybe twice and then the public gets wise. Business falls off and he begins to ask why. He is told and then for an alibi he quotes the press matter from the producing company. When the salesman for the company comes around to see why his contract has been canceled he gets his answer in few but well-chosen words.

I am not trying to teach the craft how to put over or write publicity, but I do get tired of reading so many blamed lies that are founded on no possible value in selling film merchandise.

A case in point: I saw published a few months ago in one of the trade papers a biographical sketch of a film actress—or star if you want to call her such—who was co-starred with Rose Stahl in "The Chorus Lady." I was with the Henry B. Harris offices when Rose Stahl starred in "The Chorus Lady" and the woman in question played one of the small parts in the production.

LEE KUGEL.

## Farrar to Make Pictures of New Calibre in West

GERALDINE FARRAR, who has just ended an opera season, will leave New York on May 10 for the Goldwyn studios at Culver City. Preparations that have been made for Miss Farrar's new work on the screen indicate that as a picture player the Goldwyn star is entering on the most important and significant part of her career. From every standpoint, play material, scenic elaboration, photography and picture direction, the new Farrar pictures will aim to set a new standard not only in Goldwyn production but in pictures everywhere. The component parts of the first picture in which Miss Farrar is to appear in her new series are of the highest quality obtainable.

**Ohio Passes Law Against Bad Checks.**

The Ohio Legislature has passed a bill making it a crime to pass a check when the signer has insufficient funds in the bank. The passage of this bill was welcomed by the film exchanges of Ohio, which are making a determined effort to eliminate bad accounts. The bill becomes a law July 10.

Exchange managers have been troubled time after time with checks which have come back from the banks marked "not sufficient funds." The new law makes it necessary to have enough money in the bank to cover at the time of issuing a check. It also makes the check itself prima facie evidence of intent to defraud in case it is refused by the bank.

**No, He Isn't the "Heavy." He's Director Charles Miller**
Rehearsing a scene for his first special production which will be released by Independent Sales Corporation.

## Ernest Truex to Appear in Comedies with Mrs. Drew

ERNEST TRUEX, screen and stage star, has been signed for a series of comedy films by Amedee J. Van Beuren, president of the V. B. K. Film Corporation, producers of the Paramount-Drew comedies, and Timely Topics, Inc., producers of "Topics of the Day," released by Pathe Exchange, Inc.

"In signing Mr. Treux to appear in two reel comedies," stated Mr. Van Beuren, "I am continuing my policy established with my pictures starring Mr. and Mrs. Sidney Drew, in making refined comedies of feature quality with stars of ability and reputation I am firmly convinced that this type of screen comedy is a favored institution in America and abroad and that there is sufficient demand for comedies of distinction to warrant the appearance of stars of the calibre of Mrs. Sidney Drew and Ernest Truex in two reel pictures.

Mr. Truex began his screen career with Mary Pickford in "The Good Little Devil." The current release of Ernest Truex is the Famous Players-Lasky presentation of "Oh You Women," in which this jovial star shares honors with Louise Huff. His other screen productions include "Come On In" and "Good Bye Bill," both with Shirley Mason, and "Caprice," with Mary Pickford.

Mr. Truex is now appearing with Taliaferro in the featured roles of "Please Get Married," at the Fulton Theatre, New York.

Production plans for Mr. Truex comedies are now being formulated by Mr. Van Beuren and details will be announced at a later date. Good stories are wanted for the new comedy series and synopses should be sent to the V. B. K. Film Corporation, 220 West Forty-second street, New York.

**Karl Formes Joins Vitagraph.**

Karl Formes, a distinguished member of the Metropolitan Opera Company until recently, whose creation of one of the principal roles in Henry Hadley's "Bianca" at the Park Theatre, New York, this season, is fresh in the public mind, has joined Vitagraph's acting forces. Mr. Formes will be seen initially in "The Little Boss," in which he supports Bessie Love, on June 2, and in "Rogue's Romance," supporting Earle Williams, on June 9.

**Lucien Andriot With Capellani.**

Work of enlarging the studio organization of the Albert Capellani Productions, Inc., to accommodate the increased activities of the company, is progressing rapidly. The newest addition to Director Capellani's staff is Lucien Andriot, formerly cameraman for the World Film Corporation and more recently an aviator in the American Cinematographic Division, who has been appointed a member of the photographic staff of the Capellani Studios at Fort Lee.

# MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

## "The Usurper."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme for John Maddox—Heart of Mine (Moderato Cantabile), Ralph C. Smith.

1—D. At opening. 2:15. Theme.
2—T. Now he has come to the point. 2:30. Stampede (Western Allegro), Simon.
3—T. Polly, there's a reason for. 3:45. Theme.
4—T. While in England. 2:30. Capricious Annette (Moderato), Borch.
5—T. He wouldn't lease under any. 2:00. Dramatic Narrative, Pement.
6—T. And then John Maddox. 2:00. May Dreams (Moderato), Borch.
7—T. There is much more than. 3:15. Theme.
8—T. I am connected with Scotland. 2:45. Peacefulness (Andante Simplice), Borch.
9—T. Evening, John Maddox.. 1:15. Misterioso Agitato No. 66, Smith.
10—T. It seems to me that. 2:00. Waltz Divine (Moderato), Rosey.
11—D. When detective climbs bushes. 4:30. Constance (Moderato Cantabile), Golden.
12—T. My dear chap. 2:45. Dramatic Tension No. 36, Andino.
13—T. It was to save my father. 3:00. Adagio (from Tragic Suite), Mozart.
14—T. If you tell that story. 3:30. Cradle Song (from Tragic Suite), Gottschalk.
15—T. As it happened, the first big. 2:45. Mysterious Nights (Valse D Dramatic), Berg.
16—T. Twelve o'clock and the reception. 2:30. Theme.
17—T. Be careful not to close the. 1:45. Misterioso No. 29, Andino.
18—T. I have but one question to. 1:45. Birds and Butterflies (Intermezzo Capriocoso), Vely.
19—T. I am only acting. :45. Theme.
20—D. When John goes to curtains. 1:15. Dramatic Agitato, Hough.
21—T. Quentin you've done me (storm effects). 2:00. Theme.
22—T. Do you think my buckskin. 2:45. Clematis (from Boutonniere Suite), (Moderato poco Agitato), Tonning.
23—T. Brightly breaks the new. 2:00. Impish Elves, Borch.
24—T. Beatrice was going. 1:15. Theme.
25—T. Out west (shots).. 2:00. Indian War Dance, Herbert (to end).

## "The Roaring Road."

Released by Famous Players-Lasky Corporation.
Prepared by S. M. Berg.

Theme—Canterbury Bells (from Boutonniere Suite), Capricious Allegretto), Tonning.

1—D. At screening. 1:45. (From Symphonette Suite.) (Lento Allegro), Berge. (watch for auto and telephone bell effects.)
2—T. Wells Fargo. 1:15. Dutch Windmill (Allegretto), Zamnecik.
3—T. Wallace Reid. 2:00. Theme (watch for auto and motorcycle effects).
4—T. Fred Wheeler who has just. 3:45. Gavotte Piquante), Pierson.
5—T. You lost two sales on. 4:15. Birds and Butterflies (Allegretto). Vely. (telephone bell.)
6—T. Tired or not Toodles is. 1:15. Theme.
7—T. The Bear has sworn. 1:45. Babillage, Castillo.
8—T. They're off. 3:00. Comedy Allegro, Berg.
9—T. The thirtieth Lap. 3:00. Hurry, Levy.
10—T. In the fortieth. 2:00. Hurry No. 33, Minot.
11—D. At the end of race. 1:45. Joyous Allegro, Borch.
12—T. Weeks pass, but still. 1:15. Mysterious Nights, Berg.
13—D. When Ward leaves. 2:30. Hunkatin (half tone one-step), Levy.
14—D. When Dorothy joins Toodles. 2:45. Theme.
15—T. Why were you in such. 4:00. Impish Elves, Borch.
16—T. You can take another. 2:00. Theme.
17—D. When Dorothy phones. 1:45. Sparklets (Allegretto), Miles.
18—T. I'm on, I'll plant it. 3:45. Scherzetto (from Symphonette Suite), Berge.
19—T. Two minutes of eight. 3:45. Misterioso Dramatic No. 66, Smith.
20—T. We'll meet the train. 2:45. Stampede (gallop), Simon. (auto and train effects.)
21—T. The train pounds on. 3:00. Wild and Woolly (gallop), Minot (auto and train effects.)
21—T. He's whistling for. 2:00. Galop No. 7 (Allegro Vivace), Minot. (effect of glass crash and steam whistle.)
23—T. What the Dickens do. 1:00. Theme (to end).

## "The Red Lantern."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Mahlee—"A Japanese Sunset" (Oriental Andante)—Deppen.

1—D. At screening. 1:00. Lento Allegro (from Symphonette Suite) (Dramatic Opening), Berge.
2—T. In Pekin. 1:00. In a Pagoda (Chinese Characteristic), Bratton.
3—T. A child of Europe and Asia. 1:15. Theme.
4—T. A medical student in whose veins. :45. The Mandarin (Allegretto) (Violin only in imitation of Chinese Fiddle), Leigh.
5—D. When Mahlee throws shoes. 1:15. Dramatic Recitative, Levy.
6—T. Mahlee's grandmother. 4:00. Japanese Reverie (Andante), Bartlett.
7—T. Why do they shun me? 1:30. In a Chinese Tea-Room, Langey.
8—T. The American mission where. :45. Impish Elves, Borch.
9—T. Their son actively connected. :45. Misterioso Agitato No. 66, Smith.
10—T. With the rising of the moon (watch for hooting owl). 3:00. Theme.
11—T. My ancestors will not accept me (watch for hooting owl). 2:15. Dramatic Agitato, Hough.
12—D. When Andrew enters. 2:00. Misterioso Dramatico No. 22, Borch.
13—D. When Mahlee sees Andrew. 3:00. Theme.
14—T. The Boxers rise against (newspaper). 1:15. Light Dramatic Agitato (No. 14, Luz Photoplay Edition).
15—T. I'm afraid that Mahlee cares. 2:15. In a Tea Garden (Japanese Idyl), Grey.
16—T. Holy Buddha. 2:30. Sinister Theme, Vely.
17—D. When Andrew returns. 1:00. Heavy Desc. Agitato (No. 4, Luz Photoplay Edition).
18—T. I was captured by the Boxers. 3:15. Theme.
19—D. When Mahlee sits at organ. :45. (Organ improving.)
20—D. When Mahlee stops playing. 3:30. Dramatic Narrative, Pement.
21—T. And may I enquire the honorable? 2:30. Tragic Theme, Vely.
22—D. When Mahlee fixes flowers in hair. 1:30. Theme.
23—T. Sir Philip Sackville. 2:30. Heavy Dramatic Pathetic (No. 10, Luz Photoplay Edition).
24—T. As the weeks pass Mahlee. 2:15. Mandarin Dance, Kempinski.
25—D. When Mahlee enters bedroom. 1:30. Andante Doloroso No. 51, Borch.
26—D. When Mrs. Templeton leaves Mahlee. 3:30. Turbulence (Allegro Agitato), Borch.
27—T. In irretrievable step. 2:00. Heavy Dramatic, Oehmler.
28—D. As scene fades to Templeton. 1:15. Weird Oriental Theme, Levy.
29—T. The Feast of the Red Lantern (watch for gong strokes). 2:00. Danse Orientale (Characteristic Chinese), Lubomirsky.
30—T. The Goddess of the Red Lantern. 2:00. Chinese Wedding Processional, Hosmer.
31—T. I am the Goddess of the Red. 2:00. Chinese Serenade, Puerner.
32—T. With the approach of midnight. 2:00. Theme.
33—D. When Sam Wang enters. 2:00. Dramatic Tension No. 36, Andino.
34—T. I could crush you with one. 2:15. Allegro Agitato No. 8, Andino.
35—T. It is for the cause. 2:00. Dramatic Tension No. 67, Shepherd.
36—T. Morning, the power of the great (gong strokes). 1:45. The Lady Picking Mulberries (Chinese Episode), Kelley.
37—T. Why have I been brought here? 2:00. Dramatic Finale No. 63, Smith.
38—T. It is for China. 2:00. Chinese Wedding Processional, Hosmer.
39—T. And then came the day the Boxer. 1:15. Furioso No. 11, Kiefert.
40—D. When scene fades to Mahlee. 1:00. Dramatic Tension No. 44, Borch.
41—T. Dawn (shots). 2:45. Dramatic Agitato No. 38, Minot.
42—T. Mahlee's prophecy proved. 3:45. Half Hurry Furioso, Levy.
43—D. When Sam Wang dies. 2:00. Andante Dramatico No. 62, Borch.
44—T. God forgive you as I have. 2:15. Theme (to end).

## "The Veiled Adventure."

Released by Select Pictures Corporation.
Prepared by Filmusic Studios.

1— At Screening. 4:56. Tulips (Moderato), Miles.
2—T. And at this very moment. 2:40. Melodie No. 3, Op. 42 (Moderato), Tschaikowski.
3—T. The next day. 3:36. Solo Dance of Helen from Faust Ballet, Gounod.
4—T. The next day finds Geraldine. 1:18. Vanity (Allegretto), Jackson.
5—T. Fred's chum—Richard. 2:41. Fads and Fancies (Allegretto), Gruenwald.
6—T. Disappointing news. 4:37. Sparklets (Allegretto), Miles.
7—T. You don't look much like. 2:54. Fads and Fancies (Allegretto), Gruenwald.
8—T. Before the manicure is over. 1:21. The Wooing Hour (Allegretto), Zamecnik.
9—T. In the Barker home. 4:35. Spanish Serenade No. 1, Op. 54, Friml.
10—T. After twenty-four hours. 2:33. Admiration (Moderato), Jackson.
11—T. Meantime Reggie. :36. Popular One-Step.
12—D. Flashback to Geraldine and Annesley. 2:32. At Sunset (Andante), Brewer.
13—T. A day or two later. 1:26. Allegro Agitato No. 1, Berg Series.
14—T. The following morning. 1:59. Misterioso No. 3, Berg Series.
15—T. Nevertheless I shall keep. 2:32. Pastel Minuet (Allegretto), Paradis.
16—T. When everyone else. 1:26. Misterioso No. 3, Berg Series.
17—D. Annesley recognizes Geraldine. 1:43. Andante Pathetic No. 10, Berg Series (slightly burlesque).
18—T. Quick! Give me the stolen. :50. Bon Vivant (Allegro), Zamecnik.
19—D. Geraldine re-entering Annesley's room. 1:17. Andante Pathetic No. 10 (play as before), Berg Series.
20—D. Geraldine and Annesley see Mrs. Montrose through door. :49. Dramatic Andante No. 24, Berg Series.
21—T. Go! 2:50. Dramatic Andante No. 39, Berg Series.
22—T. The morning after. 2:03. Misterioso No. 3, Berg Series.
23—T. Listen Dad—I'll tell you. 2:02. Serenade (Allegretto) (omit first four bars), Ern.
24—D. Geraldine and Annesley meet on beach. 2:27. Andante Pathetic No. 10, Berg Series (play to action).
25—T. And it is so arranged. 1:55. Serenade, Ern.

26—D. Geraldine enters her room. 1:56. Reve D'Amour (Moderato), Zamecnik.
27—T. To our most intimate. 2:45. Silent Sorrows, Borch (Berg Series—omit introduction).
28—T. Dick! Dick! Won't you? :44. Eleanor (Andante), Deppen.

### "The Law of Men."

Released by Famous Players-Lasky Corporation.
Prepared by Harley Hamilton.

Theme—Dreams of Love (Allegro Appassionato), Liszt.
1— At Screening. 2:50. Passe Pied (Allegro), Delibes.
2—T. Denis Connor. 3:05. Vanity Caprice (Allegro), Jackson.
3—T. Benton Wade. 3:25. Atonement (Andante), Zamecnik.
4—T. Mildred Wade. 2:30. Coquette (Allegretto), Arensky.
5—D. Denis opens door for Mildred and Keene. 2:40. Dramatic Andante No. 32 (Molto Moderato), Berge.
6—T. I don't ask you for your love. 2:15. Romance (Andante), Rubenstein.
7—T. I'll see you in the morning. 2:00. Theme.
8—T. The inn at Tarrytown. 3:10. Admiration (Moderato), Jackson.
9—T. I thought I'd motor out. 2:30. Agitato No. 11, Lake.
10—T. You can't kick up a row. 1:25. Agitato, Reisenfield.
11—T. I'm starting back to town. 1:35. Coquette (Allegretto), Arensky.
12—T. The homecoming. 2:40. Dramatic Tension No. 9, Andino.
13—T. I thought this was going to be. 3:15. Agitato con moto, Borch.
14—D. Laura sitting at fireplace. 3:25. Theme.
15—T. Morning at the home of Benton Wade. 1:55. Dramatic Andante No. 24, Borch.
16—T. The bells that ring for joy. 2:05. Bridal Chorus (Lohengrin), Wagner.
17—T. That's the man who came. 2:25. Agitato No. L, Langey.
18—T. What shall I do? 1:10. Pathetic Andante No. L, Vely.
19—T. After long weeks of waiting. 4:10. Men of Sparta (Marciale), Zamecnik.
20—T. And he will; I haven't begun. 3:50. Theme.
21—T. And what are you going to do? 2:30. Andante Pathetique No. 23, Borch.
22—T. I will tell you. 2:00. Agitato No. 20, Lake.
23—T. He sneered at my misery. 2:20. The Vampire (A dramatic theme), Levy.
24—As the gripping hands of fear. 1:35. Men of Sparta—Zamecnik.
25—T. Yes; the prisoner at the bar. 1:35. Pathetic Andante No. 1, Langley.
26—T. And then—as youth claims. 1:00. Theme (to end).

### "After His Own Heart."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Love Theme (Melodious Moderato), Lee.
1— At Screening. 3:00. Theme.
2—T. Honorable total amasses (telephone bell). 3:30. Fairy Phantoms (Allegretto), Friedman.
3—T. At Mrs. Van der Maartens. 1:45. Children's Games (from Childhood Days), Ascher.
4—She's your cotillon partner. 1:00. Theme.
5—D. When musicians start to play. :45. Hunkatin (Half-Tone One-Step), Levy.
6—D. When men watch house. 2:00. Gruesome Misterioso No. 31, Borch.
7—D. When scene fades to ball. :15. A La Mode (One-Step), Rosey.
8—D. When dancers stop. 1:45. Children's Games, Ascher.
9—T. In former days Sally had. 3:45. Theme.
10—T. The next afternoon the island. 3:45. Dramatic Tension, Levy.
11—T. His old arteries will be (telephone bell). 3:30. La Barcarolle (Waltz Tempo), Waldteufel.
12—D. When scene fades to Sally. 2:00. Theme.
13—T. Through the night Tom— 4:15. Rose Leaves (Andantino), Ashleigh.
14—T. Two days later Tom's thoughts. 2:30. Clematis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
15—T. Morning beheld the arrival. 2:15. Rondo (excerpts from Beethoven Sonata Pathetique), Berge.
16—T. I thought you couldn't talk. 2:00. Babillage (Allegretto), Castillo.
17—T. The girl he'd left behind. 1:00. Theme.
18—T. Your uncle left this morning. 2:00. Agitato Hurry (A. B. C. Dramatic Series).
19—D. Clock face, 11:55. 1:45. Plaintive (No. 13, A. B. C. Dramatic Series).
20—T. It shall be performed. 2:00. Agitato Allegro (No. 13, A. B. C. Dramatic Series).
21—T. His heaven commenced before. 1:00. Lamentoso No. 68, Borch.
22—T. And in the morning. 2:00. Capricious Annette, Borch.
23—D. When Sally enters. 3:00. Theme (to end).

### "False Evidence."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Madelon—I'm a'Longin fo' You (Ballade Sentimentale).
1—D. At Screening. 1:45. Eccentric Comedy Theme, Roberts.
2—T. The home of Sandy MacTavish. 1:45. (Violin according to action). Sir Roger de Coverly (Old Time Quadrille).
3—D. Madelon stops playing. :45. Au Fait (Allegretto Graziosos), Ewing.
4—T. Richard, lad, I'll hae. 1:30. Dramatic Recitative, Levy.
5—D. When MacTavish takes whip. :45. Agitato No. 49, Shepherd.
6—D. When Madelon stops playing. 1:15. Turbulence (Allegro Agitato), Borch.
7—D. Now promise you'll never. 3:45. Joy of Youth (Moderato), Raymond.
8—T. A trysting place in the shadow. 4:00. (Violin solo according to action), Theme.
9—T. Dorothy Fair, the village. 2:30. Love Theme, Lee.
10—D. When Lot stops Madelon. 1:45. Dramatic Reproach (Andante Expressivo), Berge.
11—D. When Madelon leaves Lot. 1:30. Suzanne (Air de Ballet), Rolfe.
12—T. Lot came today to claim. 1:00. Heavy Desc. Agitato (No. 18, Luz Photoplay Edition).
13—T. The night of the dance. 1:45. (Violin according to action) Sir Roger de Coverly.
14—D. When dancers stop. 1:00. Petals (Intermezzo Moderato), Raymond.
15—D. When dancers commence again. :15. (Violin only.). Lively Barn Dance.
16—D. When Madelon stops playing. :45. Tacet.
17—T. You're not going to spoil. 3:00. Agitato Appassionato, Borch.
18—T. I was hurrying home. 3:00. Misterioso Dramatique No. 54, Borch.
19—T. While Madelon, little dreaming. 2:45. Tragic Theme, Vely.
20—T. Tell father the truth. 3:30. Dramatic Agitato, Hough.
21—T. Please let me see Burr. 1:30. Theme.
22—T. Then if you won't speak. 3:45. Half-Reel Hurry, Levy.
23—T. Be very careful, he has only. 4:15. Half-Reel Furioso, Levy.
24—T. Lot Gordon did not die. 3:00. Sorrow Theme (Andante Pathetique), Roberts.
25—D. When Richard sits at organ. :15. (Organ only.)
26—D. When Madelon stops Richard's playing. 3:15. Theme.
27—T. Then came the night of the wedding. 3:45. Adagio Cantabile (excerpts from Beethoven's Sonata Pathetique), Berge.
28—T. Then came midnight and a storm (storm effects). 3:00. Storm Furioso.
29—T. With the coming of the morning. :30. Constance (Moderato Cantabile), Golden.
30—D. When rider sees dead horse. 1:45. Agitato No. 6, Kiefert.
31—T. It was the Lord's will. 1:15. Theme (to end).

### "Ginger."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Golden Youth (Valse Moderato), Rosey.
1—D. At Screening. 3:00. Fairy Phantoms (Grazioso), Friedman.
2—D. When boy whistles (whistle). 2:00. Comedy Allegro, Berg.
3—T. Gee, I bet John L. Sullivan. 2:30. Canterbury Bells (Capricious Allegretto) (From Boutonniere Suite), Tonning.
4—T. Evelyn Violet Pansy Carson (whistle). 2:00. Theme.
5—T. While Biff framed the beginning. 1:45. Heavy Misterioso (No. 10, A. B. C. Dramatic Series).
6—T. In the dead of night. 1:15. (China crash.) Agitato Mysterioso (No. 10, A. B. C. Dramatic Series).
7—T. Nix on de cannon 2:30. Plaintive (No. 10, A. B. C. Dramatic Series).
8—T. The State will take care of. 1:00. Theme.
9—T. Bobby Trowbridge. 3:45. Rose Leaves (Idyll Sandantino), Ashleigh.
10—T. The little walk and a happy. 3:45. Theme.
11—T. I want you boys to be friends. 3:30. May Dreams (Andantino Moderato), Borch.
12—T. She's going to stay right here. 2:00. Adagietto (from Symphonette Suite).
13—D. When Ginger sees frog. 3:30. Clematis (Moderato poco Agitato) (From Boutonniere Suite), Tonning.
14—T. Later events called for a hurried. 3:30. Theme.
15—T. I'll be back before long. 4:00. Scherzetto (from Symphonette Suite), Berge.
16—T. Is Ginger in love with Tom? 1:15. Theme.
17—T. Meantime the gray. 2:45. Dramatic Narrative, Pement.
18—T. And so there came the beginning. 2:30. Theme.
19—T. Mr. Timothy Mooney. 1:45. The Blushing Rose (Andantino Serenade), Johnson.
20—T. The whole town's talkin'. 2:45. Sinister Theme, Vely.
21—T. Her sacrifice. 2:00. Adagio Cantabile (excerpts, Beethoven Sonata Pathetique), Berge.
22—T. In stricken France, July 12, 1918. 4:00. Military Tactics (American Characteristic), Rosey.
23—T. I'd like to talk wid. 1:45. Pathetic Andante, Vely.
24—T. The zero hour and the pride of (battle effects). 4:45. Military Battle Hurry, Levy.
25—D. When boys reach first-aid station. 1:30. Lamentoso No. 68, Borch.
26—T. When the Marne was reclaimed. 2:00. Over the Top Boys, Berg.
27—T. And at the end of the rainbow (military wedding scene). 1:00 (Organ only.)
28—T. Westward, ho. :30. Theme (to end).

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### Don't Forget—Send This Magazine "Overseas."

Washington, March.—The boys overseas are asking for more reading matter. General Pershing has cabled the request that more magazines be sent to the Americans on duty in France and in other countries in Europe. The General says the boys need interesting reading matter as never before.

The supply of magazines has been reduced from ten to two tons a month due to misapprehension of the public that magazines could not be sent under the one-cent postage ruling. Put a one-cent stamp on the upper right-hand corner of the cover and deposit in mail box.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

DON'T wait for a full house in order to start your show. If you advertise to start at 7, and you have one patron at that hour, start the machine. When ple find that your show always starts the advertised hour they will be in ir seats at that time, but you may have play to empty seats for a few weeks get them trained. If you find that after weeks they still stay away, it is a n that your hour is too early. Move lown a little, but first try out the hou

**Well Lighted.**

Here is a nice display for His Majesty's eatre, Toronto. The large sign above e lobby shows strongly and the paint- makes a splendid flash. The lobby ms to be rather narrow, but there is

**A Night Display from Toronto.**

nty of display space, and it is made most of, yet the lobby is not crowded, most of the display rises above it.

**Splashes.**

Charles R. Roediger sends in two dis- ys he prepared for the Victory, Tacoma. e is four nineteens and the other four ls. There is so little difference between m that we think that the additional ce could have been saved on the longer play. The sketch for "Virtuous Wives" raphrases the invisible idea and gets I could only make myself invisible pass through walls and keyholes." think that a sketch better conveying s idea could have been evolved. There so many startling situations in the ry that there is ample material for an ractor suggestion that will be true to film and at the same time be stronger its appeal. The artist has buried the e and the story has to ride upon Miss wart's popularity. She will pull most the business, but here is a chance to ch many who would be drawn to the se through their interest in the widely- d novel, and both points of appeal uld have been played up clearly, par- ularly as there is so much space at mmand. The only reference to the vel is found in a couple of lines of eight point just below the design, to the left. The title should have run below the drawing and should have been clearly displayed. The artist seems to have only the design and not the selling value in mind. The panel below the cut is effectively written, but it is too heavy to be read clearly. This and the panels in the other display should not have been set in full face, for here the full face

**A Four Nineteens and a Four Fulls Which Have About the Same Advertising Value.**

detracts from the display by making the lines more difficult to read. You seldom, if ever, see full face in McCormick's long leaders. He uses the type to which the eye is most accustomed and so makes it easy to read. That left hand display carries more message, but here, too, the title is obscured with drawing. Let the artist make all sorts of sketches, but **put the title and star in type.** Otherwise you lose much of the value of your space. Mr. Roediger has written some good copy, but he does not get a proper display for what he has written.

**More Mickey.**

The All-Star Features, handling "Mickey" out of San Francisco, made a record when the picture played the California Theatre. The Marines had several hundred A boards along Market street, and for this showing the boards showed the Government and the "Mickey" posters, both stripped "for action, the Marines and 'Mickey.'" This was decidedly good work, for it is no easy matter to horn in on Government advertising, but the Marine Corps seems to be more alert than the other branches of the service, and they realized the value of the tie-up. All of the hotels and dance places featured the song during the run, and one cabaret put on a "Mickey" number, with the girls in Mabel Normand overalls. Sheppard's song tie-up is about the best bet of the lot, for it presents so many strong angles.

**In Reverse.**

In some ways this advertisement from the Superba, Los Angeles, is better than the usual reverse cut, but we think that more might have been done with a four tens. The lettering is large enough to show white against the almost black, and it can all be read, but the sketch tells

**A Four Tens in Which Much Space Is Wasted.**

nothing that is apt to interest the reader, and so suggests a rather bare story, while the addition of a "The" to the title weakens it. Too often artist weakens a title by adding to or taking from it. He should be careful to get the exact wording and to adhere to that. Here the reference is to creaking stairs and not to some particular creaking stairs.

**With an Elephant.**

It's handy to be close to the studios, for you can borrow press stuff. This cut shows the Universal's elephant being driven to the Isis Theatre and back to help "The Lure of the Circus." Gertrude Astor was the chauffeur and the photo-

**A Press Stunt Worked by the Isis, Los Angeles, in Conjunction with the Universal.**

graph shows her pretending to crank up the truck, but you don't have to believe the photograph if you do not want to. The elephant merely made a call upon the management, stood on his hind legs, bowed, climbed back into the truck and said "Home, Gertrude!" and that was all there was to it, but it was plenty, according to reports.

**Reformed.**

The Dayton, Dayton, Ohio, seems to have given up the hand lettered stuff and to have gone in for a combination of type and layout, which is far more effective. The cut shows a three tens and a three fourteens for recent bookings. The

**A Three Tens and a Three Fourteens from the Dayton Theatre.**

smaller has hand lettering for the title—and the title is the thing most necessary to be seen clearly, but the larger gets a better design for the lettering there. If Mr. Gates will get hold of an A. T. F. book he can find therein a number of large type faces which will give better results and he can buy a font for about what he pays an artist for the lettering of one advertisement. For what he pays out in a month he could have the finest assortment of special type in Dayton and it would last him for years. Still these display are a big advance over the all hand lettered stuff and the rest will come in time. That display for "False Faces" is unusually good.

**Dual Advertising.**

Here is an odd example of dual advertising from the photoplay page of the Baltimore Sun. The two houses are advertising the same attraction on succeeding days, so the main display works for both and the mortise in the signature

BELNORD-LINWOOD
2702 PHILADELPHIA AVE
WEDNESDAY
902 N. LINWOOD AVE.
THURSDAY
The Moral Uplift League of America announces the presentation of Dr. Haiselden's Sensational Play,
Are You Fit
To Marry?
Showing TWILIGHT SLEEP and its use
This extraordinary production deals with the greatest problem of humanity and shows the extreme contrast between the selfish man and the sacrificing woman.
Scenes of Realism that Stagger the Imagination
NEVER BEFORE SEEN BY THE HUMAN EYE:
Every man and woman who is interested in the progress of the human race should see this unique production. The films are positively not objectionable. There is nothing in them to offend anyone of either sex.

**A Double Display for the Same Film at Two Houses.**

names the days on which the subject will be seen at either house. This is the only display advertisement for these houses, but the directory carries the full bill. We are glad to see that the Sun is being more liberally patronized. It means better business for the theatres.

**Ruff Stuff.**

Ralph Ruffner has been rather quiet for him of late, and he has not sent in much stuff. This three sixes is almost regular stuff, but it carries a rather characteris-

**A Three Sixes From Ralph Ruffner.**

tic wording. That is about all that saves it from being rather dead, but it gets over well, except that it is all capitals. Ruff should know better than that. The

**A Four Sevens With a Poorly Drawn Title.**

second example is more promising and carries a new Ruffner slogan down in the lower left hand corner. Apart from this it offers an oddly laid display, therefore one which probably will be read, though the hand lettering for the star and title is very badly done. It is plain wasting money to pay an alleged artist to botch a job like that, but we suppose some one

**A Five Nines With Little to Commend It.**

got some money for this, though we don't see why. The third is a five nines which repeats the lettering monstrosity. Apparently the artist was proud of it, and thought it was worth an encore, but it is worse than some of the stuff that Ruff used to get up in Portland, and that was pretty poor. The stipple effect in this is so crudely done that we would have spanked the artist with a boot had he brought it into our office. It means nothing, and it spoils what little effect the cut might otherwise have possessed. There is nothing on earth quite so irritating as an artist who means well, but who does not know how to do things, and Ruff appears to have dug up a star. Unless this man is related to him he should kill him if he can do it without scandal.

**McCormicks.**

Not all of S. Barrett McCormick's best work is done in the large advertisements. We think that this three sevens is above the average of the longer displays, because the selling talk is strong and to the point and the attractor is well planned. If you will look in the lower left hand

Divorce? Divorce is Not Really Freedom! It is Only a Larger Cage!
ELSIE FERGUSON
In "HIS PARISIAN WIFE"
THE BEST OF THE OLD ONES
CHARLIE CHAPLIN
In "A Night in the Show"
Frederick W. Carberry
TODAY AND WEDNESDAY
The Circle

**A Three Sevens With the Selling Value of an Average Half Page.**

corner you will note that Mr. McCormick is coming out strong for the community singing. He seems to have gotten hold of an exceptional leader, and is playing it across the boards. This community singing has come to stay, and the sooner you put it into your own program, *and hold it there*, the better for you. It becomes a permanent feature, and in time it can be made as popular as the films themselves if only you have the right sort of leader. Twice lately we have seen Col. Ashley Nagle, of the War Camp Community Service, get more than four thousand persons singing in Carnegie Hall and the second time he returned by popular request. He has a knack of leading and he more than trebles the volume of tone between the first and the last song

**Two Displays in Which the Day Dreaming is Suggested by Outline Designs.**

Do not offer too long a program, but give two or three really popular numbers, and drill your patrons until they know them. Now and then have a review of the old work, say once a month. Mr. McCormic

id some good work for "Day Dreams." n these two displays note how the outne sketches suggest the day dreams the eroine weaves about the everyday charcters. The text is thoroughly in keepng with the attractor, and amplifies the dea. This is one of the McCormick ecrets. He holds the cut and the text ogether, and each amplifies and supple-

**Pair of Three Elevens for Shadows.**

ents the other. He does not get a cut hat is striking and then tell about some ther feature of the play. He makes the it pull attention to the story, and brings he reader down to the type willing to ad what it is all about. In the displays r "Shadows," for example, he works his py to suggest the combination of Alaska nd New York, but the design in one se deals more nearly with New York an Alaska, while the other shows the nce hall scene. In each he picks up he big idea of the Alaskan [illegible] all

**Pair of Three Fifteens, That One, the Right, Being the Color Plate.**

oman who, in the security of her luxuriis home, finds the spectre of the past aring its head. That is what he has to ll, and he sticks to his selling point d drives it home. Both sets of copy nge upon the telephone call and he play the line, "A drama of Alaskan Nights d Eastern Days," which is a good sumng up of the play. The same idea is peated in a three fifteens which is own here in connection with a similar splay for "His Parisian Wife." In this st, note a little of the space for the st of the Chaplin revivals. Even Bill art will have to admit that the revival s come to stay, and Mr. McCormick kes some trouble to establish the idea. r the benefit of others we give the py he uses at the bottom of the space. he first two paragraphs are unusually t.

TO CIRCLE PATRONS:

Good Music never dies, good books are always re-read, good plays revived and played again and again.

The young art of the screen has likewise created classics, pictures good enough and old enough to be revived and enjoyed anew.

The Circle believes that in offering a revival of the "Chaplin Classics" it is not only contributing to the pleasure of its patrons, but is offering a tribute to a great artist.

A tribute to the art of a litle, wiry, curly-haired fellow with funny feet and an Idea, who rose in five years from a $75-a-week funmaker in cheap vaudeville to a million-dollar-a-year comedian.

"A Night in a Show" was filmed several years ago, when Charlie Chaplin was just starting on his sensational career. We know you will enjoy it.

S. BARRET McCORMICK.

There is no reason why good revivals should not take their places on the programs and be given mention. There is plenty of good stuff buried that needs only to be dug out. But it is not the mere fact of revival which counts. It must be stuff worthy of being revived.

**Something New.**

Here is something new from the Mikadow Theatre, Manitowoc, Wis. It is a four-pager, pages five by six, with the attraction boxed at the left where the date usually runs alone, and with the selling talk where the attraction announcement usually comes. This make a neat com-

| | |
|---|---|
| March 27-28—<br>Thursday and Friday<br>BILL HART<br>in<br>"THE POPPY GIRL'S HUSBAND"<br>also<br>The Weekly and Other Pictures | Say Friends this is a real picture, something entirely different from anything Bill Hart ever did before. His characterization as "Harlyon Harris" a wonderful. The story is laid on the "Barbary Coast" (The slums of San Francisco). By all means don't miss this |
| Sunday March 30—<br>MITCHELL LEWIS<br>in<br>"THE CODE OF THE YUKON"<br>and other Pictures | Big Mitch Lewis made a tremendous hit in his former productions "The Barrier" "The Sea Wolf" and He's in [illegible] But we can truthfully promise something unusual in this attraction<br>Try and take in the Matinee |

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# Picture Theatre Advertising

By EPES WINTHROP SARGENT

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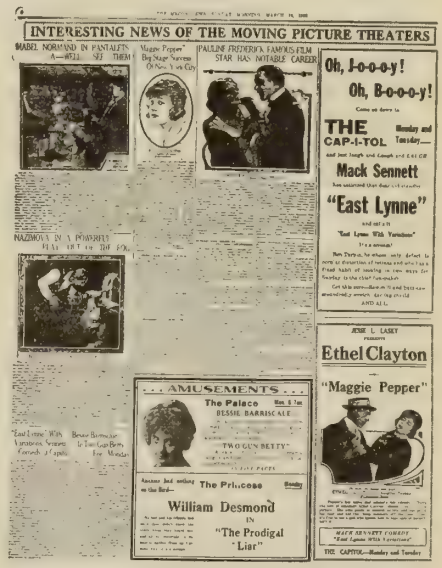
bination, and one worthy of keeping up, though the Mikadow does not seem to stick to one style or size. A larger program, made up almost wholly with Paramount one-column cuts, does not show to as good advantage. The Mikadow has set apart Tuesday as the regular sing night, and is going to keep up the idea. As the boys come home the sing idea will be stronger than ever, and it will pay to put in a song leader if you have not already one.

**Takes a Page.**

R. H. DeBruler, of the Macon Photoplay Theatres Co., controlling the Palace, Capitol and Princess theatres, Macon, Ga., sends in a copy of the Sunday paper in which his houses take a page, part of which is made up of reading matter to




**A Page from a Sunday Paper Taken by a Three Theatre Combination.**

suggest a regular department page. This is a common idea down South, and it works well where the newspaper cannot be induced to run a department of its own, but most newspapers now realize that it pays to run their own department and cater to their readers instead of to the houses. He also sends in a neat vest pocket program, a four page, which gives the bills of the week at the three houses. This is compact advertising, and the composite is nicely done with just enough red rule work to set off the black text with not enough to make it look like a circus poster. To use red ink or any second color and not abuse it is a sign of a real advertiser, and Mr. de Bruler has the earmarks, for he makes a very restrained use of the red. It might almost seem to some persons to be a waste of a second printing, but it gives the program a certain distinction that probably brings back the cost of the second impression. The way to figure is not that the second impression costs a certain sum, but that by spending such an amount the program is given a certain greater sticking power in excess of the actual cost. More red ink would have defeated this end. It is reserved for rule work and not run in on the text. Red and black text would not have worked as well.

**To Save War Plays.**

War plays are rapidly working into the discard. If you have one you cannot avoid playing, get some returned soldier to lecture on it. You can announce the lecture above the play and take the curse off it. Ten dollars to the soldier will bring in a good return at the box office—and it will not be unwelcome to most soldiers just at present.

# Projection Department

**Conducted by F. H. RICHARDSON**

### Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

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### Projection Lens Back Focus Differences.

In a recent article I requested from our optician readers an explanation of why two projection lenses of equal E. F. will or may have quite different back focus. John Solar, Watertown, New York, replies:

"For any lens, or any combination of lenses there are certain fixed centers. The location of these points is dependent, where a combination of lenses is considered, on the focal length of the factors of the combination and their separation. The formula for locating them is:

$$\frac{F_1 \times S}{F_1 + F_2 - S} = P_1 \qquad \frac{F_1 \times S}{F_1 + F_2 - S} = P_1$$

"Taking the accompanying drawing, A and B, which very nearly represent two 4 ins. E. F. Bausch and Lomb and Gundlach Manhattan lenses respectively, we have Figure A:

$$\frac{9 \times 6}{9 + 6 - 1.5} = 4 = \text{E.F.}$$

$$\frac{9 \times 1.5}{9 + 6 - 1.5} = 1 = P_1 \qquad \frac{6 \times 1.5}{9 + 6 - 1.5} = .666 = P_2$$

Figure B:
$$\frac{10 \times 6}{10 + 6 - 1} = 4 = \text{E.F.}$$

$$\frac{10 \times 1}{10 + 6 - 1} = .666 = P_1 \qquad \frac{6 \times 1}{10 + 6 - 1} = .4 = P_2$$

"The distance from object O to nearest surface of lens—B. F.—is not the same in both cases, but the distance from object O to principal point P, is the same; also the lenses in this position would both focus an object in the same plane. Back focus is always equal to first conjugate distance minus distance from surface of lens to first principal point. In this case it would be Fig. A, 4—1=3. Fig. B, 4—.666=3.333.

"The first conjugate distance of the lenses shown in Figures A and B are just equal to the E. F. of the lenses, hence the second conjugate distance would be infinity, or the rays emerging parallel. Suppose it is proposed to project a picture to a screen 60 ft. away, or 720 inches. The formula then is:

$$\frac{1}{F} - \frac{1}{V} = \frac{1}{U} \text{ or } \frac{1}{4} - \frac{1}{720} = \frac{1}{4.022}$$

"The lens would then be moved away from object 0—0 .022 ins. In this case the B. F. would be 4.022—1=3.022 ins. In the foregoing U represents the first and V the second conjugate distances."

For all of which we cordially thank friend Solar. His methods of arriving at the result is understandable to the ordinary man, which is a darned sight more than can be said for most optical dope. So far as concerns lenses under examination there is only a difference of .333 of an inch in B. F., which is not enough to make very much difference in practice. But I am sure I have seen lenses which showed a very considerably greater difference than that.

---

### To Break the Ice.

G. Waldo, projectionist, Sioux Falls, South Dakota, arises to remark:

"Just a few lines (huh, two and a half pages single space. Huh!—Ed.) to bust the ice in the department. Mighty sorry to hear friend Sawbones got your number. By the way, did he have any trouble reassembling you. Suppose you can now run 90 feet a minute without a bit of jump or side movement (Nope, but I'll soon be able to make Nancy Hanks, the Go-Devil, do seventy per, which will hellup sum.—Ed.). Well, here is what is on my mind—besides my hair: What effect will oil have on an extra-lite shutter? Will it be harmful to the compound used in it? As to the new Simplex footage recorder, the projectionist who cannot remember his change-over scene will forget to reset the recorder after each reel, hence will be as bad off as ever. The way to overcome that would be to make a practice of threading the same every time, meaning by that to use the same moves every time, as, for instance, open the upper magazine with one hand and set the recorder with the other. If always done that way it becomes a habit. But the only change-over which can be used equally well by every one is to note the change-over scene, thus: Girl hands papers to man, cut. A slate from any ten-cent store will do to write the changes on. This can be hung on the front wall, where it can be seen all the time. After making one change you will remember thereafter, without reference to the slate. The projectionist who cannot make the change thus must have the same grade of sawdust in his upper story that the punch-mark artist has. Punch marks are the worst ever. The man who makes them should be a conductor. In that business he could enjoy himself. As a rule we find from four to six punch holes in each film. We figure that in the elimination of these punch marks from our program we are compelled to waste at least 125 feet of film each year, and all because some projectionists has a doll-head (china, with large air space) and a punch. I recently noticed, in a M. P. magazine, a projectionist advising brother projectionists to place a cross mark in the upper corner of one frame. From what he said I think he changes every day. Suppose he runs seven reels a day. This would mean from 2 to 6 marked frames per day—say three, to be conservative. This means 1,095 marked frames a year, or over 68 ft. 5¼ in. of film spoiled because of one little cross mark. Suppose there are 20,000 theatres in the country, and that 10,000 of them use the cross mark and the other half cut them out. That would mean a mere trifle of 10,000x 68 ft. 5¼ in. equals 732,500 feet of film, or 732½ 100-ft. reels gone bluey, said film having a money value of more than half a million dollars. And all that due to one little cross mark. There is one way to stop punching and cross-marking, viz., the exchange to really inspect each film, cutting out all marks. When the reel returns, the same inspector to re-inspect it and charge up to the projectionist the damage he has done, or else charge it to the theatre itself. But, anyhow, the type of projectionist who uses the punch and cross will always be at least four or five jumps behind the one who uses his head. Am sorry to say I cannot use the lens chart. Were I to get my lamps black where they belong (mean lamphouses, don't you?—Ed.), would have to get down on hands and knees to get past the projectors. They were up against a tough proposition here. Big steel beam in the front of projection room, about 5.5 feet from the floor. Note you ask for carbon stubs. We burn all our stubs in carbon savers and save something like a hundred carbons a year by so doing. If all theatres did this I figure there would be a saving of probably 18,000 packages (50 to package) of carbons a year. Hope you are back on the job again and hitting on all four."

Scat. Outside! I'm no common four-cylinder affair. Man, when I'm hitting right you hear sixteen (16) explosions, and good loud ones, too. Wheredaya get that four stuff? I have published the good brother's letter because it is really refreshing to find at least one projectionist interested in the item waste. The total wastage from causes he names really is tremendous, probably amounting to every bit as much as he has indicated. We have many times called attention to this matter. This waste is absorbed in the "overhead" of the industry, and promptly charged back to the exhibitor in increased film rentals. The real trouble lies in the fact that most of the waste occurs in small items—a little at each theatre, and no item is large enough to attract special attention, hence it is let go as not worth bothering with. But small things often reach huge importance when totaled. I have no doubt but that there are actually 18,000 packages of carbons' wasted each year, which means nearly a million feet of carbon. As to the extra-lite and oil, why how in the name of Caesar's ghost would even the most rabid squirt-it-on oil artist get oil on the revolving shutter? And if he did, it would promptly be thrown off by centrifugal force, hence I think we need not bother about that. The footage recorder idea will be put into considerably more practical and acceptable form, I am told, and I reiterate my opinion that it is the logical change-over signal. In my opin-

ion it is far better and more practical than depending on memory of a scene. Also it often happens that a distinctive scene cannot be found just at the right point. But the advent of the counter will not prevent him who prefers the plan of friend Waldo from using it, hence we may still all be happy.

### Abusive Letters.

Maybe once in six months, to the credit of the profession not oftener, the editor receives an abusive letter, invariably unsigned, from some one who disagrees with his policy in some respect, and unable to advance argument, spews forth instead a flood of abuse. An example just arrived from Los Angeles. This letter, like all its predecessors of similar character, abounds in misspelled words and crudities of wording. Such writers usually wind up with his supposed-to-be squelcher: "I hope I may see this in the projection department"! If they really did, they would regret the publication, even though their names be not known.

But the point is this: the man who is too cowardly to sign his name to an abusive effusion is really not worthy of notice; also abuse is an **infallible** indication of lack of argument. This particular shining example is peeved at the term projectionist. Claims that when he says "projectionist" he has to explain what it is. Well, I will bet him ten dollars to a plugged nickel that if he goes out on the street and says to a passer-by: "I am an operator," he will have to explain. In order to be understood, he will have to say, "I am a motion picture machine operator." Well, if he says, "I am a motion picture projectionist," I venture the assertion that nine out of every ten—yes, ninety-nine out of every hundred will understand him thoroughly. The real trouble with the Los Angeles atom is that he lacks gray matter sufficient to understand the underlying reason for changing the name "operator," which automatically places him forever in the mechanic class to projectionist, which places him higher. Tell him that the projectionist has to be something of an artist and that the projectionist, as Hugo Risenfield, Managing Director, Rivoli and Rialto theatres, New York City, says, in effect re-directs the photoplay, and he, the Los Angeles flathead, would think you stark, raving crazy. It requires brains to grasp a proposition of this kind, and brains are something he may be justified in supposing that writers of un-signed, abusive letters have not, except, perhaps, in very rudimentary form

### I. A. Convention.

The I. A. convention will meet soon in Ottawa. In fact it may have already met when this reaches you. We trust the convention will be a successful one, and will accomplish much good for all branches of the industry represented by the I. A., particularly the projectionist. We also hope a change of name will be adopted. The present title "International Association of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada" is so unwieldy that it is a bit absurd. We also have hopes that the "operator" will be eliminated, though that would perhaps be too much to expect—yet.

But whatever happens we wish for the convention a most successful meeting and for the delegates a profitable and enjoyable time.

Quite a number of correspondents have expressed the hope that they will meet the editor in Ottawa. Sorry, but it can't be done. Cannot spare the time for a joyride trip now, and would not care to represent the local I belong to just now, so there is nothing doing in the Ottawa line of convention time, so far as the editor is concerned.

### Locate Him

Somewhere in the New York City territory is an imitation projectionist with a punch in the shape of a star. Cut shows it full size. I counted 97 of these punch marks in less than 3 feet of film. The intelligent (???) exchange inspector had calmly sent them along to the next theatre, instead of reporting the matter to the exchange manager and he charging the ruined film to the projectionist or the theatre. If this film butcher could be located this department would undertake the task of seeing if he could not be put out of the profession. Here is his mark.

Watch for him, tell us where he is and we'll do the rest. Incidentally I'm showing you a heart shaped mark which might well be watched for. The heart man seems to confine his efforts to a "mark" such as is shown, but that is in itself an outrage. Does any one know who he is?

### Another Man Wakes Up.

The following is unique. We wish all men were as frank and honest. While permission is given to publish name and address, we do not feel it to be advisable, strong as the temptation is. This writer is a real MAN. There is no moral cowardice in one who, once convinced that he is wrong, fully, frankly and without excuse admits it. We have taken the liberty of writing the management of the theatre in which he is employed, calling their attention to the fact that it is most excellent business to recognize this kind of work in the pay envelope. This management could actually raise the projectionist in question $104 a year ($2.00 a week) and still be ahead of the game by $156 a year, and the raise would be a direct incentive to still further improvement and economies in operation. Nothing so quickly discourages advancement in knowledge and makes for inefficiency in the projection room as failure to give any sort of recognition to improvement. The man soon says to himself: "Huh, what's the use," and usually drops back to the old way. The letter follows:

"Dear Mr. Richardson: In February 1 issue you asked a question which set me scratching gravel to beat the band. Heretofore, I have, to be honest, and eat my full portion of crow, been against you. I, however, wrongly, firmly believed the projection department and handbook to be shining examples of pure bunk. Well, I'm cured—good and plenty. Me for you from now on, and you cannot possibly condemn my past stupidity (strong term, but I'm filled with disgust when I look back) any more emphatically than I do myself. You are at full liberty to publish this if you wish. Maybe it will serve to wake up some other slumbering wiseheimer up to the fact that he really does not already know it quite all, and that we projectionists (Yes, I've gone the whole hog and adopted the up-to-date name too. And its a corking good one, once you get used to it) merely throw a monkey wrench into our own machinery when we try (observe the "try" please. It can't really be done) to discredit you and the work you are doing. There, I've made full confession and feel better already. And now for what finally woke me up.

One afternoon while I was on duty, a brother projectionist called, and when he left he forgot to take along a Motion Picture World and Richardson's Handbook he had, with him. It was a February 1 issue of the World and with my nose in the air I glanced through your department. Just why, I cannot say, but the article "Here is One for You to Answer" held my attention. It asked this question: Suppose by getting new condenser lenses at $4.00 cost, moving the lamphouse to right position and revolving shutter to aerial image of condenser, it were possible to trim .25 of an inch from main blade of shutter and that by increasing projection lens diameter it was possible to utilize 6% more of the total light, what would this mean in dollars and cents in a year, current 8 cents per K. W. hour and show running 11 hours a day." Haven't a copy of the issue here now and have quoted from memory, but anyhow it was something like that. I pooh poohed the thing to myself, but for some reason pooh poohs failed to convince my mind. That evening I, for the first time gave your handbook a real lookover, and was greatly impressed, **against my will.** Incidentally, I believe that is the real trouble with a lot of the men who oppose you. They just simply don't want to be convinced. When the handbook owner came for his property, we certainly did have one grand go-round and argument, in course of which I showed him the article in February 1 issue. He informed me that the propositions therein contained merely meant the application of a "lens table" I had, up to that time, never heard of. He also took occasion to tell me I ought to be ashamed not to be up to date in such matters and other unpleasant things. Well, we very nearly had a fight before he left, and then, just to prove him a Richardson boosting sap head, I got hold of a lens chart and applied it to one, the optical system, of my projectors. One look at what it called for and I patted myself on the back with the idea that I was going to find it wouldn't work at all. I use 50 amperes D. C., through rheostats. Had two 7.5 condensers spaced nearly half an inch apart. Put in a 6.5 lens next the arc and, after considerable trouble (Powers' 6-B) succeeded in blocking the front lens back until the tips of the two lenses were just out of contact with each other. Tried it out. Result, **just as I expected,** rotten. Hooray! To be very sure, before sending for Mr. Handbook Owner and getting out my best crow against his coming, I glanced over the lens chart instructions again, discovering that I had failed to move the lamphouse to location directed. Remedied this little item, tried it out again and—was mightily glad I had not sent for said H. B. O. Could hardly believe the evidence of my own eyes. There certainly was good and plenty of improvement. Not only was the light much stronger, but also the focus was sharper. And then I *did* get busy.

This won't exactly answer your question as found in article in February 1 issue, because it is just a record of what happened when I remedied my own wrong conditions. I afterward replaced the optical system of one machine just as it had been, and borrowed an ammeter and found that the machines gave equal results at 42 and 50 amperes—8 amperes, or 880 watts, in favor of your lens charts. This figures out 14% saving, based on

5,500 watts, or 5.5 K. W. We run 13 hours a day (10 A. M. to 11 P. M. continuous) so that at .7 cents per K. W. (what we pay) the saving from condenser improvement alone is 10 K. W. hours, or 70 cts. per day and 70 cents per day is nearly $5.00 a week, or $260 per year.

Say, brother R., when I figured this all out and had proven it to myself thirty of forty times. I DID wake up. Went on a still hunt after that aerial image, I had so often sneered at and this is what happened: As nearly as I was able to measure it, I was cutting 56% of the light with the shutter. I have located shutter at aerial image and have reduced it to a true 50-50, though I may have to increase main bladewidth again slightly, as there is a very slight tendency to travel ghost occasionally. But suppose the gain to be only 5%, it means another 25 cents a day, or $6.75 a week or $351.00 a year saved on the two items, with a decidedly better picture on the screen. And if I can save that additional 6% by means of larger diameter projection lenses (haven't gotten that far along yet), the total saving would be boosted to $6.85 a week, or $420.20 a year! And at no expense except cost of two condensers and two projection lenses.

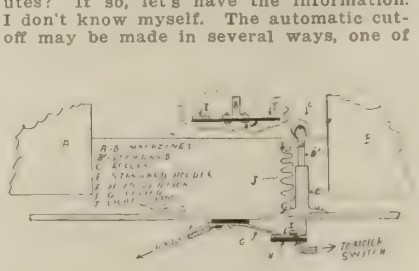
Maybe my old condition was exceptionally bad. I do not know. Anyhow the facts are now before you and I've eaten the crow that was my just portion. My head really isn't sold ivory—quite. I just needed waking up and—got it. If you publish this and some of the ivory domes around here laugh, it's all right. I should worry! I'm awake now, and don't care a (deleted by censor) what the back-number gang say or think. I'm going to try, though, to rub the noses of the brothers (some of them) of our local in the truth, as mine was rubbed in it, so if you see a cloud of dust off in this direction, its only me in the midst of a battle."

Well! What do you think of that? Of all the communications this department has received in nearly ten years we remember none that we value more highly than this, and if that battle comes off and aid, assistance or succor is required, just send a S. O. S. and I'll be on the job. We were especially impressed with the remark concerning those who simply don't want to be convinced that they are wrong. There is many an animal of that variety at large, and he is a bull in the china shop of projection.

### Slow Acting Rewinder.

J. M. Lenney, Harrisburg, Pa., sends in department clipping describing and illustrating re-winder of the Gem Theatre, Palestine, Texas, which same appeared in June 23, 1917 issue. He says: "For ten years I have been a subscriber to the World, and from it get some timely and helpful hints and information. With regard to attached clipping, the picture is so dark I cannot make out all of its details. Will you kindly advise me as to size of motor necessary, how the automatic cut-off is made and installed, and size of pulleys. But it is the automatic cut-off I am mostly interested in. Anything I can make and install to make the work of the operator easier is not too much trouble, provided I can learn how to do it."

Brother Lenney, I don't quite like that last. Let me revise it a bit: "Anything I can make and install to make the work of the projectionist easier or (and) more efficient or better, is not too much trouble etc." There, does not that read better. Probably you really meant just that, but you failed to say it; also you are just a bit behind the times in using the term "operator." Do you wish to be classed with shirtwaist and straw hat makers—they are called "operators" you know. But that is not all. The Society of Motion Picture Engineers has officially, and unanimously declared the correct term to be Projectionist. Why not be up to date. There! Having administered that little verbal raking over, in entire good humor, we'll tell you about the re-winder. In the first place, it would be impossible to tell you the power of motor required. That would depend on speed of rewinding. But a very small one will do the work. An old wall fan motor is ample as to power. The necessary size of pulleys will depend on speed of motor and time of re-winding. Does any one know just how fast a reel must revolve in order to re-wind 1,000 feet of film in six minutes? If so, let's have the information. I don't know myself. The automatic cut-off may be made in several ways, one of



which is herewith illustrated. The drawing is entirely self explanatory. When the film breaks or runs out the standard, being no longer supported on the film by its roller, drops, or is pulled down by the spring. This spring must be a very light one. It may not be necessary to have a spring at all. You will, of course, understand that in the main drawing only one side of the switch is shown. The face of it is illustrated in small, upper sketch. The black is insulation material. The motor current is very small, and the contact made by such a switch, if even reasonably well made, will be ample to carry it. Standard $B^1$ must not be made very heavy, and the roller it carries, or that carries it rather, must be exactly square with the film so that there will be no grinding action. For this reason standard $B^1$ might better be square. Standard holder E could consist merely of a square hole in the board and a square collar about where the top of standard holder E is, properly supported, of course. But all this is needless, I guess. By the drawing I merely meant to give you the main idea. You can build it to suit yourself. With a slow running re-winder there is no serious objection to the roller. The back reel must have a brake, of course, to insure tight winding and to hold the film taut. Who has a better scheme? Let's hear from you. We remembering publishing several excellent methods of accomplishing this function several years ago, but their details have slipped from memory.

**Projection Experience**

MOTION PICTURE

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### A Queer Case.

John Meade, Blackwell, Oklahoma, has a case which has puzzled us quite a bit, and still presents doubtful points. He orders the lens charts, and here is his description of the trouble:

"With everything in the optical system (condenser combination and distance from same to film) as it should be, there is a shadow on either side of the screen and one at the bottom; also a faint, vertical shadow out about half way between center and right side of screen. This latter is only noticeable when white light is on screen. Side and bottom shadows sort of bow out onto the screen from corners to center. By this I mean they form a bow having its base, or tips, in the corners. Have tried different projection lenses and about everything else, including various condenser combinations and distances of condenser to film, without results."

The small, faint, vertical ghost has me stuck completely, but the sides and bottom shadows may be due to one of two things, viz., tension shoes or cooling plate interfere in light. That used to be a quite common thing years ago, with the old style tension springs, and before cooling plates were so well standardized. Don't see how it can happen with modern projectors (these are Motiograph De Luxe—new machines, too), but I can find no other reason for the trouble. It evidently is not in the projection lens. That much is proven. I don't see how it can be in the cause I have suggested, but if it isn't, will some kind soul be good enough to tell us where it is? I'm up a stump.

### Has a Good Picture and Don't Care Who Knows It.

H. A. Matteson, Projectionist, Superior, Nebraska, orders question booklets and discourses thusly:

"My outfit consists of a 35-ampere transverter, a new Baird projector and a Gold King screen. Distance of projection 75 feet; picture 14 feet. And if I do say it myself, as oughtn't, it's some picture. Two union projectionists who were here with features said it was the best in this part of the country, so far as they had seen. I'm sure proud of my picture."

If you weren't, friend, you probably wouldn't have a picture to be proud of. When you see a chap who is indifferent and takes no pride in his work and its product, it's a pretty safe bet that he is worth not one danged cent more than the union scale, and it's no safe bet the boss isn't losing money on him even at that scale. When I'm on the road the boy I like to meet is the one who buttonholes me and, with pride sticking out all over, almost begs me to visit his theatre and see his screen result. It's a perfectly safe gamble that lad has something to show. True, it may not be perfect. It may, in fact, be far from perfect, but when I get there and show him wherein he can improve, he won't look at me with an indignant start or a fishy look of disbelief.

Yea, verily, do I like the progressive up-and-coming laddie buck who tries hard to produce the goods and is proud of the fact that at least he has accomplished something. It is in those men that the ultimate hope of the profession lies.

### Boylan Reel Tested.

Recently we published an article saying we would have the Boylan Even Tension Reel thoroughly tested as soon as possible, and report. Since then it has been called to our attention that we did have this reel tested by six different projectionists in widely scattered localities two years or so ago. We find the records bear this out, and that the reports were all good. We therefore take pleasure in recommending to projectionists that as soon as these reels are available they get a supply for their projection room. The savings in lower sprockets alone will pay for the reel before they are worn out, and the saving in damage to films will be inestimable

# Live News from Everywhere

## CALIFORNIA AIRDOME SEASON IS COMING

### But the Open Airs Will Be Fewer in Numbers Since Houses Have Installed Cooling Plants

EXHIBITORS throughout northern and central California are making active preparations for the opening of airdomes as soon as the period of hot weather sets in, which will be about the first of June. The number of these outdoor shows will probably not be as large as in some former years, owing to the fact that cooling plants have been installed in many houses, with daylight saving also cutting a figure. The Lyric Theatre, Tulare, conducted by Paul Reardon, plans to open an airdome about June 1, and the Theatre Tulare will also have an outdoor show. J. McCabe, of Coalinga, is remodeling his airdome and plans to have a very fine one.

**Sacramento's Own Film Has Premier.**

The Sacramento Film Company recently took over the Strand Theatre in the capitol city for a week and presented its first five reel attraction, "Twelve O'Clock." This showing attracted wide attention. Walter McGinn, head of the company, was formerly located at San Francisco, where he conducted a training school. Work on other productions will be commenced at once.

**M. Calmy Visits Home Town.**

M. Calmy, formerly of San Francisco, where he conducted a comedy film exchange, but now a member of the film of Calmy Brothers, Los Angeles, dealers in projection machines and theatre supplies, was a recent visitor in this city and purchased a lot of supplies from the California Film Exchange, which has gone out of this branch of the business. He installed several machines at Santa Barbara on his way up the Coast.

**Select Exchange News.**

The San Francisco office of Select has turned a nice piece of business since the departure of Manager H. L. Knappen for New York, having booked "Bolshevism on Trial" over the entire Turner and Dahnken Circuit, the first showing to be made at the Tivoli Theatre. The facilities of this exchange are being enlarged to acommodate the increase in business, extensive remodeling work being under way.

**Poster Man Finds Business Active.**

I. H. Lichtenstein, head of the Western Poster Company, has returned from a trip through the territory from Dinuba to the northern California line and reports unusual activity in amusement circles. Exhibitors are doing a splendid business, and many houses are being enlarged, redecorated and remodeled, with many new ones planned.

**M. J. Cohen Becomes Historian.**

M. J. Cohen, director of publicity for the Kinema Circuit, Oakland, Fresno and Los Angeles, has written "The Evolution of the Motion Picture," which is appearing serially in the Daily Post, one chapter appearing each Saturday. Mr. Cohen has been connected with the industry in one form or another since its inception.

**Organists Given Practice Privileges.**

The American Photoplayer Company has installed three large pipe organs in Photoplayer Hall, 109 Golden Gate avenue, San Francisco, and permission is being granted freely to organists in moving picture theatres to use these for practice work. Two of the instruments are from the California factory, the third being from the eastern branch.

**Personals and Business Pointers.**

Eugene H. Roth, of the California and Portola theatres, San Francisco, was called to Los Angeles recently because of the death of a sister.

Polly Moran, who has forsaken moving pictures for vaudeville for an indefinite period, was featured recently on the San Francisco Orpheum bill.

Mrs. Elizabeth Winterhode, wife of Amos S. Winterhode, former manager of the Alhambra Theatre, and connected with other San Francisco moving picture houses, passed away in this city on April 23. Mr. Winterhode recently underwent a serious operation and was confined in a hospital during the illness of his wife.

The Live Oak Church Federation, Live Oak, Cal., has purchased a projection machine from Walter Preddey.

Ryan's Theatre, Fresno, Cal., is to be remodeled at an early date, a new front being one of the improvements planned.

Mrs. F. E. Smith, of the Lyric Theatre, Marysville, Cal., has also taken over the Liberty Theatre of that place and plans to remodel both houses.

The Tuolumne Theatre, of Tuolumne, Cal., destroyed by fire some time ago, is being rebuilt and will have a seating capacity of about 1,000. Joe Knowles, of Sonora, will have charge when it is reopened in July.

S. N. Kanner, formerly of the Bay View Theatre, San Francisco, is on his way home from France, having seen service there with an engineering corps.

The Kearny Theatre, San Francisco, has installed a new Power's Cameragraph and a Preddey no-carbon outfit.

Walter B. Crooks has had plans and specifications prepared for a theatre to be erected at Benicia, Cal., at a cost of about $35,000.

Extensive additions are being made to the organ at the Tivoli Theatre, San Francisco, an echo organ being the feature of the improvements. A fine new stage set has been installed here by T. Thompson.

**Beatrice Van in Society Role.**

Beatrice Van has commenced work at the American studios in support of Margarita Fisher in "The Tiger Lily," Joseph Franklin Poland's absorbing Italian-American romance, under the direction of George L. Cox. Miss Van is playing the role of "Doris Van Renssalaer," a spoiled society flapper, who is "The Tiger Lily's" rival for the love of a young American millionaire.

**Mr. and Mrs. Sidney Drew Had a Hard Time Making Up for Their Playlet, "Harold, the Last of the Saxons."**
Harold is portrayed by Sydney Drew in the Paramount-Drew comedy, and meets a "pug" in William the Conqueror

# "THE HEART OF HUMANITY" HELPS LOAN

## At St. Paul's Metropolitan the Picture Played to Capacity Houses and Proceeds Aided Drive

THE Heart of Humanity," in its second and last week's engagement at the Metropolitan Theatre at St. Paul, helped largely in raising subscriptions to the Victory Loan and in obtaining aid for the Fatherless Children of France Society.

The picture played to capacity houses during its run in St. Paul. J. V. Bryson, manager of the Minneapolis Universal Exchange, and L. M. Scott, manager of the Metropolitan agreed that net receipts of the box office at "The Heart of Humanity" showing should be turned over to the St. Paul Victory Loan organization. The result was gratifying.

At the showing of the picture Miss Julia Rogers, who is an active worker of the society, gave five minute talks on the need for funds to continue the work of the Fatherless Children of France Society.

The inspiring scenes of the "The Heart of Humanity" had a tendency to loosen the purse strings of St. Paul theatregoers after they had heard the talk by Miss Rogers. The war orphan fund grew steadily with Miss Alice Forepaugh, secretary of the society, in charge of collections taken in the theatre lobby. Miss Forepaugh said that in one week of the engagement St. Paul people had adopted three war orphans and agreed to keep them for a year. More than $800 was contributed to the society during the two weeks' engagement of "The Heart of Humanity."

**"Cannibals" Draw Crowds.**

Manager Billy Watson put over a clever publicity stunt which aided in pulling big business to the New Garden Theatre when he stationed two burly negroes, dressed as cannibals, at each side of the box office during a week's showing of Martin Johnson's "Cannibals of the South Seas."

**Schlank in Charge of Capitol Office.**

Isadore Schlank, special representative of the Capitol Film Company of Indianapolis has taken charge of the Minneapolis Exchange. He will remain here until a successor has been appointed to take the place of Sam Aronowitz, who has resigned to enter the state rights field.

**Shearer Opens Supply Office.**

B. F. Shearer, former Montana representative for the Rialto Supply Company, of Minneapolis, has opened offices in Billings, Mont., handling supplies for Montana, Idaho and Wyoming. Mr. Shearer carries a large line of supplies and complete equipment for the theatre.

**Northwest News Brevities.**

Tom Foster, owner of the Star Theatre at Stanley, Wis., is a benedict. The bride was formerly Mrs. Helen Gillhuly, of Kankakee, Wis., a talented musician.

Lieutenant William Howard, A. E. F., visited for a few days in Minneapolis renewing old acquaintances. Lieutenant Howard was formerly manager of the local branch offices of Metro and Vitagraph.

The People's Theatre at Washburn, Wis., will be closed for sixty days awaiting the renewal of manufacturing activities. The big Dupont T. N. T. plant, which employed as many as 6,000 men during the war, is now using only 200. Washburn, however, expects to land a shipbuilding plant that will employ 1,000 men.

The Delft Theatre and the Opera House at Marquette, Mich., closed April 17 by a third influenza ban, are again open after a week of enforced idleness. The Marquette houses have been closed a total of fifteen weeks by successive waves of influenza.

## Philadelphia News Letter

**Mahanoy Theatre Installs Powers.**

THE Elks Theatre in Mahanoy City, has undergone extensive repairs and improvements. Two Power's 6-A machines and new projection equipment have been installed. An old theatre in the same town, which is being altered and rebuilt, will be renamed the Stanley when completed.

**Butler Takes Over Clearfield.**

William E. Butler, one of the pioneer exhibitors of Philadelphia, has taken over the Clearfield Theatre. Mr. Butler is at present the sole owner of the Arcade and the Clearfield.

**Brennen Is Back With Stanley.**

J. M. Brennen, of the Stanley Booking Company, has been mustered out of the service and is back at his old job, much to the delight of all his friends.

**Here's Your Hat, Prithee, Why Do You Tarry?**

Write the Rambler, our Beatrice Fairfax, if your experience parallels this scene from Vivian Martin's Paramount, "The Home Town Girl."

**Keeney Visits Philadelphia.**

Frank A. Keeney, of New York, was in Philadelphia last week, and negotiated for several features for his Keeney Theatre in Williamsport through the Stanley Booking Corporation.

**Fisher Improves Mammoth.**

A. J. Fisher, of the Mammoth, is making extensive improvements in his theatre. Entire new equipment will be installed in addition to brand new chairs. The walls and ceiling have been artistically decorated with pictures of all the leading screen stars. A six-piece orchestra will supply the music for the pictures, which will be of the first order.

**Philadelphia Ball Set for May 28.**

The allied motion picture interests of Philadelphia have agreed to hold a motion picture ball on May 28 at Turner's Hall, Broad and Columbia avenue.

**Clark Returns to His Desk.**

William J. Clark was recently honorably discharged from the Hospital Corps of the overseas forces and is now back at his desk in the Stanley Company, where he is receiving the congratulations of all his friends.

**Kendrick Will Shoot Local Events.**

H. M. S. Kendrick, of the Fairmount Theatre, has secured a motion picture camera with which to take local events for the benefit of his patrons.

**Lessy and Brown Take Over Palace.**

Messrs. Lessy and Brown have taken over the Royal Palace at Twenty-eighth and Girard avenue, which has been closed for some time.

## Pittsburgh News Letter

**Industrial and Domestic Moves.**

THE Industrial and Domestic Film Company, heretofore located at 2534 Fifth avenue, Pittsburgh, has relocated in the former Public Baths building at 1538 and 1540 Penn avenue.

The new plant is two stories high in front, one in the rear. It occupies a plot 35x200 feet. The old quarters were vacated May 1, and the new building is now occupied by the company, although it will be several weeks before any laboratory work can be done, as there is much carpenter, plumbing and electrical work to be completed before the plant can be operated.

The I. & D. Company has made some pretentious films for many of the largest industrial concerns in the Pittsburgh section, and at the present time is producing a five-reel subject, of which several prints will be made, for a large coal concern operating in West Virginia and Kentucky.

**Simeral Is Out for Himself.**

H. C. Simeral, for the past year traveling representative for The Pittsburgh First National, was in New York recently and purchased "Virtuous Men" for western Pennsylvania, West Virginia and Ohio.

Mr. Simeral formerly represented the Automatic Ticket Selling Machine Company, and a year ago, when the Government shut down on the making of motors for these machines, he took up film work. He has been quite successful in this line and decided to branch out for himself. He will do business under the firm name of Co-Partner Attractions, and his address is Box 125, East Liberty Postoffice, Pittsburgh, Pa. He is now looking around for an office location.

**Cameraphone Is Now Rivoli.**

Thursday, May 1, saw new management and ownership of the Cameraphone Theatre, Fifth Avenue, Downtown Pittsburgh. The theatre will become a link in the Rowland and Clark chain. The name will be changed to the Rivoli and Roy Munson, formerly owner of the Paramount Theatre at Altoona, will be the manager.

The Cameraphone is one of the oldest of the downtown theatres. It was opened about ten years ago by H. P. Kester and W. C. Beatty. Several years ago Mr. Kester withdrew from the theatre, and

Mr. Beatty sold out to Mr. Guckenheimer two years ago. The house has always been a good moneymaker.

**Globe Film Attractions Will Handle Parade Pictures.**

The Globe Film Attractions, Pittsburgh, will handle exclusively here pictures of the parade of Pittsburgh's returned soldier heroes, which will take place sometime in May.

The pictures will be taken under the supervision of George Bates, who will have three cameras in operation, getting every detail, such as the arrival at the station, the triumphant march down Fifth avenue, and the crowds along the way, etc. The soldiers comprise the 15th Engineers and the old 18th Regiment—all from Pennsylvania, and the majority of them from Pittsburgh.

The picture will be released the day following the parade.

**Young Represents Sherry.**

J. F. Young, a film salesman of the Pittsburgh district, has been appointed special representative for the Sherry Pictures, formerly handled by the General. These pictures will very likely be handled by the Film Clearing House in the future.

**Berg Organizes Keystone Music Company.**

W. T. Berg, formerly manager of the automatic department of the Pittsburgh office of the Wurlitzer Organ Company, has organized the Keystone Music Company, which will handle the Violana-Virtuoso instrument, a combination violin and piano manufactured by the Mills Novelty Company of Chicago.

**Sliter Gets Goldstein.**

An addition has been made to the salesforce of the Pittsburgh Exhibitors Mutual Exchange, in the person of Leonard Goldstein, formerly of the Pittsburgh Universal exchange, and most recently the Goldwyn. Mr. Goldstein has been a film salesman in the Pittsburgh territory for the past four years and enjoys the acquaintance of practically every exhibitor in this section.

**More Salesmen for Moore.**

Manager Moore, of the Pittsburgh Hodkinson branch, has added two salesmen to his force. They are W. A. Young and O. F. Krugh. Mr. Krugh was formerly with the Pittsburgh Vitagraph and Pathe exchanges, while Mr. Young is a new man in the film game, having previously been a broker in New York.

**Charles A. Graninger Dies.**

Charles A. Graninger, formerly organist of the Regent Theatre, East Liberty, Pittsburgh, and lately of the Stahl Theatre in Homestead, Pa., died Friday morning, April 25 following an attack of the flu and pneumonia. Deceased was an able organist and prominent in musical circles.

**Fred Hall Builds at Boyer.**

Fred Hall is building a new theatre at Boyer, Pennsylvania, from present indications it will be ready for opening about May 15. The house will seat 300 and will be up-to-date in every respect. The projection equipment includes Power's machines and a Gold Fibre screen.

**Personal Items.**

J. A. Reilly, manager of the Belmar Theatre, Rowland & Clark's house at Homewood, Pittsburgh, has just been discharged from the hospital, where he was laid up for three weeks, following an operation.

W. E. Atkinson, business manager of the Metro and W. C. Bachmeyer, district manager, were in Pittsburgh several days recently. Mr. Atkinson is making a tour of the Metro offices throughout the country.

Wm. G. Schmidt, sales representative of the Pittsburgh Mutual branch, has been transferred to the Buffalo branch of the same company.

N. J. Sinnott, of the William L. Sherry Service, was in Pittsburgh recently.

Eddie Wheeler is now on the road for the Penn exchange, Pittsburgh.

# WASHINGTON'S EXCHANGES ARE MOVING

## Metro and Mutual Are Already in Luxurious New Quarters and the Others Will Soon Follow Suit

METRO and Mutual now occupy commodious quarters in the new film building on G street, near Ninth street, N. W., and it will probably not be long before the other exchanges which have leased space in the building will move in.

Manager George W. Fuller, of Metro, has eight offices, seven of which are en suite, while the eighth room is located near the freight elevator and is used as a shipping and receiving room. At the extreme end of the exchange is the inspection room and the film vault, which holds 1,500 or more reels.

Equally attractive are the rooms in the Mutual suite. Manager McShane has a very attractive office, and in it at this time stands the handsome loving cup which goes to the offices showing the best results. It is known as the William J. Clark trophy. To retain permanent ownership of the trophy an exchange must win it three times in succession. So far, Boston and Portland have each had it in custody for one month. The Washington branch is going to do its best to hold it for April.

This exchange has a projection room with a built-in operator's booth. This is to be equipped with two machines, and all films coming into the exchange will be screened before they are permitted to go to exhibitors.

**Flax Purchases "The Masked Rider."**

The First National Exhibitors' Circuit is to distribute "The Masked Rider," fifteen-episode Western of the Arrow Film Corporation, for the Liberty Film Exchange. The latter organization has been founded by Sam Flax, with headquarters in Room 607, Mather Building. Mr. Flax recently purchased this serial for the District of Columbia, Delaware, Maryland and Virginia. Mr. Flax is well known in the film business by reason of his connection with the General Film Company, beginning in 1913, and with Pathe as booker and assistant manager from 1914 to 1917. In the latter year he became manager for Metro, remaining in that position until a short time ago.

**Crandall Company Improves Its Park.**

The Crandall Amusement Company is greatly improving the open-air park adjoining its Apollo Theatre, on H street, N. E., preparatory to opening at an early date. The park is to be rewired, new lamps put in, and the operator's booth is to receive two new Simplex motor-driven projection machines.

An important part of the work will be the grading, so that the people seated at the rear will have an unobstructed view of the screen at all times. A new shadow box and new screen are to be erected, and an attractive brick ticket booth is to be constructed at the front.

**Lenihan Resigns from Goldwyn.**

Washington exhibitors have heard with regret the rumor now current here that George F. Lenihan, manager of the local exchange of the Goldwyn Distributing Corporation, has tendered his resignation to the home office, to take effect May 15. It is said that he is going to New York to accept an important position with the W. W. Hodkinson Corporation. The nature of his new work is not known, nor has his successor been named, although it is thought that L. L. Crandall, now in the South, will be recalled to Washington to become manager of the exchange. Mr. Crandall is a Washington boy and was at one time in the employ of the World Film Corporation.

**Melvin Returns to Fox.**

Another returned veteran of the war is Mr. Melvin who, the exhibitors in the southern part of this territory will remember, traveled out of the Washington office of the Fox Film Corporation until he joined the colors. Mr. Melvin landed in town last week and, in line with the policy of the company to take back on their old jobs all returned soldiers, he is preparing to take up his work where he left off to go and learn how to jab the Boche.

**The Smokes Were on Steve.**

Cigars were very much in evidence in the offices above the Metropolitan Theatre last week, when Steve Eilbacher, manager of the Savoy, "set them up" in honor of the arrival of a little cashier in his home.

**A Lion Among Ladies and Pool Sharps Is a Dref'ul Thing.**
It's a case of pooling resources in this L-KO comedy with much local color.

# MILLION DOLLAR DEAL IS CONSUMMATED

## Ascher Brothers to Erect a 2,500 Seat House on Howard Wurlitzer's Property in Cincinnati

A DEAL involving more than a million dollars, by which Cincinnati will have a new theatre was consummated April 29, when Ascher Brothers, of Chicago, acquired a forty-year lease on the property at the northeast corner of Seventh and Vine Streets, owned by Howard Wurlitzer. The lot is 100 by 134 feet, and a building of brick and concrete will be erected at an approximate cost of $350,000. The seating capacity will be 2,500, 1,500 of these seats being on the ground floor and 1,000 in the balcony, which will be of the hanging type, with no posts to obstruct the view from any seat in the house. A pleasing innovation will be the arrangement of the seats, which will be twenty-two inches wide and the rows thirty-two inches apart, permitting patrons to enter or leave without disturbing others in the same row of seats. The main entrance will be on Vine Street, thirty feet north of Seventh and the lobby will be thirty-five feet in width. There will be eight exits. Besides the theatre proper there will be four store rooms on the Vine Street side. Other features of construction will include between 40,000 and 50,000 electric light bulbs for the exterior illumination of the building; a refrigerating system for cooling the house during warm weather, which calls for a difference of ten degrees between the inside and outside temperature, graduated so that the two extremes will not be immediately felt. An orchestra of thirty pieces will be a feature of the house, which will be supplemented by a Wurlitzer orchestrion and organ, only a little smaller than the one in the Denver Municipal Auditorium, which cost $90,000. Arrangements already have been made for first-class film service for this house, and it is expected to have it ready for the first performance on Thanksgiving Day, which will necessitate the completion of the work in about six months. The owners of the new house are operators of some twenty-four houses in and about Chicago.

**Industry War Potent Factor in Raising Loan.**

The Victory Loan campaign is now entering upon the home stretch, and so far as Cincinnati is concerned, has been a big success from the start. This city was "over the top" before the campaign had reached the half-way point, and is rapidly proceeding to roll up a big over-subscription. That the men connected with the moving picture industry have been a potent factor in achieving this remarkable record is an admitted fact. Nothing has been asked of them which has not been cheerfully and enthusiastically done, and they have bent all their energies and given of their resources in a truly unselfish manner to do their bit in support of the loan. One of the best bits of loan propaganda presented at any of theatres was called a "Victory Loan Dialogue," which was presented by Frank Burnett, an attorney of the city, and a young lady partner. The young lady took the part of a loan solicitor and the lawyer represented one of the chronic croakers who are always growling about graft and waste in the war work. He is finally shown the error of his ways and gladly signs on the dotted line. This was a welcome diversion from the usual run of four-minute work and showed evidence of dramatic thought and histrionic ability unexpected and refreshing.

**Film Storage and Repair House is Planned.**

Max Goldstine, New York, has leased the temporary Court House, at Broadway and Pioneer streets, for use as a storage and repair house for the principal producing companies of the country. The central location of Cincinnati and its facilities for quickly reaching any point in a large section of the country were deciding factors in the deal. Much time and money are expected to be saved by this arrangement, especially in the repair department, as heretofore no adequate facilities for this work have been provided outside the headquarters of the producing companies. The annual rental is stated to be $17,500 for a term of fifteen years, and a counter proposition was made for a 99-year lease at an annual rental of $14,000, with a cash bonus of $20,000. In either case Mr. Goldstine agrees to pay for all taxes, insurances, assessments, repairs and alterations. The county will vacate the building on October 1, and it will then be remodeled and converted to its new use. It is proposed at some future time to add two additional stories to the present six stories.

**Colonial and Ohio Open Their Doors.**

Two new theatres were added to the list of downtown houses during the past week, the Colonial and the Ohio opening their doors Saturday, May 3. These are the twin houses made by the remodeling of the old Colonial, on West Fifth street, and both of them are beautifully decorated and finished both as to interior and exterior. Julius Frankel is manager of the Colonial, while Thomas Reilly is manager of the Ohio. The Colonial has for its opening attraction "The Spreading Evil," which also is being shown at the Alhambra, two doors away. This house has an innovation in construction, the mechanical orchestra being located on a balcony in the rear, leaving all the space usually taken up by the orchestra pit available for seating purposes. Both houses were patronized heavily on the opening day and will now take their places among the best of theatres in the central section of the city.

**Lyric Will Be Strong on Music.**

The Lyric Theatre, which opens for a summer run of pictures Sunday, May 11, under the management of I. Libson, with "Oh You Women," will have an excellent musical accompaniment, the entire Lyric Theatre orchestra having been engaged for the summer. This is one of the best orchestras in the city, and is under the direction of Theodore Hahn. New musicians will be added to bring the orchestra up to full symphonic proportions. Manager Libson has become convinced of the value of good music by his experience at the Walnut and is a firm believer in this adjunct to the business. "The Unpardonable Sin" is booked for an early showing at this house. Another interesting feature at this theatre will be Mack Sennett's "Yankee Doodle in Berlin," with its real live chorus of twenty Broadway beauties. This show opens May 18 and the innovation is attracting considerable attention here.

**Business Continues Good.**

Continued good business has been the rule in the Cincinnati houses during the past week, few runs being made with any of the seats empty, except the first run in the morning and the last run at night. Generally speaking, all the picture houses in the central section of the city open at 10.30 or 11.00 a. m. and run to a like hour in the evening.

The officials of the Victory Loan organization states that the average daily attendance at the movie houses is in excess of 50,000, or a weekly average of 350,000, which is more than three-fourths of the population of the city. They estimate that, eliminating duplications, or those attending more than one performance weekly, there are some 200,000 "movie fans" in the city.

**Cincinnati Screenings.**

The Gifts opens the week with "The Courageous Coward," supplemented by a Harold Lloyd comedy and the Universal News Weekly.

The Walnut presents "The Midnight Romance," "The Little Widow," and Pathe News.

The Strand offers "Three Men and a Girl," together with Pathe News.

The Family has "Poor Boob" for the first part of the week and "The Rescuing Angel" the latter part.

People's opens Sunday with the first run of "The Master Mystery."

After one or two more weeks of musical comedy, the Grand opens for its summer run of pictures, the initial bill being "Mickey." Other features booked for this house are "The Shepherd of the Hills," "The End of the Road," "Wives of Men," and "The Birth of a Race."

**You See, It's "Strictly Confidential" and They Have to Whisper.**
Madge Kennedy is a wonderful inspiration for secrets in Goldwyn's feature of the above name.

**Piquant Person in Pink Pajamas**
Is Josephine Hill, who in pretty pose plays prominent part in latest L-Ko laughmaker.

## Seattle News Letter

**Jack Weil Is Seattle World Manager.**

JACK WEIL has arrived in Seattle to take over the management of the Seattle territory for World. He began work at once.

Mr. Weil announces that Seattle is soon to be established as the Coast division office and the World office will be moved within a few months to a fine new location on film row, which will be built for them.

Mr. Weil has engaged, since his taking charge of the Seattle, C. P. Merwin, formerly manager of the Exhibitors Mutual, and F. A. Tipton. The former will cover Washington and northern Idaho, while the latter will have Oregon and southern Idaho. More stenographers, shipping clerks, and other office employes have also been added.

**Lustig Visits Seattle.**

Harry Lustig, special representative for Metro Pictures Corporation for the Pacific Coast, is in Seattle exploiting "The Red Lantern" in the Northwest territory. Some exceptional first run bookings have been made already in Seattle, Portland, Tacoma, and Spokane. It has been booked for two weeks at the Clemmer in Seattle.

While in Seattle Mr. Lustig engaged Melvin G. Winstock as special salesman for Metro.

**"Hearts of the World" Breaks Record.**

"Hearts of the World" has been playing to very big business at the Coliseum, and records of Seattle's largest motion picture theatre have been broken. The picture has caused almost as much talk as did "The Birth of a Nation." A regular feature of Coliseum shows which is very popular just now are the fashion shows, which are given every Tuesday night. These fashion shows are given by arrangement with one of the large department stores of the city. They were begun two years ago, and immediately became so popular that they were continued for several weeks during the beginning of each winter and spring season.

**Auto Men See "The Roaring Road."**

Three-quarters of the lower floor of the Liberty Theatre was reserved on Tuesday evening, April 22, for the automobile dealers and their employes to see "The Roaring Road" with Wallace Reid. Realizing the special interest which automobile men would take in this production, J. Von Herberg, manager of the Liberty, sent them notes suggesting that he would be glad to reserve the best seats for as many as would like to see the picture on that evening. Over five hundred reservations were made.

**Maxwell Reports Good Business.**

M. E. Maxwell, special representative for Rothapfel Pictures, is in Seattle spending several days at the office of the Film Clearing House. Mr. Maxwell supervises the offices in Denver, Los Angeles, San Francisco and Seattle. He reports the first run on the Rothapfel Unit closed in Portland, Spokane and Tacoma.

# BALTIMORE KEEPS RIGHT ON BUILDING

## This Time It Is To Be a New and Fire Proof Exchange Structure for Palmore and Homand

PALMORE AND HOMAND, who have for some years conducted a film exchange at 412 East Lexington street, have bought the property at 424-426 East Lexington street, and ground has been broken to start the foundations for a three-story fireproof, brick and concrete building which will measure 30 by 30 feet. The architect is J. W. Beal, and the contract has been awarded to the Guilford Building Company. All the floors will be equipped with fireproof film vaults. The first floor is to be occupied by the owners; the second floor will probably be arranged with desk space to be rented to the various representatives of the film companies in Baltimore, and the third floor will be arranged for office space to be rented out and fitted up as a screening room so that the various film companies can hold their private trade showings there. It is also probable that the roof will be arranged so that during the summer trade showings can be held on the roof at night.

**Parkway Holds Services for Service Men.**

An impressive service was held for the men of the 117th Trench Mortar Battery of the 42d Division at the Parkway Theatre, 3-9 West North avenue, on Sunday afternoon, May 4, through the courtesy of Harry Webb, president of the Parkway Theatre Company, and Bernard Depkin, Jr., manager of the theatre. Stirring addresses, prayers and sermons were made, and the men were entertained with vocal and instrumental music.

**The Crescent Is Being Improved.**

The Crescent Theatre, 1110 South Charles street, which is under the management of J. J. Hartlove, is now being thoroughly overhauled and renovated. The interior of the theatre is to be redecorated and repainted, while the floor is to be recovered with battleship cork lineoleum. The lighting, heating and ventilating systems have been changed, and two new Simplex projection machines and a new piano have been installed.

**The Wizard Will Be Made Like New.**

Oliver B. Wight, the architect, who designed the Parkway and McHenry theatres, has been commissioned to prepare plans for extensive improvements and alterations for both the interior and exterior of the Wizard Theatre, 30 West Lexington street.

**The Park Movies Reopens.**

The Park Movies Theatre, 2265 North Fulton avenue, owned by K. N. Crawford, and which has been dark for some time, has been thoroughly overhauled, and was thrown open to the public on Saturday, May 3. This playhouse is now under the supervision of J. Louis Rome, manager of the Baltimore, Broadway and Arcadia theatres. Mr. Rome is doing the booking for the house.

**Baltimore Personal Notes.**

Herndon Edmond, who formerly managed the General Film Exchange in Baltimore, when that company had an office there, but who has been in the army for several months, has been discharged. Mr. Edmond was first-class sergeant in the Motor Transport Corps, and was stationed at Camp Holabird. At the present time he is working for the Victory Loan, and has been traveling through Maryland with the Government moving picture, "The Price of Peace."

L. H. Bell, Baltimore representative of the American Film Corporation, very proudly announced to his friends that he is now the father of a bouncing baby boy.

Dick Roberts, formerly with Triangle, and Eddie Carr, formerly with Paramount, have taken leave of the film industry and associated themselves with the automobile business, having connected up with the Trail-Mobile Company.

Rudolph Berger has now become the representative of the W. W. Hodkinson Film Corporation in Baltimore.

**Well, Well, If Here Isn't the Old Oaken Bucket Shop!**
Fox's comedy, "Words and Music By ——," with Albert Ray and Elinor Fair is a well of deep stuff.

**They Like the Dimples**
Say the kiddies in Dorothy Dalton's Paramount, "The Lady of Red Butte."

## Detroit News Letter

**Madison Film Exchange Changes Name.**

HARRY SCOTT, Detroit manager for the Madison Film Exchange, announces that the name of the exchange is to be changed to the First National Exhibitors' Circuit of Michigan. In this way all of the different First National exchanges will be operating along uniform lines with the one trade name.

**Meade Joins Mowatt and Diehl.**

Charles A. Meade, recent manager of the Detroit office of the W. W. Hodkinson Corporation has been appointed general manager for Mowatt and Diehl, of Detroit, who recently purchased the Michigan rights to "Yankee Doodle in Berlin." This picture, with the original Mack Sennett Bathing Girls goes into the Adams Theatre for an indefinite run starting May 25. Mowat and Diehl are now routing the film and the girls on a percentage basis in the larger cities of the state.

**Davies Triangulates Detroit.**

E. C. Davies, special representative for Triangle, arrived in Detroit recently to spend several weeks in the state in the interest of "Peggy."

**Ryder Is a Driver.**

Jack Ryder, Detroit manager for United, is putting on a lot of new customers—and among them are Paul J. Schlossman, Muskegon; P. C. Schram, Orpheum Theatre, Muskegon, and the Farnum Theatre, Detroit.

**McCoy Will Manage Hyman's Chicago Office.**

Arthur S .Hyman, of Detroit, announces having purchased "Virtuous Men" for Michigan, Indiana and Illinois. He will open his Chicago office before the first of June and has appointed Warren G. McCoy as his manager there.

**Atkinson and Bachmeyer Visit Hughes.**

W. E. Atkinson, General Sales Manager of Metro, and W. C. Bachmeyer, division manager, were in Detroit during the week ending May 4, conferring with M. C. Hughes, local manager.

**Prince Goes to Lynch.**

Dave Prince, former Detroit manager for Triangle, is now manager of the S. A. Lynch Enterprises at Dallas, Texas, which distributes Paramount pictures in the south.

**Zerbel Is Back from France.**

Raymond H. Zerbel has returned to Marquette after driving an ambulance in France for twenty-two months. He was with the French army during the entire time. He has resumed his old position as manager of the Opera House.

# A NEW PORTLAND SUPPLY HOUSE OPENS

## M. Aparton and F. J. Beier Quit Projecting and Become the General Supply and Repair Company

M. APARTON and F. J. Beier have formed partnership under the name of General Supply and Repair Company, with a salesroom and shop at 213 Fourth street, and are making a bid for the theatre supply business in this territory. Both of these men are electrical experts and each has been a moving picture operator for a dozen years. Mr. Aparton has been associated with Halberg in New York and with the Feaster corporation, and Mr. Beier is one of the best known operators in the Rose City.

The partners are making a specialty of electrical supplies for theatres, including lamps, fixtures and stage lighting effects. They have established an agency for Simplex machines and have equipped their shop with lathes and machinery to repair all make of machines. They do not handle films.

**George Bligh Is An Optimist.**

"The theatre business is the best I have ever experienced it and has increased fifty per cent. in the past year," is the sentiment of T. G. Bligh, controlling three theatres at Salem, Oregon. Mr. Bligh operates two of his houses continuously, the third playing road shows and special film attractions. He is now completing the installation of a new photoplayer costing $10,000 in his Liberty Theatre. The instrument is one of the large models made by the Berkeley factory and is being installed in Mr. Bligh's theatre with camouflaged pipes in the auditorium.

**Loan Film Exploited.**

C. M. Hill, chairman of film exploitation for the Victory Loan in Oregon, gave free morning exhibitions of the committee's film, "The Price of Peace," in his theatre, the Globe. The picture was afterwards shown to big audiences in the municipal auditorium.

**Silverton Theatre Is Sold.**

Walter Johnson has purchased the Palace Theatre, Silverton, formerly conducted by Cooley Brothers. Mr. Johnson took over the Palace May 1, and Messrs. Cooley will hereafter devote their attention to their Gem Theatre.

**Serials Go Well in Portland.**

H. C. Phelph, operating the Gay and Ideal Theatres, comments favorably on the use of serials in suburban districts such as those served by him. He took over the Ideal in North Portland when it was not paying and by consistent use of serials two nights a week has built up a nice business there. Mr. and Mrs. Phelp divide their time between the two theatres

**Jack Tillman Is Busy.**

Jack Tillman, manager for the General Film Company, is the busiest man on Film Row these days. Mr. Tillman has been acting in all capacities from manager to shipper. To the hundreds of questions asked by exhibitors as to General's future the Portland manager answers enigmatically that he expects to be here for some time.

## Omaha News Notes

**They Want the Last Word.**

NEBRASKA exhibitors, in the recent session of the State Legislature, defeated state censorship of motion pictures in a decisive manner, but the Fourth Nebraska district Federated Women's clubs, meeting last week, voted to keep up the fight for motion picture censorship.

**Getting Back to First Principles.**

Manager H. M. Thomas, of the Rialto Theatre, Omaha, has revived the old custom of showing the words of songs on the screen and inviting the audience to join in the singing. "That Tumble Down Shack in Athlone" was the first song introduced at the Rialto.

**Bluechel Is on the Warpath.**

At Norfolk, Nebraska, Exhibitor H. Bluechel, of the Auditorium Theatre, has crossed swords of the local censorship board which, after seeing Theda Bara in "Salome," prohibited a showing of the picture in Norfolk. Exhibitor Bluechel says that he does not like to have his business interfered with by citizens who do not know moving pictures from mumps. He may take the fight to the courts.

**"Caleb Piper's Girl" Released May 18.**

Helene Chadwick interprets the title role of "Caleb Piper's Girl," a five-act comedy-drama produced by Astra, which is released by Pathe on May 18. "Caleb Piper's Girl" is a vivacious comedy-drama of the lighter type of feature photoplay.

**Harold Lloyd Uses China in a Spanish Comedy, "Si, Senor."**
But these are international days, so Pathe's to be commended.

# Producers' and Distributors' News

## "In Search of Arcady" Is Billie Rhodes' Next Picture

WITH the success of her four most recent feature productions as a criterion, much is expected of the forthcoming Billie Rhodes comedy-drama "In Search of Arcady," soon to be distributed through Exhibitors Mutual by Robertson-Cole Company.

Miss Rhodes is seen in the role of Barbara Chichester, a winningly wilfull Miss., who breaks through the circle of admirers with which her title-hunting mother and aunt have surrounded her and goes forth as a gypsy in search of Arcady.

The story itself is taken from the novel of the same name by Nina Wilcox Putnam. The comedy possibilities as well as the dramatic situations of the original story have been well utilized in the film version by John B. Clymer, who adapted it for the screen.

Wellington Playter gives an excellent impersonation of the manly Earl. Tom Santschi plays the part of Lascho. Kathleen Kirkham and Genevieve Blynn are seen to advantage as Barbara's aunt and mother, respectively.

Bertram Bracken, the director, has done his work well. Not only has he made the most of the many comedy situations but he has selected locations for the exterior scenes which carry undeniable beauty of their own.

The dramatic is not neglected. In fact the fight between the Earl of Chamboyne and Lascho is as well done and exciting as any seen on the screen in many a long month.

The art direction of Martin J. Doner has furnished the picture with many beautiful interiors, conspicuous among which is the interior of the abandoned hunting lodge where Barbara and the Earl seek refuge from a sudden storm.

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**Where Cameragraphs Go.**

The various fields of service for motion picture machines are indicated by a few shipments made by the Nicholas Power Company, Inc., within the last few days. One 6B Cameragraph went to the Colcord Coal Company, Montcoal, W. Va., and one to Manhasset High School; a 6A to Methodist Episcopal Church, Perrysburgh, Ohio; a No. 6 to Beechwood Seminary; a 6B to Electric and Power Company, Warrenton, Va.; a 6B to Diamond Theatre, Birdsboro, Pa.; a 6B to Empire Theatre, Rahway, N. J.; a 6B to Brown Theatre, Stamps, Ark.; a 6A to Arcade Theatre, Patterson, La.

Through G. A. Metcalfe, San Francisco, a 6B Cameragraph has been sold to the Wasco Theatre, Wasco, Cal.; a 6B to Weir Theatre, Aberdeen, Wash.; a 6B to Western State Hospital, Steilacoom, Wash.

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**Back With Old Favorite.**

Naomi Childers, who is playing opposite Tom Moore in his new Goldwyn production, played her first important part in motion pictures opposite the star six years ago, at the old Kalem studio in "Panic Days in Wall Street." Alice Joyce, with whom Mr. Moore was then playing, was taken ill, and Miss Childers substituted for her.

**Elsie Ferguson**

Pauses to show us a new gown which she wears in "The Avalanche," her new Artcraft.

## Dolores Cassinelli's Next Is from Paris Stage Success

A SENSATIONAL Parisian stage success from the pen of Pierre Wolff, the noted French playwright, has been selected as the story in which Dolores Cassinelli, the Cameo Girl, will make her debut as a star under the banner of the Albert Capellani Productions, Inc. The production which will be known as "The Gutter" is adapted from Mr. Wolff's "Le Ruisseau," which played in Paris at the Theatre du Vaudeville for over two years. Work on the picture is already well under way.

Franklyn Farnum has been engaged to play an important role in support of Miss Cassinelli. The action depicted centres around no less than seven important characters, and Director Capellani, aiming toward the double objective of securing artistic perfection in the new production and providing exhibitors with a cast that will offer unlimited advertising possibilities, is sparing neither expense nor effort to surround Miss Cassinelli with a supporting company of exceptional strength.

"The Gutter" is described as a high-tentioned drama throbbing with passion and pathos, the locale of which shifts alternately from the Parisian slums to society salons. The story reveals in all its intimacy the soul of a beautiful girl cast by Fate into the swirling vortex of night life in the slums of Paris.

In her portrayal of the girl who "came back," Miss Cassinelli is afforded the greatest opportunity of her career to display the remarkable range of her emotional powers.

## "A Rogue's Romance" To Be Earle Williams' June Release

VITAGRAPH announces as its Earle Williams release for June "A Rogue's Romance," a drama of a society thief's experiences in Paris by H. H. Van Loan. This is the second photoplay especially constructed for Mr. Williams by this well-known script builder, Mr. Williams having been seen early in the year in "The Highest Trump."

"A Rogue's Romance" has already been viewed in the private projection room of Vitagraph's New York office and has achieved that requisite effect, a thrill. It is a crook drama full of suspense and surprises, with an unusual finish. Throughout interest is not only maintained but worked to an increasingly high pitch, according to reports made by those who viewed the advance showings.

A strong cast appears in support of Mr. Williams. Such actors as Brinsley Shaw, Harry Van Meter and Herbert Standing, are prominently identified with the play. Katherine Adams makes her appearance as Mr. Williams' leading woman. Another artist of parts, Karl Formes, whose fame on the operatic stage was attained not only through vocal efforts, but to consummate dramatic artistry as well, makes a screen debut in the new Williams play in an important role.

Lesser roles are taken by Marion Skinner, Maude George, Jenette Trebol, Pat Moore, Mrs. Griffith, Sid Franklin, William Orlamond, Rudolph Volantino and Gladys McMurray. James Young is the director.

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**Bennison Hires Train of Pullmans.**

Louis Bennison's new Betzwood production, "The Road Called Straight," which is scheduled for release May 11, required the use of a Pullman train for several incidents and a locomotive in another. Arriving at Dover, N. H., where many of the Eastern scenes in the production were photographed, Bennison got into communition with officials of a railroad company and secured five Pullman cars, with an entire crew.

It is in one of these Pullmans that Al Boyd (Louis Bennison) is speeding to claim as his bride Betty Swiftmore (Ormi Hawley), daughter of an Eastern capitalist.

It is in the scene requiring a locomotive that Louis Bennison sustains his reputation as a daredevil Western cowpuncher.

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**Russell Begins "This Hero Stuff."**

Work has been begun at the American studios on the production of William Russell's new picture, entitled "This Hero Stuff." The story was written by Stephen Fox and is characterized as a satire on hero-worship. It will offer "Big Bill" in the role of "Captain November Jones, U. S. A." There is, however, nothing of the military about it, as the action takes place in a Western mining colony.

The supporting cast includes Winifred Westover, Mary Thurman, J. Barney Sherry, Charles V. French, Harvey Clark and J. Farrell McDonald. The production is being directed by Henry King.

**Yes, They've Actually Caught the Man Thinking.**
But it's apropos, since the scene is from "As a Man Thinks," the Four Star feature being released by Hodkinson.

# "Crimson Gardenia" Reveals the Hand of Rex Beach

ACCUSTOMED to depict the conflict of primitive passions, Rex Beach is too skilled a novelist to overlook the appealing element in the human beings he characterizes. He paints his canvas with big, sweeping strokes, yet the figures in his dramas are essentially human and appealing. "The Brand" demonstrated that, and it is confirmed in "The Crimson Gardenia," newest of his photodramas, set for release May 18.

Produced at the Goldwyn studios under the personal supervision of Rex Beach, the drama reveals the noted author in a new light, even while demonstrating afresh his virility and tremendous "punch." He has written what is described as "a romance of the Mardi Gras," but it is much more.

"The Crimson Gardenia" is a melodramatic mystery with New Orleans as a colorful, ever-changing background. A band of expert counterfeiters furnishes the sinister element, sharply contrasted with the piquant simplicity of a girl who has just arrived from Paris and the romantic masculinity of a young New Yorker eager for a carnival adventure. Into this network of conflicting desires Rex Beach infuses power and reality and pathos. The latter comes from a little, old, blind Frenchwoman, Mere Felice (Gertrude Claire). She sits patiently in a small black room waiting for her son, whom she has not seen in years.

Her most poignant moment comes when her niece, Madelon Dorette (Hedda Nova) brings to her a young man whom she believes to be Mere Felice's son. This is accomplished in a very adroit way, characteristic of Rex Beach when evolving a tale of mystery and intrigue. The girl has mingled with the merrymakers to keep an appointment with Mere Felice's son, whom she has never seen. He is a fugitive from justice and can only meet her while masked. At the same time another man, Roland Van Dam (Owen Moore), happens to wear the identifying device chosen by Mere Felice's son—a gardenia. It is this flower that later becomes crimsoned with blood and gives the play its name.

### Get Big Bookings on New Joyce Film.

With the release of "The Third Degree" impending, bookings for this latest Klein screen adaptation, starring Alice Joyce, are multiplying at Vitagraph's various branch offices. All the various circuits have already been heard from, and the big independent houses have been scheduling the picture for the past two weeks.

Tom Terriss directed, and Miss Joyce's supporting cast includes Gladden James, Anders Randolph, Hedda Hopper, L. Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

# Minnesota Boosting for Outing-Chester Picture

MINNESOTA'S great Ten Thousand Lakes Association is arousing intense interest throughout the Northwest in "Itasca Makes Her Bow," Outing-Chester release No. 11, which pictures the source and early life of the Mississippi river. Through the efforts of J. F. Cubberley, manager of the First National Exhibitors' Circuit of the Northwest, the association has learned of the subject, and many of the officials have viewed it at a private showing. As a result, the big travel-promoting organization is backing it and interesting every citizen and society it can reach.

"'Itasca Makes Her Bow' surely will go over big here," Mr. Cubberley states, "as it is very near and dear to all exhibitors in the territory."

While screening this release with its unusual local interest, Mr. Cubberley, taking thought of the many prominent exhibitors also present, screened the Outing-Chester big game double release, "Cameraing Through Africa," and he reports that it is causing unusual amount of talk among film folk.

Lake Itasca, source of the Father of Waters, is the heroine of "Itasca Makes Her Bow," and the onlooker is conducted down the infant Mississippi, and round about in the scenery. A spectacular forest fire near the lake provides a hot climax.

### Simplex Used in Industrial Field.

At the Sidney Blumenthal textile plant in Shelton, Conn., where thousands of operatives are employed, it has been necessary to work on both day and night shifts, and in order to bring the employes going to work on the night shifts to their various departments in good humor, Miss Kenyon, supervisor of the factory welfare league, had several Simplex Projectors installed in the factory restaurant.

# "Bolshevism on Trial" Breaks Loew Record

THE entire circuit of Marcus Loew theatres in New York City is playing "Bolshevism on Trial," Select Pictures' special attraction, to box office figures which are setting records in many houses on this circuit.

An example of the means employed by the various Loew houses to stimulate public interest in the neighborhood can be taken from the exploitation methods used by Manager Dolinsky, of the Avenue B Theatre. The usual exhibition hours for the Avenue B are from 1 to 11 P. M.; to accommodate the crowds he opened the house from 10 o'clock until midnight daily. The Avenue B Theatre is in a neighborhood populated largely by Jews, and accordingly Manager Dolinsky got out special fliers and a half-sheet printed in both Jewish and English, in addition to the paper furnished by Select. He made liberal use of cut-outs made from this paper, which he pasted on the mirrors and doors of his theatre lobby.

On the doors in his lobby, he pasted stills from the production with original story captions, and printed the name of the picture, one letter on each door. Finally, he used double his usual quota of paper, window cards and his own sign cards in the theatre and throughout the neighborhood, and the result was that Manager Dolinsky turned in for his Avenue B Theatre receipts on the half-week showing which exceeded by several hundred dollars the receipts for any other bill, vaudeville or combination of vaudeville and pictures, that had ever been taken in at this Loew theatre in its entire history.

### Bacon to Start First Picture Next Week.

Gerald F. Bacon, who recently organized his own producing company, releasing through Independent Sales Corporation and the Film Clearing House, Inc., announces that he will commence work next week on the first of the series of eighteen productions to be made. Mr. Bacon will occupy the Bacon-Backer studio, following Charles Miller, who is now completing the first of the Miller features.

Mr. Bacon received the finished scenario for his first feature from Basil Dickey this week. Mr. Dickey wrote the continuity from Max Marcin's play, "Substitute Prisoner," retitled "At Sunrise." Oliver D. Bailey will direct Mr. Bacon's production. He is now casting for the first picture.

### Unheralded Showing of Normand Film Goes Big.

At the Strand Theatre in Pasadena, Cal., Mabel Normand's latest Goldwyn photoplay, "When Doctors Disagree," was given an advance showing. The event was not heralded nor were there any invitations, only a regular audience of about 1,800 persons seeing it. The performance was given at the request of Samuel Goldwyn, president of the Goldwyn Pictures Corporation, for the purpose of seeing its effect upon an average gathering. The picture went over splendidly.

### Film Reveals Hidden Grace of Tennis.

Pathe Review No. 9, released May 11, gives an inside revelation of tennis through the Novagraph slow motion pictures. The analysis shows every variety of play by experts, and an opportunity carefully to study all phases of the play is afforded by these views. Strength and alertness find full expression in the game and the ultra-rapid camera shows the action to ten times less than normal, and so display the hidden grace and tensity in the play of muscle. It shows just how the game should and should not be played.

## Hayakawa Has Role of Big Gambling House Proprietor

THE Robertson-Cole company is making no elaborate predictions about the success of Sessue Hayakawa's next Haworth production, "His Debt," which will be released through Exhibitors Mutual, but is extremely confident that it will prove the biggest box office attraction of any Hayakawa offering.

The production was written by L. V. Jefferson and prepared for the screen by Frances Guihan. William Worthington, who has directed all the big Hayakawa successes, also supervised "His Debt."

There is a decidedly human appeal in the picture which smacks entirely of the western world. Hayakawa is seen as the proprietor of a handsome gambling establishment which has a reputation of always playing "on the square."

Playing opposite Hayakawa is Jane Novak. As Gloria Manning, Miss Novak has a most becoming character to portray, one which she handles with all the grace and ease that marks her every performance.

It is a limited cast which appears with Hayakawa, for besides Miss Novak the only other important players are Frances J. MacDonald, the clever young lead, and Fred Montague, a screen veteran well and favorably known for his histrionic ability. Goro Moriyama is the role which Hayakawa enacts.

The smoothness of the Japanese star's acting—the subdued tone of his emotion—was never better examplified than in "His Debt."

**Safety Board Praises "Bolshevism" Film.**

In addition to the approbation for "Bolshevism on Trial" recently expressed by Governor Coolidge, of Massachusetts, and Charles Black, president of the Omaha Retailers' Association, and other prominent citizens of Omaha, Miss Irene Weir, president of the School of Liberal Arts, New York, Select Pictures Corporation, which is distributing this special, received recently a letter from Paul Durlingame, chairman of the Louisville Board of Safety, lauding the production and its wholesome effect on the public mind.

The Louisville Board of Public Safety comprises the health, building, fire, hospital, police and other governmental departments of the city of Louisville, and Mr. Durlingame's letter was sent in his official capacity as the chairman of this governmental body for this leading southern city.

**New Arbuckle Comedy Near Completion.**

"A Desert Hero," "Fatty" Arbuckle's new Paramount production, is nearing completion at the location in Glendale, Cal.

One hundred and fifty persons have been working for the past ten days in what is probably the largest interior set ever erected for a Western picture. The story is a travesty on the conventional wild and woolly drama in which Al St. John is the "bad man," Mollie Malone the persecuted heroine and "Fatty" the dead shot and lion-hearted knight of valor and chivalry who triumphs against all odds.

**Sherry Engaged for "The Tiger Lily."**

J. Barney Sherry has been engaged to play an important character part in support of Margarita Fisher in "The Tiger Lily." This marks that popular actor's second consecutive performance at the "Flying A" studios, he having just completed the big character role in "Yvonne from Paris," in which Mary Miles Minter soon will be offered.

In "The Tiger Lily," Mr. Sherry will appear as "Philip Remington," millionaire owner of half the hamlet in which Miss Fisher, an Italian-American peasant girl, lives and loves and has her being.

**"Art for Art's Sake, Miss," Says the Beauteous Buccaneer.**
June Elvidge in the title role of the World film, "The Social Pirate," has to fight a few of the tea-room pirates herself.

## May Schedule of Paramount and Artcraft Releases

THE Famous Players-Lasky Corporation's schedule of release for May, just announced by Walter E. Greene, vice-president and managing director, department of distribution, includes the Paramount-Artcraft Special, "The Woman Thou Gavest Me," as well as a number of other features which, though released under either the Paramount or Artcraft trademark, would ordinarily be classed as specials. In the list are two Artcraft productions and nine Paramount, beside the special.

The releases announced for May 4 are the John Emerson-Anita Loos Paramount production, "Oh, You Women!" Ethel Clayton in the Paramount picture, "Vicky Van," and William S. Hart's latest Artcraft production, "The Money Corral."

"Oh, You Women!" is said to be the most timely satire that Mr. Emerson and Miss Loos ever turned out, treating the after-the-war problem which has arisen through the pre-emptying by women of hundreds of thousands of the jobs formerly held by the boys in khaki. Ernest Truex and Louise Huff are featured in the leading roles and the cast includes Joseph Burke, Bernard Randall, Ida Fitzhugh and Gaston Glass.

"Vicky Van," Miss Clayton's picture, presents the star in a mystery role. It is an adaptation by Marion Fairfax of Carolyn Wells' novel which has proved one of the most successful of recent works of fiction. Robert G. Vignola directed.

In "The Money Corral," which was supervised by Thomas H. Ince, Mr. Hart returns to Western characterization, or rather, semi-Western, for much of the action takes place in Chicago. The story was written and the production directed by Lambert Hillyer and Mr. Hart, with the kind of photography for which Joe August is famous.

Marguerite Clark's newest Paramount picture, "Come Out of the Kitchen," adapted by Clara Beranger from the story by Alice Duer Miller and its dramatization by A. E. Thomas, is scheduled for May 11. The same day brings Vivian Martin to the screen in the Paramount picture, "The Home Town Girl," adapted from Oscar Graeve's story, "You Can't Just Wait," which appeared in Collier's Weekly. The scenario is by Edith Kennedy and Robert G. Vignola directed. Also released on the same day is Dorothy Dalton's latest Paramount production from the studio of Thomas H. Ince, "The Lady of Red Butte." This is from an original story and scenario by C. Gardner Sullivan and was directed by Victor L. Schertzinger, under Mr. Ince's supervision.

May 18 marks the release of "The Knickerbocker Buckaroo," a big Artcraft picture of seven reels starring Douglas Fairbanks. Albert Parker directed and the picture is said to be teeming with action and big scenes. Shirley Mason in "The Final Close-Up," a Paramount picture, is also released the 18th. The story was written by Royal Brown with scenario by Julia Crawford Ivers, and Walter Edwards directed. On this date also Charles Ray appears in "The Busher," an Ince-supervised Paramount picture. This is a baseball story by Earle Snell. R. Cecil Smith wrote the scenario and Jerome Storm directed.

The Paramount-Artcraft Special, "The Woman Thou Gavest Me," which was directed by Hugh Ford, is scheduled for May 25. This is a picturization of what many consider to be Hall Caine's greatest novel. An all-star cast is featured, including Katherine MacDonald, Milton Sills, Theodore Roberts and Jack Holt. The scenario is the work of Beulah Marie Dix.

Another Thomas H. Ince-Paramount production, "The Haunted Bedroom," with Enid Bennett as star, is also released the 25th. Fred Niblo directed from the story and scenario by C. Gardner Sullivan. On the same day is released "I'll Get Him Yet," Dorothy Gish's latest Paramount picture. This is a rollicking farce comedy written by Harry Carr and directed by Elmer Clifton. Richard Barthelmess appears opposite Miss Gish and George Fawcett is in the cast.

**Well-Known Actors in "Phil" Film.**

When the cast was assembled at the World studio at Fort Lee to begin work on "Phil For Short," the new picture which Oscar Apfel is to direct with Evelyn Greeley as a star, James A. Furey and Henry Hallam, two actors with historic careers were among those engaged. This engagement is the first in thirty-two years that these two players had in which they are to play together. When "Erminie" was produced thirty-three years ago at the Casino Theatre, New York, both Mr. Hallam and Mr. Furey were in the original production, Furey playing the Marquis de Ponvert while Hallam was Eugene Marcel. Proving that the world's a small place, they meet at the World Studios.

**They Have a Log for the Doings of This Robertson-Cole Log Cabin Town.**
The log is in photoplay form, "Just Squaw," Beatriz Michelena's first release through Exhibitors Mutual.

# Demand Increasing for Rapf's "Wanted for Murder"

FRANK G. HALL, president of Independent Sales Corporation, announces the bookings on Harry Rapf's special production, "Wanted for Murder," starring Elaine Hammerstein, have increased more than 50 per cent. over the normal bookings recorded prior to the decision reached by Peace Conference to the effect that the former Kaiser would be tried by five of the nations represented at the Conference.

"The result of the action taken at the Conference may or may not have incited this increase of bookings on "Wanted for Murder," said Mr. Hall, "but the fact remains that since the announcement was made our branch managers have been kept busy filing orders for bookings on this feature. Additional prints were shipped to some of the branch managers following the increased demand, and our exchanges are doing a bigger business with the Rapf production than was done for any time during the preceding three months."

In some instances exhibitors have asked for return bookings on this feature. In addition to the world-wide publicity the Kaiser is given through the columns of the daily press, Mr. Hall has started another advertising campaign on "Wanted for Murder," so that directly and indirectly, the Rapf production, dealing with the actions of the Kaiser which resulted in the decision reached by the Peace Conference to bring him to judgment, is given far-reaching publicity and advertising.

# "Best Man" Is Kerrigan's Fastest and Speediest Film

THE popularity of speedy, thrilling, romantic melodrama has been proved more conclusively with the latest Jesse D. Hampton-J. Warren Kerrigan production, "The Best Man." In this picture Kerrigan has been given an eventful story packed with action and suspense; a vastly different kind of story from those associated with Kerrigan's name in the past.

There has been instant recognition among exhibitors and the reviewers for the motion picture trade journals that "The Best Man" reveals J. Warren Kerrigan in evolution; shows him deliberately stepping away from the hero-worshippers to seek his rightful and higher place as a dramatic actor depending upon screen skill called forth in the enactment of a good story rather than upon established popularity of years' growth.

"The Best Man" is a wire-tappers, "False Faces" kind of a story. With sustained coherence, it is nevertheless told in staccato; it possesses the dynamics of a pneumatic riveter, in that plausible, swift action follows action with startling rapidity.

# Marguerite Clark Latest Is "Come Out of the Kitchen"

WHO ever heard of a girl who wanted to stay in the kitchen all the time instead of being the real society young lady that she was? Girls don't do such things today. But there isn't a girl in the United States who wouldn't be glad of the opportunity of going into the kitchen and coming out of it as Marguerite Clark, as Claudia Daingerfield, does in her new Paramount picture, "Come Out of the Kitchen," which is released May 11.

This picture is an adaptation by Clara Bernager of the story by Alice Duer Miller, and dramatization by A. E. Thomas. The direction of the production was entrusted to John S. Robertson, and he is said to have succeeded in preserving all the original charm of the original stage production. Miss Clark, moreover, has invested the leading role with all the delightful artistry of which she is capable.

The story is rich in romance, even though it is laid for the most part amid the prosaic surroundings of a plain, old-fashioned kitchen.

Eugene O'Brien is Miss Clark's leading man, and the cast includes among others Crauford Kent, Frances Kaye, Bradley Barker, Frederick Esmelton and Albert M. Hackett.

### Lieutenant Hall Appearing in Person.

Reports coming to Frank G. Hall, president of Independent Sales Corporation, handling the distribution of "A Romance of the Air," starring Edith Day and Lieut. Bert Hall, American Ace, through the exchanges of the Film Clearing House, indicate that this aerial attraction is meeting with big success through the Middle West and on the Coast. An added attraction in the presentation of this feature in these territories is the personal appearance of Lieutenant Hall in the larger cities.

# Mme. Vera Amazar Must Have "Ze Hand Claps"

MME. VERA AMAZAR, who is cast for an important role in the new Augustus Thomas Four Star production, second of the Thomas series of six, now in work at the Biograph studio, is to resume her work with the Chicago Opera Company under Campanini at the close of her engagement with Producer Harry Raver.

Mme. Amazar, one of the most beautiful of the grand opera stars who sang in the New York productions of "Thais" and "Le Jongleur," played the vampire role in Mr. Thomas' first Four Star picture play adaption of "As a Man Thinks," and although that was her first picture experience she gave a finished interpretation of the pretty Latin Quarter grisette who beguiled the hero of the famous drama and carried the big scene, "The Four Arts Ball," with her sympathetic treatment of the character she essayed.

"I am vat you say—deelight voos ze picture," laughed Mme. Amazar, as she talked to Leah Baird, the star, and Director George Irving, after appearing in her new role—"but I am sorree I may not also seeng.

"In ze grand opera it is important much to sing and important—not so much—to act. In ze picture eet is important not to seeng at all, and ven I have—vat you call my beet done—zen I go to my dressing room and zere I seeng to myself. Eet ees tres difficile.

"Perhaps, some day, ven I act in zee peecture, I seeng also in ze vings, and zen ze great audience applaud ze peecture, but I appear from ze veengs I bow, I laugh—it eese vat you say—triomphe.

"You seenk some day grand opera veel be in pictures, no? Zen I am in peectures not long. Eet is too cold for ze artiste. Ze handclap I must have; voila!"

### First Miller Picture Nearly Finished.

Charles Miller, Charles Miller Productions, Inc., is completing the first of a series of special productions for release by Frank G. Hall, president of Independent Sales Corporation, through the Film Clearing House, at the Bacon-Backer studio, and announces that the production work will be finished within the next week. Herbert Rawlinson, Stuart Holmes and Florence Billings have the principal supporting roles. Charles Stevenson, Maud Hill, Regina Quinn, Herbert Webster, Vinden Friedly and Basil Webb are seen in supporting roles.

The first production will be shown in six reels. The title has not been announced.

### "Trixie from Broadway" Completed.

Production of "Trixie from Broadway," in which Margarita Fisher soon will be presented by American, has been finished. As "Trixie" Miss Fisher is a slangy chorus girl, and Emory Johnson, who plays opposite, has the role of a Westerner who marries her and carries her back to his orange-ranch—when things begin to happen. Other prominent members of the cast are George Periolat, Frank Clark, Olga Grey, J. Farrell McDonald and Perry Banks. Roy Neill directed.

### Interest in "The Iron Test" Unabated.

With a new Moreno serial impending, interest in "The Iron Test," the current chapter-play in which that Vitagraph star is appearing, is stimulated rather than abated. Hundreds who have not had an opportunity to see "The Iron Test" to date, are now being given this opportunity by smaller exhibitors who have had no previous chance to book "The Iron Test," due to an extraordinary long list of bookings in the bigger houses.

## Take Scenes on Transport for Second Thomas Film

PROBABLY the most unusual motion picture stunt of recent happening was staged aboard the United States transport "Finland" this week when the principals of Augustus Thomas' new Four Star screen drama starring Leah Baird, now in work at the Biograph studio, boarded the ship at Quarantine soon after daylight from a small tug, Director George Irving, Billy Gibson, the Cohan & Harris comedian, and Cameraman Vanburen being yanked over the side of the ship from their dancing little tug on a bowline.

The deck officers of the transport had already received orders as to permitting picturization of deck scenes and every one of the 3,400 officers and men aboard tried to get into the picture. Most of them did in one or another of the several shots made showing the crowded deck of the big ship.

Billy Gibson, known in the profession as "Cheero Bill," who has driven over 5,000 wounded men to New York military hospitals in his service car during the last six months, and whose remarkable dance stunt has entertained more than 15,000 convalescing soldiers at the Lambs' Club and elsewhere, was personally known to many of the soldiers, and as the military hero of Mr. Thomas' new sociological play he was given an ovation by the men in uniform.

It is probable that no scene had so many lusty-lunged directors as did this one in which "Davy" (Mr. Gibson) disports himself as the footless soldier returning on crutches to the land of his birth.

### Morey Film Has Solid Coast to Coast Dates.

"Beating the Odds," solidly booked from coast to coast, comes to the screen May 12, rated as the best production ever made with Harry T. Morey as the star. "The Money Maker," a popular novel, forms the foundation of the production. The story was written by Irving R. Allen and Paul Scardon directed it.

The new Vitagraph-Morey production deals for the most part with life in the underworld, but that phase of life is not converted into lurid melodrama.

Others in the cast are Betty Blythe, Jean Paige, George Majeroni, Robert Gaillard, Eulalie Jensen, Robert Mowbray and Frank Norcross.

### Beautiful 24-Sheet for "Bishop's Emeralds"

"The Bishop's Emeralds," the first Virginia Pearson photoplay, which will be released by Pathe, will be liberaly supplied with advertising and promotion aids. The posters are unusually attractive. Two three sheets, one six-sheet and a twenty-four-sheet are the work of MaDan, whose Gaby Deslys twenty-four has been widely acclaimed as one of the brilliant triumphs of poster art. The Virginia Pearson one-sheet is by Emmet Owen Smith, artist, who has made all his studies for the magazines of Pearl White and Ruth Roland. Miss Pearson's twenty-four-sheet, however, marks a new achievement for the artist, both in its originality of conception and its brilliant color scheme.

### Big Advance Bookings on New Serial.

With its release date twenty-four days off, "Perils of Thunder Mountain," Vitagraph's latest chapter-play, has already scored the biggest write-up in the history of Vitagraph serials, according to the assertions made by one of the officials of that organization.

Antonio Moreno is starred, with Carol Holloway playing opposite. R. N. Bradbury and William Baumann are directing the serial, which was written by Albert E. Smith and Cyrus Townsend Brady.

**Look as If Priscilla Dean Had Struck Rough Sledding in "Pretty Smooth."**
Even the bon bons don't help in this predicament from the Universal picture.

## "The Master Man" Reveals Seventh Human Motive

THE MASTER MAN," the first offering of the Frank Keenan Productions, which will be released in the Pathe Star Series on May 25, is said to be a splendid achievement, and in it is answered Mr. Keenan's recently propounded question, "What is the seventh human motive?" The six he classified basically as self-preservation, love, duty, gain, pride and self-indulgence, with all their derivatives. And in "The Master Man," on an analysis of it after completion, he realized that the seventh motive, as suggested by a New York editor, is self-sacrifice.

The first of the Keenan plays in which he is both star, producer and general director deals with politics, big business and the ruthless ambitions of men who are guided by corrupt and selfish ideals. It is taken from the great, throbbing heart of national realty, a deft dramatization of the news of the day as chronicled in various sections of the country.

So far as interpretation is concerned the production is perfectly cast, those appearing in the support of Mr. Keenan including Kathleen Kirkham, W. Barney Sherry, Joseph J. Dowling, Jack Bramhall and Joseph McManus. They furnish a series of perfectly expressed and accurately timed types in an intensely dramatic story which begins on a stormy, tempestuous night, when, during an effort to secure records which incriminate a powerful corporation, the discovered emissary, in his flight, slays the governor of the state. For swiftness of action and holding and carrying along the interest by direct continuity the opening scene stands as a spendid model.

Mr. Keenan considers "The Master Man" one of the most strongly motivated themes with which he has ever dealt, and that the scenario by Jack Cunningham is as perfect a bit of story mechanism that this craftsman has yet turned out. The picture was personally directed by Mr. Keenan and Ernest C. Warde, son of the American tragedian, Frederick Warde, and who has been associated with Mr. Keenan in the making of the greater number of his screen successes.

### Prominent Players in Stage Women's Film.

Many prominent actresses and actors are featured in the tenth picture now being completed for the Stage Women's War Relief at the Estee Studios, New York. The picture has been given the title of "The Littlest Reason" and Galli Curci is one of the most prominent in the cast. Others in the cast are Jeanne Eagels, now playing in "Daddies"; Holbrook Blinn, now playing in "Moliere"; Helen MacKellar, on the stage in "The Unknown Purple"; Ethel Intropidi, playing in "East Is West"; Luis Alberni, Victor Sutherland, John Morris and Jessie Ralph. The last four named are also playing in current plays in New York.

The Stage Women's War Relief pictures are being produced under the direction of Eugene Spitz and George Terwilliger and will be released through the Universal exchanges.

## Amsterdam House Has an All-Fox Anniversary Bill

EDWARD C. KLAPP, manager of the Rialto Theatre at Amsterdam, N. Y., never overlooks a bet when he is playing anything special, as he has just demonstrated by the way he made a huge success out of his anniversary week program.

Not only did Mr. Klapp celebrate the week of April 20 as anniversary week, but the Rialto advertised it as "The Big William Fox Week." In a half-page advertisement, published in the Amsterdam Evening Recorder on the Saturday preceding the celebration, the Rialto printed this note to the public:

"By special arrangement with the Fox Film Corporation we have been able to secure two of the most popular motion picture favorites on the screen. Monday, Tuesday, Wednesday: William Farnum in 'The Jungle Trail.' Thursday, Friday, Saturday: Theda Bara in 'The Siren's Song.'"

In addition to Farnum in "The Jungle Trail," the Rialto on the first three days of the week also ran the Fox Sunshine comedy, "Money Talks," so that the entire bill, except for vaudeville, was made up of Fox pictures.

The advertisement of the Rialto was the biggest theatrical advertisement ever printed in Amsterdam. On one side of the display was a symbolical line drawing of a woman blowing a trumpet as greeting to a knight, who on the other side of the page carried a banner bearing "Anniversary Week" in bold type.

## Spoor-Thompson Process Greatly Reduces Flickering

THE troublesome jumping of film in projection, which has been a constant source of annoyance to the moving picture patron, has at last been reduced to such a minimum as to be practically negligible.

George K. Spoor, president of the Essanay Film Company, by the Spoor-Thompson method of processing film by automatic machinery, however, has reached a practical solution of the difficulty.

"This was accomplished," said Mr. Spoor, "through feeding the film into the wet end of the machine in thousand-foot lengths, thus requiring, with the ordinary run of film, but two splices to the reel, whereas under the old method anywhere from ten to thirty splices are needed.

"As it is the splices that cause the jumping and flickering of the film, it readily can be seen with what smoothness the film can be projected, with but two splices to a thousand feet.

"In the case of many various tints in the same reel, more than two splices are sometimes necessary, but even with numerous tints the machine reduces the splicing an appreciable amount over the old method of processing."

**"Third Degree" Released May 19.**

"The Third Degree," the latest of Charles Klein's plays to be filmed by Vitagraph, will receive its screen baptism on May 19, when it will be seen at first-run houses throughout the country. Advance bookings have been very big, according to the Vitagraph sales promotion department.

Alice Joyce again impersonates a heroine precipitated into the heart of situations and complexities. She is supported by Gladden James, Anders Randolf, L. Rogers Lytton, Hedda Hopper, Herbert Evans, George Beckus, J. T. Wade and Edward McGuire. Tom Terriss directed the production.

**"Better 'Ole" Opens Big in San Francisco.**

World Pictures is in receipt of a telegram from Floyd St. John, San Francisco exchange manager of the company stating that "The Better 'Ole" in photoplay opened to capacity business at the Curran Theatre. With prices ranging from 25 cents to 75 cents the record of the theatre was broken on the opening day. Record crowds attended.

**Marion Davies and "Horse's Neck."**
The Select star had July 1 in mind when she purchased her newest saddle horse.

**"Six Feet Four"—Four of 'Em Being Horse's Feet**
Viola Vale's favorite steed has white feet and a white face in American's "Six Feet Four."

## Universal Western Depicts Stirring Civil War Days

UNIVERSAL is reviving its production of Western dramas. In its latest "Riders of Vengeance," in which Harry Carey is starred, there is little of the improbable, such as was the case in Western photodramas of former days.

Carey's new vehicle was written by Jack Ford, the director of the picture, and himself. The scenario was edited by Eugene B. Lewis. A notable group of Western actors support Mr. Carey. They are Seena Owen, who plays opposite Carey, Joseph Harris, J. Farrell McDonald, Alfred Allen, Jennie Lee and Clita Gale.

The scenes of the picture are laid in the deserts and mountains of the West in the days of the stirring times which followed the Civil War. Harry Carey is cast as "Cheyenne Harry" Carson who, upon seeing his three brothers and his father lying mortally wounded on the steps of a little Western church and his bride dying in his arms, all the victims of hired assassins, lifts his hands to the heavens swearing that he will avenge the murder of his people with the blood of each member of the murder gang.

**Marion Davies Starts on Another Five Reeler.**

Marion Davies, having completed her last starring feature "The Dark Star," and her producers being greatly pleased with the unusual success of "Getting Mary Married," her present starring release, has started work in the Biograph studios, under Robert Leonard's direction, on a five-reel feature as yet untitled. It is said to be the screened version of a recently published novel.

**Working on New Lyons and Moran Comedies.**

Eddie Lyons and Lee Moran, the pair of laugh-producers in the Lyons-Moran brand of comedies released through Universal, are at work on several new comedies. The titles of three of their newest comedies soon to be released have been announced as follows: "Harmony in a Flat," "The Bullshiviks" and "Three in a Closet." Grace Marvin and Mildred Moore are the feminine leads in the comedies.

## Lyons and Moran Complete Their 250th Production

THE coming Lyons-Moran comedy which has been given the title "Love Thy Neighbor," is the two hundred and fiftieth production made by these two fun makers of the films. Today Eddie Lyons and Lee Moran are known the country-wide as two screen comedians who never fail to produce a laugh. Although the two men themselves are the real fun-makers of the comedies, a good bit of the success of the comedies is due to the excellent supporting cast used with their pictures.

Lyons and Moran have been adhering to their schedule of one comedy a week for two years at Universal City, many times making considerable more than one in a week. Al Gawood, the official Lyons-Moran cameraman, has been photographing the two comedians ever since they entered Universal's service.

Two comedy writers, Clyde Bruckman, former Saturday Evening Post scribe and Melville Brown, erstwhile magazine author and vaudeville producer, are steadily engaged in writing stories for the Lyons-Moran comedies.

**New Minter Picture Being Cut.**

"Yvonne from Paris," in which Mary Miles Minter soon will be presented by the American, is in the cutting-room, and reports from the "Flying A" studios indicate that it bears all the earmarks of a record-breaker. It was writetn by Joseph Franklin Poland, prepared for the screen by Frank Howard Clark, and directed by Emmett J. Flynn.

**Build Long Street for Russell Film.**

What is said to be probably the longest Western street ever built for a picture-play was recently constructed at the American studios for use in "Six Feet Four," the adaptation of Jackson Gregory's celebrated novel, in which William Russell soon will be presented. It measures 380 feet in length and includes 32 buildings.

**"From Headquarters" Is Popular.**

"From Headquarters" is continuing to thoroughly interest picture audiences throughout the country. Booking returns received daily at the various branch offices of Vitagraph indicate that the popularity of the production, of which Anita Stewart is the star, will expand far into the summer and beyond.

**Following "The Tiger's Trail"**
Often requires speed, so Ruth Roland hires a jitney mule for the Pathe serial in which she stars.

## Title Work a Feature of Michelena's "Just Squaw"

GEORGE MIDDLETON, who produced and directed the series of three features starring Beatriz Michelena which Robertson-Cole will release through Exhibitors Mutual, has always been regarded as one of the most original men in his line. His previous efforts with Miss Michelena's offerings were always marked by some departure from the beaten track of motion picture direction.

Now, with "Just Squaw," the drama which will bring Miss Michelena back to the screen after a long period which she devoted to the making of the three pictures just purchased by Robertson-Cole, Middleton has introduced several new and artistic features.

The most noteworthy of these is a new make-up of quotation title, wherein the picture of the character speaking is embodied into the art work that co-operates with the hand printed verbage.

All who have viewed the first sample copy of the production have been impressed with the effectiveness of this device, and among those who have complimented Mr. Middleton upon his ingenuity in working it out is Earle Snell, author of "Just Squaw." The production will be released by Robertson-Cole this month.

Andrew Robson as Snake LeGal gives one of the most impressive exhibitions of a Western bad man ever introduced on the screen. He is a bad man without the customary gnashing of teeth, and wailing of his victims. Yet he is effective and makes himself biterly disliked right from his first appearance until his life is crushed by a bullet from the rifle of the heroines father.

## Dedicates Song in Honor of Norma Talmadge, Select Star

ANOTHER song dedicated in honor of Norma Talmadge, Select Pictures star, has been published by the Leo Feist Company, of New York. The name of the song is "Norma." The words are by Sidney D. Mitchell and the music is by Archie Gottler.

An important point in the publication of this latest Norma Talmadge song is the co-operation between the Leo Feist Company and the exhibitors of Norma Talmadge pictures. Orchestrations of "Norma" and two lantern slides, one announcing Norma Talmadge in her forthcomping Select picture, "The New Moon," and another, showing the chorus of the song, will be distributed by the music company to all Norma Talmadge exhibitors.

In addition to this plan of co-operation, the Feist Company is having posters printed which will be pasted in the windows of every music house handling the song. The posters are in colors and bear a large portrait of Miss Talmadge, with appropriate wording announcing that she is a Select star, and that the song has been dedicated in her honor.

**Idolizing the Idol.**
Showing Evelyn Nesbit in a gripping moment from her Fox picture, "A Fallen Idol."

## Pauline Frederick Scores Anew in "The Fear Woman"

GOLDWYN studio executives are delighted with the latest Pauline Frederick picture, "The Fear Woman," which has just been completed at the Goldwyn studios at Culver City, Cal. They are sanguine that this latest triumph will further enhance her reputation as the screen's incomparable emotional artist. Never before in her career has Miss Frederick been called upon to portray such a variety of emotions as are demanded by the exacting role of Helen Winthrop.

"The Fear Woman," by Izola Forrester, is Miss Frederick's third Goldwyn picture. It presents a modern psychological study, replete with dramatic situations which increase in intensity up to a final smashing climax.

In "The Fear Woman," the star plays the difficult role of a young woman who has grown, flower-like, to maturity, only to discover that a horrible weakness has afflicted every member of her family for generations past. How the unsuspecting girl meets this disclosure; how she is overcome by the sudden fear that she may become the victim of the curse; her fight against this possibility, and the more subtle terror lest she may never rise above its shadow, are portrayed by Miss Frederick with characteristic forcefulness.

Supporting Miss Frederick are Milton Sills, Harry Northrup, Walter Hiers, and Beverly Travers.

## Many Noted Comedy Players in "When Doctors Disagree"

A CAST of exceptional merit was assembled for Mabel Normand's newest Goldwyn picture, "When Doctors Disagree," which is scheduled for release May 25. The production was directed by Victor L. Schertzinger. Playing opposite Miss Norman is Walter Hiers.

"The Little Girl Next Door" afforded Fritzie Ridgeway her first screen opportunity, and she has since appeared in "The Raven," "High Speed" and "The Calendar Girl." In "When Doctors Disagree" she plays with skill the role of a haughty village belle, the Queen o' the May.

Alec B. Francis, who plays Dr. Harris in Miss Normand's latest production, was for years on the English stage before entering the cinema. William Buckley began his screen career in "The Escape," and later became a director. Both George Nichols and James Gordon play prominent parts in the production.

**Bessie Love Completes Timber Scenes.**

Bessie Love and her company is back on the lot at Hollywood, California, after several weeks spent in filming exteriors for her coming photoplay of lumber camp life, "The Little Boss," in the big woods of Northern California. Most of these scenes were taken adjacent to Eureka, on vast timber tracts. For additional exteriors the company went to Fresno, after completing its work at Eureka. Here flume scenes were taken.

"The Little Boss" was especially written for Miss Love by Rida Johnson Young. In it Wallace McDonald appears as Miss Love's leading man, with Otto Lederer, Harry Russell, Karl Formes, J. Morley, Joe Rickson and Clara Knight to complete the cast. David Smith is the director.

**"Look in the Book for It"**
Is the sage line followed by William Russell, the star, and Stephen Fox, the scenarist, of American's "Six Feet Four."

## Elaborate Midnight Revue Staged for Metro Picture

A STARTLING reproduction of a popular New York midnight revue was staged at the Metro studios for scenes in connection with a May Allison picture.

"Almos tMarried" is the name of the story by E. V. Durling, written especially for Miss Allison, and accentuating her varied talents. Charles Swickard returned to Metro to direct the star in this production.

Nothing was neglected or overlooked to make this set one of the finest theatre interior ever constructed for motion pictures.

Over a hundred tables on the ballroom floor, and an artistic stairway curved its way from the stage to the floor. The stage was equipped with back drops, wings, flies, foots and spots, and a beautiful monogramed heavy velvet curtain hung from the flies.

June Mathis and Luther A. Reed, of the Metro scenario staff, adapted the story to the screen.

The cast includes Walter I. Percival, Frank Currier, Harry Rattenbury, James Warton James and Hugh Fay.

The play opens in the Swiss Alps and finds its conclusion 'mid the bright lights of old Broadway's gay white way, and recounts the incidents in the life of a young Swiss maiden with vocal talents who is imported by a vaudeville promoter to become the bone of contention between a father and son as rivals for her affection.

**Here's One Full of Hot Tomale.**

The information is volunteered by Hal Roach, head of the Rolin company that "Si, Senor," starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, "fairly thrills with the spirit of chili-con-carne and is full of tomale tensity," which is only a way of saying that this Lloyd comedy is about the best Spanish-American travesty that has ever been given to the screen. Miss Daniels as the Mexican beauty is vivaciously alluring.

The action of the comedy is swift, and Harold Lloyd, who carries the burden of the laughs, does some of his nimblest and most daring acrobatics.

# Among Independent Producers

Conducted by C. S. SEWELL

## Nearly All Territory Sold on Gale Henry Films

ANNOUNCEMENT is made by Bulls Eye Film Corporation that all available rights on the Gale Henry two-reel comedies has been sold with the exception of New Orleans and Minneapolis territories. These sales were made within a thirty-day period, and are claimed to set a record on productions State Rights market.

Milton Cohen, president of Bulls Eye, says:

"We are naturally pleased with the success of the Gale Henry productions, and point to the rapid-fire sales of territory as an indication of the general trend toward clean-cut comedies. Our aim is to make every picture better than its predecessor. Exhibitor opinion received through our exchanges is back of us, and the outlook for the future never was brighter."

The following sales are reported:

To Consolidated Film Corporation of San Francisco, for California; the R. D. Lewis Film Co., Inc., for Oklahoma, Texas and Arkansas; Equitable Film Corporation, for Kansas City territory; Educational Film Corporation, for Wisconsin and North and South Dakota.

## Guinan Westerns Proving Easy State Right Sellers

THE Frohman Amusement Corporation only recently announced the release to state rights exchanges of the series of twenty-six Texas Guinan two-reel westerns, and twenty-six single-reel Mack Swain (Ambrose) comedies.

Within four days after the publication of the advertisement in the trade papers more than sixty per cent. of the entire United States, including the entire foreign market, has been disposed of,and the executives of the Frohman Amusement Corporation releasing these productions expect a record in the disposition of the state rights attractions will be established by the closing out within two weeks of the entire world to independent exchanges on both series of productions.

The original plan will in all probability be extended. The New York office is advised by William L. Sherrill, who at present is supervising the initial releases, that "The She Wolf," originally intended for two reels, will be in five reels, in which event the state rights exchanges contracting for the series of Texas Guinan subjects will be receiving a five-reel production at the same cost for the rights as they pay for the two-reel attractions. The subject was too big for a two-reel release.

In line with its policy to exploit these productions as features, the Frohman Amusement Corporation has contracted to distribute two-style one sheets, three sheets, six sheets, slides, photo enlargements, newspaper cuts and press books, a line of advertising material usually circulated only in connection with special feature attractions. The first release of the Texas Guinan westerns is scheduled for May 15 and the first Mack Swain comedy for May 20.

## Special Local Advertising Prepared for S-L Feature

TO assist exhibitors in exploiting the title of their production, Arthur H. Sawyer and Herbert Lubin have prepared a newspaper campaign for "Virtuous Men." It has been ascertained in what cities the exhibitor preferred to supply his local paper with photos, mats or cuts, and the expenditures necessary in order that exhibitors might secure the best possible results with minimum expense.

Exhibitors will be supplied with a set of one-line teaser advertisements to be run. These teasers gradually increase in space until the title "Virtuous Men" has been "planted" in the minds of readers, and following these, a series of display advertisements has been prepared containing punchy reading matter, accompanied by striking cuts. These displays also increase gradually in size until the exhibitor can climax his campaign with a large-sized advertisement on the day prior to his presentation. For these big advertisements special plates have been made of original drawings by Clarence F. Underwood and R. G. Morgan, setting forth the big moments in "Virtuous Men."

In conjunction with the advertising campaign outlined, a set of publicity stories designed to appear the same days as the advertisements has also been prepared. The entire layout has been arranged in sequence, the space to be used by exhibitors has been marked.

## Harry Grossman Leaves for Trip to the Coast

HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., is on a tour which will include many of the principal cities in which a number of the leading picture theatres are exhibiting "The Carter Case," the Craig Kennedy serial, which was produced under his personal supervision. Mr. Grossman will make his first stop at Los Angeles and visit the other cities on his return.

Carrying out the idea of Oliver Films, Inc., to assist both exchanges and exhibitors in every way possible to enjoy success and big returns with the serial, Mr. Grossman will inaugurate special advertising campaigns in the important territorial centers, including local newspaper and widespread billboard advertising.

Before leaving, Mr. Grossman stated negotiations are under way for closing the few open territories. He will complete these during his trip, and upon his return "The Carter Case" will be in the hands of a prominent exchange in every territory in the country. He will be absent about two weeks.

**"Reclaimed" Sold for New England.**

Alpha Pictures, Inc., reports the sale of "Reclaimed" for the New England states to the Major Film Corporation of Boston; also the Metropolis Comedies for the same territory.

**Henry Walthall Is Giving Helen Jerome Eddy the Lodge Grip in Their Pioneer, "The Boomerang."**
But that isn't what boomerangs back at him in this dramatic feature.

**Sales Reported on Billy West Comedies.**

Bulls Eye Film Corporation report the sale of the following rights on the series of Billy West two-reel comedies: to Consolidated Film Corporation of San Francisco for California; to R. D. Lewis Film Company, Inc., for Oklahoma, Texas and Arkansas; to the Equitable Film Corporation for Kansas City territory.

## President Rose of Pioneer Buys a Special Attraction

MORRIS ROSE, president of the Pioneer Film Corporation, has returned to New York after several weeks' absence in the middle West. The purpose of Mr. Rose's trip, which was to secure the rights to a big special production, was accomplished and it is announced that this production, the title of which will be announced later, will be given a special presentation at a prominent Broadway theatre.

In addition to his connection with Pioneer, Mr. Rose is also interested in several stage productions, including one of Cosmo Hamilton's plays, and has also secured the film version of this author's "Sins of the Children," produced by Harry Rapf. Mr. Rose reports that during his trip he found that the greatest optimism prevails in motion picture circles throughout the country.

## Gaumont Graphic Features the Sayings of Will Rogers

THE witty and clever sayings of Will Rogers, the popular comedian whose work is a feature of Zeigfeld's Follies and Midnight Frolic, will appear regularly in Gaumont news reels, the first appearing in the current issue of Gaumont Graphic.

This issue also shows the christening of the U. S. super-dreadnaught "Tennesee," together with a vessel of an entirely different type, as queer craft being built by a colored pastor to carry the gospel into Africa. Chicago welcoming Lieutenant Rickenbacker, the famous American ace; the entry of French troops into Constantinople, the big military parade of war machinery in New York's liberty loan campaign.

## Several Big Theatres Book "Virtuous Men"

SEVERAL of the leading theatres are preparing to present "Virtuous Men" for extended engagements. H. C. Simeral, general manager of Co-Partner Attractions, who purchased "Virtuous Men" for Ohio, western Pennsylvania and West Virginia, states the production will be presented for a run in the Grand Theatre, Columbus, commencing Sunday, May 11. Mr. Simeral is conducting an extended exploitation campaign in behalf of the S-L picture, including a large amount of advertising in the newspapers.

The new Palace Theatre of New Haven will present the S-L production beginning Monday, May 19. The Palace is one of the Poli circuit houses.

In addition to a comprehensive advertising campaign, furnished by S-L Pictures, a representative of the company will spend several days in each town prior to the openings, to carry out an advertising campaign in conjunction with the theatre management. This offer on the part of Sawyer and Lubin has been enthusiastically received by State Right buyers and exhibitors.

**Pioneer Starts Big Poster Campaign.**

An extensive outdoor poster campaign has been inaugurated by the Pioneer Film Corporation on "Virtuous Sinners" calling for a wide display of twenty-four sheet stands, and it is announced that this policy will also be followed with the other forthcoming Pioneer attractions.

## Second Walthall Special Completed for Pioneer

REPORTS from Los Angeles received by the Pioneer Film Corporation announce the completion of "The Long Arm of Mannister," the second of the series of special productions being made by the National Film Corporation for the Pioneer Film Corporation, with Henry B. Walthall in the leading role.

The production is a screen dramatization of the novel of the same title by E. Phillips Oppenheim which enjoyed wide popularity. In the picture, the director, Bertram Bracken, is said to have closely followed the novel and retained the strong dramatic development of the story leading up to an unexpected climax.

In the extensive exploitation campaign to be conducted by Pioneer on this subject, it is announced that several new departures will be introduced.

## Few Territories Open on "The Carter Case"

HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., producers of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, states that he is now completing negotiations for the sale of the few remaining territories and expects to close them within a short time.

The list of open territory was recently shortened by the sale of Iowa and Nebraska to the Sterling Film Corporation, of Omaha. Prominent exchangemen from Texas, Oklahoma, Missouri and Colorado visited the Oliver Films studio last week and viewed several of the initial episodes and opened negotiations for purchase for their respective territories.

According to reports made to Oliver Films by various exchanges, bookings for the serial are progressing at a rapid rate. Samuel Grand, Boston, announces his trade showing was followed by a large number of sales throughout New England, several bringing unsually high prices; also, the serial was booked in a large number of theatres that had never before played a chapter picture.

Illinois, controlled by the Celebrated Players Film Corporation, shows a percentage of bookings that are said to approach a record for a serial. With both the Ascher Bros. and Lubliner and Trinx Circuits playing the picture in many of their houses and with independent bookings, Chicago will run a close second to New York in volume of bookings.

Similar reports are being received from exchanges in all parts of the country, one of the chief reasons for the success of the serial seeming to be the popularity of the Craig Kennedy stories with millions of readers. The theatres in which the picture is being shown report it receives the highest approval from their patrons and that it is becoming an important part of their programs.

## New England Audiences Like Frohman Feature

THE Frohman Amusement Corporation is in receipt of communications from state rights buyers who have secured rights to "Once to Every Man" commenting on the vogue this picture is having in their territories.

Messrs. Farrell and Aechtler, of the Major Film, Inc., operating in New England, write:

"We take this opportunity to congratulate you upon your production and trust in the future we shall be considered for any and all of the Frohman productions featuring Jack Sherrill, as the above mentioned production has been the means of the various exchanges handling a Jack Sherrill Feature to triple their business.

"'Once to Every Man' is going bigger than we anticipated and we feel that if the two reelers will receive the same care in the production end, there is no doubt but same will be a tremendous success."

In view of the impending world's championship fight between Jack Dempsey and Jess Willard, added impetus is lent to "Once to Every Man" which has been characterized picturizing the most realistic fistic battle ever screened.

**Christies Sold for Three Western States.**

C. H. Christie, of the Christie Film Company, has arranged with the Arrow Photoplays Company, of Denver, for the release of Christie films through that company for the states of Colorado, Utah and Wyoming. Arrow Photoplays have not previously handled Christie films and secured both the Christie comedies in one reel and Christie two-reel Specials for its territory. The deal was closed during C. H. Christie's stay in New York City.

[redacted]

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when she was living with her foster parents in the country, meets her just as the workers are leaving for the other side. He enlists in the regular army and follows Elizabeth as soon as circumstances will permit.

Hammond is forced to shovel coal on the freighter until France is reached. He enlists in the aviation service and eventually meets Elizabeth, and also Agnes, who became a Salvation Army worker, after the death of her mother. Elizabeth has learned to care for Hammond, but she realizes that her love is hopeless, and Luke turns out to be so faithful and such a fine soldier, that she is glad to accept him.

Scenes of the conflict and situations of dramatic strength carry the latter part of the story to a thrilling climax.

**Cast.**

Elizabeth Blake.....Catherine Calvert
Harry Hammond.....Eugene O'Brien
Agnes Traverse.....Ruby de Remer
Mrs. Traverse.....Helen Dunbar
Salvationist.....Theodore Roberts
William Booth.....Charles Ogle
Jules.....Pat Moore
Mrs. Booth.....Edythe Chapman
Pierre.....Herbert Standing

Story by Charles E. Whittaker.
Synopsis by Beulah Marie Dix.
Directed by Edward Jose.

**Advertising Angles:** Don't attempt to

## New Christie Two-Reeler Is Titled "Rowdy Ann"

THE title, "Rowdy Ann," has been selected for the second of the Christie Special two-reel releases featuring Fay Tincher. It aptly describes the leading character, a girl who was so "rough and Western" that her father sent her to a boarding school to be polished. What happened may be imagined from the first episode in which Ann licks the toughest cowboy on the place.

"Sally's Blighted Career" will have a special cast, including Fay Tincher, Patricia Palmer, Harry Depp and Katharine Lewis, and Eddie Barry, who has just returned to the Christie Company. Katharine Lewis was specially engaged for the production.

Al E. Christie, who directed "Rowdy Ann," from the story by W. Scott Darling, is better satisfied with it as a fast comedy than with his premier effort at two-reel comedy making, although he has never yet been satisfied with a Christie comedy, but has been agreeably surprised to learn that some of the most popular of the comedies have been those which he termed as "rotten."

The Christie Follies' girls will also be seen again in "Rowdy Ann," as seminary maids.

"Rowdy Ann" will be released May 25, through the twenty-nve exchanges in the United States and Canada.

## Canada and New Jersey Sold on "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin announced more sales of territory on "Virtuous Men." The First National Exhibitors' Exchange of Paterson, has acquired the rights to the E. K. Lincoln starring vehicle for New Jersey. Jacob Fabian, president of the exchange, feels this purchase will be an important addition to the features he is at present distributing.

A. M. Fabian, general manager of the First National Exhibitors' Exchange, has arranged to present "Virtuous Men" at the Garden Theatre in Paterson beginning Monday, May 12. Following this, the picture will be placed in one of Mr. Fabian's houses in Newark for a run. Sawyer and Lubin will provide all of the original sketches done by Clarence F. Underwood and other artists of E. K. Lincoln for the lobby display.

S-L Pictures also reports the sale of the Canadian territory for "Virtuous Men" to The Big Four Limited, of Winnipeg, who will distribute this production through their offices in Winnipeg, Calgary and Vancouver, and already report bookings in many of the larger theatres of the Dominion for the picture.

## Much Newspaper Praise for "The White Heather"

MAURICE TOURNEUR'S latest production "The White Heather," had its premiere at the Rialto Theatre, New York, Sunday, May 4. It was offered with a special musical arrangement created by Hugo Reinsenfeld. Many favorable comments were expressed by the New York daily newspapers, among which are the following:

"'The White Heather' is a thrilling story, and the photography is beautiful. Maurice Tourneur is a maker of moving pictures. His work invariably affirms it. Many of the scenes, especially, but by no means exclusively, those shades by fog and night, are masterpieces of their kind."

"Spectators will enjoy the thrills of Mr. Tourneur's latest melodrama, which includes a fight between two men on the bottom of the ocean."

"Many fathoms under the sea men struggle. The wreckage at their feet, the fish all about them, and the bubbles of escaping air from their helmets made the scene one of the most stirring and realistic achievements depicted in a long time."

## Rights on W. H. Reissues Being Rapidly Closed Out

W. H. PRODUCTIONS COMPANY are rapidly closing out the territories in the United States on their latest re-issues, "Custer's Last Fight," the two-reel William S. Hart re-issues, "Jim Cameron's Wife" and "His Hour of Manhood" and the series of twelve Arbuckle re-issues.

There is being prepared on "Custer's Last Fight" an unusually comprehensive line of advertising matter considering that this feature is in three reels. Sketches are being made for two styles of one sheet, three sheet and six-sheet posters, an attractive set of lobby display is being made up and there will also be a press sheet with newspaper cuts and publicity stories.

The advertising matter on the two William S. Hart re-issues will consist of one, three and six-sheet posters and a lobby display and on the Arbuckles there will be one and three sheets and a lobby display.

The exchanges who have already contracted for the two series of Keystone single reelers, viz., the Eagle Brand and the Liberty Brand and the two series of Kay Bee subjects, the Columbia Brand and Union Brand, state that they are meeting with fine results, and in many cases prominent theatres are featuring them as added attractions.

## Weintroub Visits New York

MR. M. WEINTROUB, manager of the Fontenelle Feature Film Company, of Omaha, spent the past week in New York. He reports that the motion picture industry is thriving in the middle West.

Mr. Weintroub was an interested visitor at the Gaumont Company plant, at Flushing, Long Island. The Fontenelle Feature Film Company is handling the Gaumont News and Graphic, "Satan on Earth," and the Gaumont serial, "The Hand of Vengeance," in Iowa and Nebraska; the object of Mr. Weintroub's visit was the booking of Gaumont's new novelty release, "Pictorial Life."

## First Sholom Aleichem Film Will Be Shown on May 12

A PRIVATE showing of "Khavah," the first Sholom Aleichem story ever filmed, will be given to the motion picture trade and newspapermen by Zion Films, Inc., the producers, on Monday afternoon, May 12, at 3 o'clock, at Wurlitzer Hall, 113 W. 40th street.

Great interest is said to have been manifested by exhibitors throughout the country and their patrons in this initial release of a story from the pen of the writer who has been called the Jewish Mark Twain. Sholom Aleichem is known for his stories, which have either been written in Russian or Hebrew. But this is the first time the American public will have an opportunity to see just what qualities have gone to make this Russian writer so beloved by the people of his race.

The title role of "Khavah" is played by Alice Hastings, star of the stage production "Turn to the Right." Miss Hastings is supported by Giacomo Masuroff and Alex Tenenholtz. The rest of the cast is made up of Sonia Radin, Phil Sanford, Billie Wilson, Ray Friedgen and Anna Kehlman. The picture was directed by Charles E. Davenport.

## Excellent Backgrounds in Texas Guinan Films

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, who is supervising the making of the Texas Guinan attractions, announces he is determined to put into these two-reel subjects the same detail and endeavor that has been put in the feature attractions made by that company.

What is said to be the largest cattle ranch in the world, with 80,000 head of cattle, is but one of the backgrounds in one of these productions. The scenic beauty of the Topango Canyon, thirty-five miles south of Los Angeles, is the locale for scenes in "Malamute Meg," the third release. A Chinese Western saloon and dance hall furnishes an important interior scene for "The She Wolf," the proprietor of one of these places assisted in the construction of the set, which is a replica of his establishment, and some of his Chinese waitresses appear in the scene.

Miss Guinan's reputation for realism, it is said, will be further borne out by her work in the Frohman productions, and she has undertaken tasks which it is claimed even a man might be justified in dodging. One of these occurs in "South of the Santa Fe," where, in a realistic fight with cowboys, Miss Guinan was injured in filming one of the scenes.

by the closing out within two weeks of the entire world to independent exchanges on both series of productions.

by striking cuts. These displays also increase gradually in size until the exhibitor can climax his campaign with a large

**Henry Walthall Is Giving Helen Jerome Eddy the Lodge Grip in Th**
But that isn't what boomerangs back at him in this dr

# Reviews and Advertising Aids

**Conducted by Edward Weitzel, Associate Editor Moving Picture World**

## Sidelights and Reflections

A GLANCE through the advertising pages of the New York dailies reveals several significant events in the moving picture world. The week of May 7 saw the opening, Monday night, of the Salvation Army picture, "Fires of Faith," in which Commander Evangeline Booth appeared. At the other theatres Nazimova in "The Red Lantern," Blanche Sweet in "The Unpardonable Sin," and Anita Stewart in "Mary Regan" were being shown. For the following week Mary Pickford, in her initial First National release, "Daddy Longlegs," is underlined; also Norma Talmadge in "The New Moon" and the opening of the D. W. Griffith repertory season, which is announced as "A world epoch in the history of the theatre."

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Another event which shows the advancement of the moving picture in a direction which practically has been barred to it in the past, is the meeting in New York of a committee from the Methodist Society to secure pictures for exhibition at the Conference in Columbus next July at which over two hundred thousand members of the society are to be present. At a meeting of the committee several of the trade paper reviewers were invited to attend and assist in the selection of the pictures.

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The showing the week of May 7 in New York of the British films brought over for the purpose of ascertaining if the reviewers and others connected with the screen consider them suitable to the American market should prove a quick method of getting a line on the information wanted. Reviews of the first half of the pictures appear in this issue.

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Give us new stories! says the exhibitor, and the demand is echoed by the public. This cry is natural enough. But to meet the demand is not so easy as it appears to the man in front of the screen. Authors, directors and producers know the chances they are taking when they depart from the conventional. Certain situations may be relied upon to please the majority of amusement seekers. These have been used over and over again and will continue to be used as long as the screen exists. When a producer spends a small fortune on a picture and secures the services of a director and actors of known ability he is loath to use a story with untried situations. He cannot follow the example of his rival on the stage and substitute a bit of "sure-fire" for the new material. Novelty pays big returns when it succeeds, but has an unpleasant trick of betraying the manager's trust. WEITZEL.

**IN THIS ISSUE.**

**Fires of Faith (Paramount).**
**The Amateur Adventuress (Metro).**
**The White Heather (Tourneur).**
**Mary Regan (First National).**
**The Man Who Turned White (Exhibitors Mutual).**
**Some Liar (Pathe-American).**
**Josselyn's Wife (Exhibitors Mutual).**
**Taxi (Triangle).**
**The Third Degree (Vitagraph).**
**The Master Man (Pathe).**
**The Kiddies in the Ruins (Welsh Pearson & Company).**
**God and the Man (Ideal Film).**
**Uncle Remus-Brer Rabbit (Anson Dyer).**
**Nearer My God to Thee (Hepworth).**
**The Siren's Song (Fox).**
**Sally's Blighted Career (Christie).**
**The Social Pirate (World).**
**Fool's Gold (Arrow).**

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THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

## "Fires of Faith"

**Salvation Army Picture Produced by Paramount Is Splendid Tribute to This Noble Organization.**

Reviewed by Edward Weitzel.

THE SALVATION ARMY has acted wisely, as usual. The decision of its leaders to permit the use of its name in connection with a moving picture has opened up a wide channel for spreading the story of its wonderful achievements in the war. Less a propaganda picture than a piece of story-telling that will compare favorably with any of the screen tales of the great conflict, "Fires of Faith" will interest and entertain regardless of creed. While a splendid tribute to the noble organization whose activities inspired it, every spectator will be doing himself a kindness when he buys a seat and sits down to look at the picture. He will receive full value for his money. That, by the way, is true of every investment in the work of the Army. The war has taught everyone this important fact.

The combination of circumstances which produced "Fires of Faith" guarantees expert effort in every department. Charles E. Whittaker wrote the original story, Beulah Marie Dix put it into scenario form, and the picture was produced by Famous Players-Lasky Corporation under the direction of Edward Jose. The cast, which includes Catherine Calvert, Eugene O'Brien, Robert Anderson and Ruby de Remer, and is supplemented by the appearance of Commander Evangeline Booth in person, is up to the mark in every particular.

On the opening night at the Harris Theatre, New York, Colonel William McIntyre, speaking as the representative of Commander Booth, assured his hearers of the Army's pride in the picture. That pride is well founded. It is now up to the exhibitors and the general public to show their appreciation of the men and women who worked so unselfishly to aid the boys "over there" by booming "Fires of Faith" to the limit.

**The Story.**

"Fires of Faith" is a cleverly conceived blending of what the Salvation Army has accomplished for humanity, and a love story of the great war, whose entertaining qualities make it excellent entertainment for the general public. A young girl, Elizabeth Blake, who is inveigled into a road house and betrayed, is discovered by Salvation Army workers after she has sunk to the lowest level of womanhood, and has been struck down while trying to help Harry Hammond, who knew her when she was a maid in the home of Mrs. Traverse, to whose daughter Hammond is engaged. The young man has wandered down toward the docks while waiting for Agnes Traverse and her mother, who are attending a Salvation Army meeting at headquarters, and has been attacked by two thugs. They exchange clothes with him and sell him to the captain of a freighter, who is short of firemen.

Elizabeth is taken to headquarters by the workers and kept there until she recovers. There is then shown how she may become a useful member of society. She accepts the chance and goes to France as a Salvation Army lassie. Luke Barlow, a farmhand who knew and loved Elizabeth when she was living with her foster parents in the country, meets her just as the workers are leaving for the other side. He enlists in the regular army and follows Elizabeth as soon as circumstances will permit.

Hammond is forced to shovel coal on the freighter until France is reached. He enlists in the aviation service and eventually meets Elizabeth, and also Agnes, who became a Salvation Army worker, after the death of her mother. Elizabeth has learned to care for Hammond, but she realizes that her love is hopeless, and Luke turns out to be so faithful and such a fine soldier, that she is glad to accept him.

Scenes of the conflict and situations of dramatic strength carry the latter part of the story to a thrilling climax.

**Cast.**

Elizabeth Blake.....Catherine Calvert
Harry Hammond.....Eugene O'Brien
Agnes Traverse.....Ruby de Remer
Mrs. Traverse.....Helen Dunbar
Salvationist.....Theodore Roberts
William Booth.....Charles Ogle
Jules.....Pat Moore
Mrs. Booth.....Edythe Chapman
Pierre.....Herbert Standing

Story by Charles E. Whittaker.
Synopsis by Beulah Marie Dix.
Directed by Edward Jose.

**Advertising Angles:** Don't attempt to

handle this as an ordinary story. It must be handled along different lines. If there are Salvation Army people in your town you can enlist their aid. If there are none, get in touch with the nearest headquarters, and ask their aid. They will probably send you some people to help you. Interest the newspapers well in advance. Tell them that this has been made in conjunction with the Salvation Army, and as an appreciation of their great work abroad. Get them to give you extra space. Use paper lavishly, chiefly the doughnut styles, and post as widely as possible.

**Program and Advertising Phrases:** Splendid Picturization of Work of an Army Which Gave the Yankees Their Doughnuts and Morale at the Front.

Story of the Salvation Army Lassies Appealing in Every Phase With All-Star Cast and Intensely Human Action.

She Went Down the Scale Over Here But Over There the Loyalty of Her Whole Being Made the Men of Battle Love Her.

Every Laddie in Khaki Had a Salvation Lassie Who Fought For Him Even While the Shrapnel Rained. See the Story in "Fires of Faith."

The Photoplay Which Tells the Great Story of an Organization That Lived Up to the Needs of the Hour.

Your Boy Knows Her. And All His Buddies in O. D. Know Her. See Her in the Salvation Army Story, "Fires of Faith."

**Advertising Aids:** Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

## "The Amateur Adventuress"

### Emmy Wehlen Attractive in Entertaining Comedy Romance Released by Metro.

Reviewed by C. S. Sewell.

OF THE type of photoplays built principally to amuse is "The Amateur Adventuress," released by Metro April 28. It is a comedy romance starring Emmy Wehlen. The work of the star is pleasing, and she has been afforded ample opportunities to appear to advantage in gorgeous gowns.

The clever and witty subtitles are a feature of the production, and there is an abundance of good clean comedy provided by the love affair between the son of a wealthy soap manufacturer and a delicatessen keeper's daughter, although the characters of both are exaggerated.

There is a gentle jibe at the movie fans, in the character of the soap makers' widow, whose two passions in life are her love for her son and "the movies." This has been effectively used in the ending of the picture.

The supporting cast is excellent, Victor Potel being exceptionally good as the soap maker's son. Praise is also due to William V. Mong as the hypocritical benefactor of working girls, and Gene Pallette as the self-centred young clerk. The photography is very good, and Director Henry Otto has handled this adaptation of a popular magazine story in such a manner as to bring out its entertaining values well, although plausibility has been somewhat sacrificed.

**Cast.**

Norma Wood.....Emmy Wehlen
Oliver Morley.....Allen Sears
George Goodie.....Gene Pallette
William Claxtonbury....William V. Mong
Mrs. Claxtonbury.....Marion Skinner
Flossie.....Rosemary Theby
Mrs. Sentel.....Lucille Ward
Gregory Charles Sentel.....Victor Potel

Story by Thomas Edglow.
Scenario by June Mathis and Luther A. Reed.
Directed by Arthur Martinelli.

**The Story.**

Emmy Wehlen in Metro's "The Amateur Adventuress," portrays a stenographer employed by a wealthy hypocrite who conducts a bureau to help working girls, as a cloak for his unscrupulous business methods, and who is inclined to take a personal interest in his pretty applicants.

Engaged to a smug, selfish clerk who decides that she may continue at work after they are married, and goaded by her employer's repeated declarations that she should wear pretty clothes, she determines to see "Life." She orders gorgeous clothes, charging them to her employer. His wife learns of this, and the girl claiming that her employer is to blame, finally wins his wife's sympathy and a check for $500.

Then her adventures commence. She meets a wealthy man whose sister's son is in love with a delicatessen keeper's daughter, and agrees for $5,000, to "vamp" him. She finally succeeds, but in the meantime falls in love with the rich man who has engaged her for this undertaking. She confesses she has been a "wicked" girl, having forged her former employer's name and obtained the $500 by black-

**Emmy Wehlen**
Is caught, pensively and figuratively figuring in "The Amateur Adventuress."

mail. However, he gladly forgives her, and all ends happily.

**Program and Advertising Phrases:** Emmy Wehlen as Star of Breezy Comedy Romance of a Girl Who Wanted to See Life.

Story of a Son Whose Shekels Came from Sale of Scented Soap and How He Was Delivered from the Deep Designs of a Delicatessen Damsel.

How an Amateur Adventure Developed into a Real Romance.

Drab Dreary Drudge Develops into Beautiful Butterfly Bringing Real Romance to an Amazing Amateur Adventuress.

**Advertising Angles:** Advertise not only the star, but the other favorites in the cast. Tell that this is taken from a story in Young's Magazine. Play hard on the story. It offers many good angles. Take them up one by one, if you have time. In the cities and even the towns your big angle is the proposition that Goodie makes, that they get married and she need only add housework to her office duties. You can make a lot of this.

**Advertising Aids:** Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

## "The White Heather"

### Maurice Tourneur Production Adapted from the Drury Lane Melodrama with a Sensational Undersea Conflict.

Reviewed by Louis Reeves Harrison.

ENGLISH melodrama, strengthened by highly interesting undersea views photographed by the Williamson submarine tube, "The White Heather" portrays some tremendous efforts to get the "papers" in the case of a young lady, Marion Hume, who married Lord Angus Cameron aboard his yacht by the Scotch ceremony of declaration before two witnesses. The documentary evidence of the marriage, enclosed in water-proof wrappings before the yacht was sunk, constitutes the sole protection of Marion and her child, as one witness disappeared in the deep, and the other in the flotsam and jetsam of the London underworld. Lord Angus, finding himself in serious financial circumstances, urged to marry a woman of wealth, denies his secret marriage to Marion, and fights with high-bred selfishness to make his own son a bastard, a conflict ending in his own death, and that of a lad who tried to clear the young wife's name. Such is the tragic plot of the Tourneur production, the theme embodying vehement denunciation of class prejudice in Great Britain.

Just as Liszt paraphrased and transformed a lot of barbaric Hungarian melodies into rhapsodies of beauty, so Tourneur paraphrases and transforms these Drury Lane melodramas into visualizations of scenic charm by consummate skill in accomplishing fine picture effects. Some of his exteriors are filled with the instinctive delights of beautiful landscape, his interiors gems of lighting effects.

**The Story.**

Lord Angus Cameron, of the White Heather country, finds himself seriously embarrassed financially during a panic on the stock exchange, and goes to Donald Cameron on his country estate for a loan. Donald refuses because Angus will not contract a favorable marriage with one of his class. Under compelling necessity, ruin staring him in the face, Angus decides to rid himself of a secret marriage made with Marion Hume on board his yacht before it was sunk. Many fathoms under water lies the documentary evidence; one witness is dead, and the other has long vanished, a sailor on some long voyage. During a hunt he accidentally shoots his own son by this marriage, and this leads to a revelation, Marion announcing the alliance to protect her injured child. When it is denied by Angus, she goes to her father, James Hume, while two modest admirers search for the missing witness in the London haunts of the underworld. David Hume makes a fight in the courts for his daughter's honor, but the case is lost from lack of evidence, and Hume is ruined on the exchange, dying when he is unable to meet his liabilities.

The mising witness is found, but Angus has not been idle, and he bribes the witness to disappear again. There remains only the papers on the sunken yacht, encased in a chest. Diving operations are in progress there. Lord Angus and the two humble admirers of Marion

hasten to the scene. One of the later goes down. So does Lord Angus. They meet at the wreck, Angus armed with a knife. In the struggle he accidentally cuts his own air tube, and is lost. The survivor comes back with the much-desired proofs of the marriage and claims Marion for his own, while the other humble admirer dies, confessing his love.

The Rialto spectators who watched "The White Heather" appreciated the acting of H. E. Herbert as Lord Angus, and Mabel Ballin as Marion Hume, and they thoroughly enjoyed Tourneur's artistry of production in conjunction with Rialto skill of presentation, just as they enjoy the Rialto's orchestral skill of interpretation, but interest centered on the undersea combat at the last of the melodrama, and this will be the story's chief value to exhibitors generally throughout this country.

**Cast.**

Lord Angus Cameron.....H. E. Herbert
Donald Cameron.....Ben Alexander
Alec McClintock.....Ralph Graves
Marion Hume.....Mabel Ballin
Dick Beach.....Jack Gilbert
James Hume.....Spottiswood Aitken

Directed by Maurice Tourneur.
Story by Cecil Raleigh and Hanery Hamilton.

**Program and Advertising Phrases:** Sensational Undersea Struggle in Maurice Tourneur Production of Drury Lane Melodrama.

Melodramatic Story Given Unusual Treatment by Maurice Tourneur in Picturization of "The White Heather."

He Denies Secret Marriage and His Son, and His Selfishness Leads to Spectacular Situations in Big Photoplay.

Lost Documentary Evidence of Marriage Makes Whirlpool of Events in Sensational Submarine Spectacle.

Wonderful Photographic Effects in Tourneur Production With Undersea Views Taken by Williamson Submarine Tube.

**Advertising Angles:** Play up the drama as one of the Drury Lane productions of which "Sporting Life," "The Great Ruby" and others are examples, but bear heaviest on the underwater scenes. Tell that they were made with the Williamson Brother's apparatus, and then describe the thrilling scene in which the villain gets his just desserts by slashing through his own air pipe in a struggle underwater. If you played "20,000 Leagues," hook up with that, but tell that there is a smashing big dramatic story as the prelude to the fight.

## "Mary Regan"

**Anita Stewart in New First National Release Presents Fine Type of Womanhood.**

Reviewed by Edward Weitzel.

FOLLOWING her impersonations of a daughter of the American aristocracy of dollars and a royal princess in Louis B. Mayer productions, Anita Stewart's third picture, directed by Lois Weber, is a screen version of Leroy Scott's novel of today, "Mary Regan." The heroine is a young girl whose mother fell in love with a handsome thief and married him with the hope of working his reformation. Mary's mother sacrificed a fine social position for love, only to die of a broken heart when her husband was taken by the police. The little girl inherits her mother's fortune and character. When she grows into a beautiful woman she realizes she belongs to neither the social nor the underworld, but occupies a position between the two. It is her efforts to win her true place in the world that makes up the story told on the screen.

Leroy Scott's novel is melodramatic in incident and its motives are not always convincing, but it contains an excellent clash of characters and the manner of its production goes a long way in making it good entertainment for the average screen patron. Lois Weber is as faithful as ever to her creed of correct detail in every scene, and quite as successful in result. Anita Stewart invests the name part with the fine type of womanhood intended by the author, and plays her scenes with the restraint suggested by Mary's refined nature. Beautiful gowns add to her attractiveness. Frank Mayo is a splendid representative of the well bred manly Police Commissioner who wins Mary at last. Other admirable characterizations should be credited to Carl Miller, Barney Sherry, Brinsley Shaw, George Hernandez, and Hedda Nova.

**The Story.**

When Mary Regan learns that Robert Clifford loves her she refuses to listen to him. She loves him in return, but will not imperil his career by becoming his wife. The daughter of a notorious thief and a girl of wealth and position,

**Anita Stewart**
Is startled but not at all afraid in this moment from "Mary Regan."

the heroine of Leroy Scott's story, "Mary Regan," finds that she belongs to a world apart. Her mother sacrificed everything for the man she loved, in a vain effort to reform him, and her daughter follows her example by stifling her love when she realizes that if Clifford marries her his career as a public official is at an end. Through her father's connection with the underworld, Mary is known to a band of swindlers. They try to use her to entrap a wealthy young chap, who has just come into a fortune and is spending it as rapidly as possible.

Mary's mother has left her considerable money, and she goes to a resort in the mountains to escape Clifford, and also the gang of crooks. Peter Loveman, the legal adviser of the gang, has convinced young Jack Morton's father that he can keep the boy out of trouble. The gang has introduced Jack to a woman named Nina Cordova, and he has become infatuated with her. He has not been home for several days, and is kept stupefied with liquor. Under pretense of finding him they bring the boy home and then get his father's consent to send him to a resort accompanied by one of the gang who is to keep young Morton out of mischief. The elder Morton is supposed to believe that the lawyer and his companions are trustworthy persons.

Mary meets Jack Morton, and the boy falls honestly in love with her. Hoping to reform him and being anxious to put Clifford completely out of her life, Mary marries Morton. Her plans do not accomplish the ends intended. Jack goes back to Nina, and is killed in a raid on a cabaret, and Clifford at last convinces Mary that it is her duty to follow the dictates of her heart and become his wife.

**Cast.**

Mary Regan.....Anita Stewart
Robert Clifford.....Frank Mayo
Jack Morton.....Carl Miller
Morton, Sr., Jack's father..Barney Sherry
Jim Bradley.....Brinsley Shaw
Peter Loveman.....George Hernandez
Commissioner Thorne.....L. W. Steers
Nina Cordova.....Hedda Nova
Proprietor Cafe.....Syn De Cona

Story by Leroy Scott.
Directed by Lois Weber.

**Advertising Angles:** Boom Miss Stewart and hook up with "Midnight Romance" and "Virtuous Wives." Also play up the fact that this is another Lois Weber production. Then direct your appeal to those who have read the story in the Cosmopolitan Magazine. Make a special effort to get your stills and cards into book stores in connection with this hook up. If you have the play about the time the current magazine is due, get your dealers to permit you to put circulars into the new copies with "You remember Mary Regan," and going on to tell that you have the play. The same line can be used for a throwaway or mailing piece.

**Program and Advertising Phrases:** Anita Stewart Returns With Successor to Her Previous Screen Triumphs—"Virtuous Wives" and "Midnight Romance."

Screen Drama of Big Scenes, Big Business and Big Climaxes Starring Beautiful Anita Stewart.

Filled With Crooks, Convicts and Remarkable Conversions from Crime.

Le Roy Scott's Cosmopolitan Magazine Story Screened With Anita Stewart the Star.

Following Her Heritage of Birth Pretty Girl Nearly Sacrifices Happiness to Fancied Duty.

**Advertising Aids:** Two one sheets, two three sheets, one six sheet, one twenty-four sheets, 8x10, 11x14 and 22x28 photos for lobby display, three slides, press sheet, music cue sheet, various sizes of cuts, heralds.

## 'The Man Who Turned White'

**Robertson-Cole's First Superior Production Features H. B. Warner in Story of Rich Oriental Setting.**

Reviewed by Margaret I. MacDonald.

THE first of the Robertson-Cole pictures under the Superior brand, "The Man Who Turned White," released through the Exhibitors Mutual, evidences not only costliness of production, but much attention given to correctness of detail in its Arabian settings. There is also exhibited in the picture an unusually beautiful quality of photography, with effective toning. Scenes in the Arabian restaurant have been skillfully made and assembled, giving only such glimpses of dancers in action as serve to eliminate any sense of amateurishness, and act as an added garniture to artistic settings. The pic-

ture, based on a combination of romance and tragedy, has its beginning in the desert where opportunities for action and spectacular atmosphere are afforded among marauding Arab tribes.

The development of the story on the screen might have been strengthened by paying more attention to details relating to the human interest of the play; but if technical errors are looked for, they will be hard to find. The production will stand largely on its spectacular merits, and on the excellent character interpretation of the cast. H. B. Warner in the title role gives a fine performance, and Barbara Castleton in the feminine lead is one of the pleasant memories of the production.

**The Story.**

The story of "The Man Who Turned White" covers a period in the life of Captain Rand, an English officer, after he has allowed himself to be dismissed from the service to protect from justice Captain Beverly, who previously saved his life in battle. Assuming the garb and outward appearance of an Arab he becomes known as Ali Zaman, and finds an opportunity to avenge the bitterness which rankles in his heart, when on a moonlight night on the desert, he steals from Beverly the woman that he loves.

The woman, Ethel Lambert, discovers that her captor is a white man, and inspires in him the white man's heritage of chivalry, which causes him to release her.

A restaurant in an Arabian town is the scene of their next meeting, where the hero appears in European garb, and overcomes by force, a quartet of ruffians who attack the girl's father. In the days that follow, the romance between the pair grows, and Rand is about to tell the girl of his love, when Beverly appears on the scene and tries to strengthen his own cause, by repeating the story of Rand's disgrace.

Rand gives Ethel a week to think over the affair and give him her answer. In the meantime, a conspiracy to kill him and to kidnap Ethel is put in motion by his enemies. A dancer, in love with Rand, is a party to the conspiracy, and helps to lure the heroine out on the desert in search of Rand, who has departed in the belief that she has refused to forgive his disgrace. Beverly repents of his action, follows them into the desert, and is killed in the battle that ensues, while the lovers are rescued by European soldiers and left to go their happy way.

**Cast.**

Capt. Rand } .....H. B. Warner
Ali Zaman }
Ethel Lambert.....Barbara Castleton
Capt. Beverly.....Wedgewood Nowell
Fanine.....Carmen Phillips
Joudar.....Manuel Ojeda
M. Mirabeau.....Jay Dwiggins
Mme. Mirabeau.....Eugenie Forde
Watchman.....Walter Perry

Story by F. McGrew Willis.
Screen version by George Elwood Jenks.
Directed by Park Frame.
Photographed by William Foster.

**Advertising Angles and Program Phrases** are published in a special article in this issue.

## "Some Liar"

**William Russell Gives Effective Portrayal of the Title Role in Speedy Comedy for Pathe.**

Reviewed by Margaret I. MacDonald.

THE speedy action of "Some Liar," a five-part William Russell production for the Pathe program, is its distinguishing feature. The comedy situations lean toward the farcical, and will please the average audience. There are fights in plenty, and considerable comedy is derived from a rather gruesome subject, the selling of cradles and coffins. William Russell in the title role gives a creditable performance. The development of a propensity for lying in the young salesman creates a number of amusing situations set in the atmosphere of the Wild West.

**Cast.**

Robert Winchester McTabb,
William Russell
Celie Sterling.....Eileen Percy
Sheldon Lewis Kellard....Haywood Mack
High Spade McQueen.....Gordon Russell

Story by James Oliver Curwood.
Scenario by Stephen Fox.
Directed by Henry King.

**The Story.**

The hero of "Some Liar" is Robert Winchester McTabb, a young salesman who works for a manufacturer of cradles and coffins. He lands in a mining town in Arizona and promptly falls in love with Celie, a pretty Western girl, who listens to his stories of bravery and learns to look upon him as a hero. She tells him that she knows some one who will need a coffin very soon. The man, Kellard, holds a package of letters which she wants, and she orders McTabb to kill him and bring her the letters. High Spade McQueen, proprietor of the gambling house, orders a coffin for Kellard, who has

**William Russell**
Has evidently told Eileen Percy an Ananias in "Some Liar."

stopped payment on a gambling debt; and Kellard hearing of this, picks a quarrel with McTabb for selling High Spade the coffin.

Continuing his tales of man-killing to Celie, McTabb finds himself face to face with carrying out her request that he kill Kellard. In trying to get the letters McTabb is followed to Kellard's cabin by High Spade, who does the killing to win Celie's favor. In a struggle between McTabb and Kellard, McTabb gets the letters, and both men return, claiming the glory of the deed. McTabb is about to be lynched for his pains, when it is proved that Kellard is the murderer. He is spared death because it is against the rules to lynch home folks, and Celie and McTabb decide to "hang together for life."

**Program and Advertising Phrases:** Speed and Action Distinguish Latest William Russell Photoplay.

Celia, Coffins and Cradles Cause Considerable Commotion and Create Clever Comedy.

He Was "Some Liar" and it Got Him in a Lot of Trouble But He Finally Came Out All Right.

Engaging Photoplay with Plenty of Love Interest Stars William Russell Popular Screen Player.

**Advertising Angles:** Play up Russell but make the most of the title and the story angles it offers. Catalogue the lies he tells, giving to each a twelve or eighteen point line and wind up with, "but he told no lie when he told Celie that he loved her. That was the truth and when you see her you won't blame him for telling the truth just once." Start another advertisement with "He sold coffins and cradles, but he didn't sell many cradles in Yellow Jacket, though the trade in coffins was brisk, and he came near filling one himself." Pick up other bits from the story and play them up in program readers and newspaper displays. Make capital of the fact that this is from a novel by James Oliver Curwood, who is being featured by the Hearst magazine string just now.

**Advertising Aids:** One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

## "Josselyn's Wife"

**Screen Adaptation of Kathleen Norris' Novel Proves Splendid Vehicle for Bessie Barriscale.**

Reviewed by Margaret I. MacDonald.

BESSIE BARRISCALE will look long for a better screen vehicle for her talent than the Kathleen Norris novel, "Josselyn's Wife," in which she appears for the Exhibitors Mutual. The production based on a domestic tragedy is so well made, so perfect in ordinary detail, so faithfully enacted by a cast of well-known and competent players, that its effect on the spectator in absorbing. Thanks to the author, situations arise in a logical way, a fact which the director has made the most of by converting to the screen every inch of human interest that the story holds. Bessie Barriscale gives a delightfully intelligent portrayal first of the girl, then of the happy wife and mother whose lot gradually shifts to an extreme of sorrow and tragedy. The role calls for versatility of talent, and affords the star many opportunities which she never fails to make the most of. Little Ben Alexander is an important member of the cast. Nigel Barrie, Kathleen Kirkham and Joseph Dowling do especially commendable work in the production.

**Cast.**

Ellen Josselyn.....Bessie Barriscale
Gibbs Josselyn.....Nigel Barrie
Lillian Josselyn.....Kathleen Kirkham
Grandpa Latimer.....Joseph Dowling
Tommy Josselyn.....Ben Alexander
Lindsay Pepper.....Leslie Stewart
Lizzie.....Marguerite DeLamott
Aunt Elsie.....Josephine Crowell
Joe Latimer.....George Hackathorn
Mrs. Rose.....Helen Dunbar
Thomas Josselyn.....Tom Guise

Story by Kathleen Norris.
Directed by Howard Hickman.
Released by Exhibitors Mutual.

**The Story.**

The author of "Josselyn's Wife" has chosen a rather unusual setting for the eternal triangle idea, placing a man's youthful step-mother in the role of the vampire who worms herself into his domestic relations, causing him to be untrue to his young wife. This circumstance comes about when the man, an artist, brings his wife and child to the

ome of his father, from which he has been estranged because of the type of woman which his father has put in his dead mother's place.

Once a reconciliation has been established his stepmother sets herself the task of diverting the young man's affections from his wife to herself. In the course of affairs, when the father has discovered the tangle in the domestic relations of the family, a quarrel ensues between father and son. The following morning the old man is found dead in his chair. After the son is arrested and held for trial, and his wife and child have gone to live at her father's home, the little boy innocently reveals that he shot his grandfather, a civil war veteran, while they played at catching spies. When the child tells his story to the authorities, the hero is released, and the scene shifts to California, where he goes with his family to regain his health.

**Program and Advertising Phrases:** Bessie Barriscale Returns to Her Legion of Admirers to Present Her Best Photoplay.

Rattling the Skeleton's in High Society's Closets.

Art Studios and Artists Models Drawn Upon for Society Photoplay.

Beautiful Bessie Barriscale in Gowns of Ravishing Texture and Artistic Design. The Best Dressed Woman in Photoplays.

Tragic Outcome of An Adventure With a Gun That Wasn't Loaded.

Scandals and Complications Arising from Doings In an Artist's Studio.

**Advertising Angles:** Feature Miss Barriscale, but make your play on the story itself, playing up the many strong dramatic angles. If your audience like the sensational, play up the vampire stepmother, but unless they demand sensation, work the child angle and Ellen's efforts to keep her husband's love.

**Advertising Aids:** One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

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# "Taxi"

### Comedy Well Put Over Characterizes Taylor Holmes Special for Triangle.

Reviewed by Margaret I. MacDonald.

THERE is no doubt of the box-office values of "Taxi," the Triangle adaptation of George Agnew Chamberlain's story, with Taylor Holmes in the masculine lead, and pretty Lillian Hall in the ingenue role. The production is well made, with plenty of comic incident and speedy action. It is not a one star picture, but shares its responsibilities with more than one competent player. Maude Eburne's eccentric comedy is one of the strong features of the picture. The production contains the elements of comedy, drama and adventure; its situations are skilfully developed and its detail convincing. Taylor Holmes in the role of Robert Hervey Randolph gives an especially pleasing performance, and it is doubtful if Lillian Hall has ever been seen to better advantage. Henry Sedley as Duke Beamer gives a convincing impersonation of an unscrupulous millionaire.

**Cast.**

Robert Hervey Randolph..Taylor Holmes
Madge Van Tillier.....Irene Tams
Vivien Vivierre.....Lillian Hall
Sweet Genevieve.....Maude Eburne
Duke Beamer.....Henry Sedley
Mrs. Borden Millyuns.....Jane Jennings
Eileen Millyuns.....Olive Trevor
Story by George Agnew Chamberlain.
Directed by Lawrence Windom.
Photographed by George W. Peters.

**The Story.**

Robert Hervey Randolph is the young man in "Taxi" who comes suddenly face to face with a situation which causes him to trust the shaping of his destiny to the Ajax Taxi Company. One night as he mingles with the Broadway crowd, he causes the taxi in which he is riding to stop in front of the stage entrance to a theatre, where millionaire Beamer is trying to force his attentions on Vivien Vivierre, a little chorus girl. As the door of the taxi opens, evidently for Beamer's accommodation, the girl steps in and Randolph gives Beamer a proper "bump" as he closes the door and hurries off with the girl.

Vivien confides to Randolph that Beamer has had her discharged, and that she is at a loss to know where to turn for a living. He takes her to his apartment. While he prepares her something to eat, he discovers that she is the missing heir to the ten thousand dollars a year income that he has been enjoying. He persuades her to stay all night while he seeks other quarters, and incidentally buys a job, uniform thrown in, from a taxi driver. The following morning at the request of Randolph, the family lawyer calls on Vivien and acquaints her with her position as heir to the estate. Some amusing situations develop before Randolph is rounded up and made vice-president of the Ajax Taxi Company, forestalling an attempt by Beamer to ruin the company from which Vivien receives a large part of her income. The romance started at the first meeting of Randolph and Vivien comes to a climax at the close of the last chapter.

**Taylor Holmes**
Has quite a pull and uses it in "Taxi."

**Publicity Points.**

A night ride in a taxi bursts the bubble of fortune for one while it mends the tattered remnants of another's destiny.

When finance balances on the feminine side of romance, Love sometimes has a hard time straightening out the situation.

**Advertising Angles and Program Phrases** published in special article on pages 891 and 892 of issue of May 10.

**Advertising Aids:** One design each one, three and six-sheets. Special processes art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

# "The Third Degree"

### Vitagraph's New Alice Joyce Picture Good for a Long Run.

Reviewed by Hanford C. Judson.

VITAGRAPH has a big picture in its new release, "The Third Degree," with Alice Joyce and Gladden James. It is a most affecting story. In working it up, Director Tom Terriss has resourcefully and without padding made each scene add just enough more to the developing situation to keep a constantly increasing hold on the spectator. This is accomplished largely by keeping the action of each of the well-chosen characters so carefully within the probabilities, that the whole is perfectly convincing. After the hero is proved guiltless, the humanity of the wife, Alice Joyce, in her piteous predicament gives an interest even deeper than the excitement of the hours before the trial.

Alice Joyce provides masterly work in this character, Annie Jeffries. Gladden James ably portrays the boy who isn't a strong character. L. Rogers Lytton, as the police captain, and Edward McGuire, as his sergeant, are capital. These players carry the action, but they are ably supported by the whole cast. It is one of the best pictures of the year, and is sure to occasion talk of a highly commendatory kind. It can safely be boosted as a picture with both a big punch and a human heart story. Charles Klein's famous stage success of the same name is its source.

**Cast.**

Annie Sands.....Alice Joyce
Howard Jeffries, Jr.....Gladden James
Howard Jeffries, Sr.....Anders Randolf
Mrs. Howard Jeffries, Sr.,
Miss Hedda Hopper
Robert Underwood.....Herbert Evans
Richard Brewster.....George Backus
Dr. Thompson.....J. T. Wade
Capt. Clinton.....L. Rogers Lytton
Sergt. Maloney.....Edward McGuire
Story by Charles Klein.
Directed by Tom Terriss.

**The Story.**

In the Vitagraph picture, "The Third Degree," the hero is Howard Jeffries, Jr., son of a millionaire. Howard Jeffries, Sr., marries again, and we are told that the new Mrs. Jeffries and Robert Underwood, the rather fast roommate at college of Howard, Jr., had once been something more than friends. Howard, Jr., marries Annie Sands, a beautiful girl who had been a waitress in the college town.

When the father hears who his son's wife is, there is a flare-up, and the young couple leave the house. Underwood has opened a curio store, and lost money that didn't belong to him. He writes to Mrs. Jeffries, Sr., telling her that unless she comes to him, he will shoot himself.

Howard, Jr., remembers that Underwood owes him money, and goes to collect it. He is drunk, drinks more and falls asleep on the sofa. Underwood hides him. Mrs. Jeffries comes, refuses to have more to do with Underwood and leaves. Underwood shoots and kills himself. The sound wakes the young man who is trying to get out, is captured by the police. Under the hypnotic strain of third degree, he confesses to murder.

It is brought out that a woman had called on Underwood, and the police try to fasten it on Annie. The girl suspects that it is the other Mrs. Jeffries, and gets her to provide evidence that will show a suicide; but, to save her relative, lets it be thought that she was the woman of the visit. Old Jeffries, after the trial,

determines to get his son a divorce on the sly, and Annie is bravely going on with the role she has taken. A lawyer friend of the family gets the older Mrs. Jeffries to confess, and the happy ending is near.

**Program and Advertising Phrases:** Alice Joyce Star in Vitagraph's Screen Presentation of Famous Stage Success.
Great Screen Drama of Police Inquisition and Forced Confessions.
Alice Joyce Given Strongest Role of Her Screen Career in Great Stage Success Now Revived.
The Late Charles Klein's Greatest Stage Play Now Screened by Vitagraph With Alice Joyce the Heroine.
Great Drama Has Mission in Exposing Methods of Police Inquisitions.

**Advertising Angles:** Play up Miss Joyce and go on to tell that this is based on one of the strongest dramas ever written by the late Charles Klein, who also wrote "The Lion and the Mouse," another recent Vitagraph success. Play strong on the third degree angle, asking how many innocent men have been sent to their deaths by bullying police methods. This is purely a newspaper campaign, but this end should be worked to the limit for you have both star and drama.

**Advertising Aids:** One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

## "The Master Man"

### Frank Keenan Gives Impressive Performance in Pathe Drama of Crooked Politics.

Reviewed by Margaret I. MacDonald.

WELL devised and cleverly acted melodramatic situations characterize "The Master Man," a five-part Frank Keenan production for the Pathe program. Frank Keenan in the portrayal of the title role finds ample opportunity for the display of his talent. He handles tense situations with an ease that lends conviction. The best character work is done by Jack Brammall and William V. Mong.

The production is highly melodramatic, and its situations developed in the bosom of crooked politics have been devised by the author for the purpose of forming a setting for the magnetic personality and influence of the "master man." These situations with their various solutions are satisfactory, even to the point where the "master man" is caught at his game and conceives the unique idea of playing dead for the purpose of again cheating justice. In order to develop a note of romance which the story holds, and also to prove a "clean-up" in the character of the "master man," he is allowed to reappear and rescue the woman he loves from indictment for the murder of her husband. In the courtroom scenes there is at times questionable confusion, and now and then a stray incident that interferes with their otherwise convincing qualities.

**The Story.**

Emanuel Blake, Attorney General of the State in "The Master Man," is a man of powerful personality who manages to entirely cover, or shift the blame of crimes committed in connection with the State political machine, to innocent shoulders. At the opening of the story he is ordering Davenport, one of the catspaws of the men higher up, to steal from the Governor a deathbed confession which would menace Blake's future. In so doing Davenport shoots and kills the Governor, and in the scenes which follow Blake cleverly covers all clues, gains possession of the confession himself, and succeeds in getting the wrong man arrested.

At a hearing of the murder case Davenport, becoming panicky, tells that he shot the Governor at Blake's orders. True to former ingenious methods, Blake now maneuvers to save himself, and straightway collapses and has his associates place him in a sanatorium controlled by them. Shortly afterward he is reported dead, at which time he leaves the sanatorium and starts life over again as an employe in a mill, learning something of the lives of the mill people. When the woman he loves is about to be tried for the murder of her husband, he uses his old influence to have himself elected as foreman of the jury, and succeeds in having her acquitted.

**Publicity Points.**

You may scheme to evade Justice all you want to, but Fate is usually waiting around the corner hand in hand with Truth.

**Program and Advertising Phrases:** Frank Keenan the Star of Impressive Drama of Crooked Politics.
How a Woman's Influence Overcomes the Stern and Seemingly Inflexible Will of an Unscrupulous Politician.

**Frank Keenan.**
Seen mastering a difficult problem in "The Master Man."

The Story of a Man Who Finally Renounces Position, Power, Freedom and Even Love for the Sake of a Woman.
He Found That Power Without Honor and Life Without Love Were of No Avail.
Well Devised and Cleverly Acted Melodrama Forms Starring Vehicle for one of America's Leading Actors.

**Cast.**

Emanuel Blake.....Frank Keenan
Janice Ritter.....Kathleen Kirkham
Geo. R. Vanter.....Joseph J. Dowling
Mitchell Murray.....Joseph McManus
McCullough Davenport....Jack Brammall
Sebastian Ritter.....William V. Mong
Governor Wheeler.....Hardee Kirkland
Lieutenant Governor....J. Barney Sherry
Purdy Cavanaugh.....Joseph Rae

Story by F. X. James.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

**Advertising Angles:** Play hard on the star. Tell your patrons that he is one of the few real actors of the screen. Ask them to see him in this powerful story. In many sections Keenan is not fully appreciated because he has never been properly press agented. Make your people know his worth. Work on the story, but in offering this angle bear more heavily upon the man who came back to take his punishment for the sake of the girl he loved rather than on the purely political aspect.

**Advertising Aids:** One twenty-four sheet, one six-sheet, two three-sheets, one one-sheet, 22x28 photos of star and scenes, eight 11x14 photos and title card slide. Press book, music cues, star, scene and ad cuts.

## Four English Pictures

### W. Arthur Northam Shows to the Trade a Series of English Productions to Get American Opinions.

Reviewed by Walter K. Hill.

WE have been told that English producers are looking to the United States for a market to dispose of their surplusage, now that war is over and photoplay matters are reviving in the old country. Should the pictures thus far shown in Arthur Northam's "carnival" on the New York Roof be fair samples of what the English manufacturer expects us to take, there will be disappointment on the "tight little Isle" when the verdict is rendered.

Starting Tuesday morning, May 6, Mr. Northam introduced two films at a session, the series of showings being set to end Friday morning of the current week. In this way provision is made to show eight English productions, four of the lot being referred to in the appended opinions. Mr. Northam represents several English producers in this preliminary work, and has shown the pictures for the main purpose of getting American opinion upon their adaptability to general exploitation in this country.

**"The Kiddies in the Ruins."**

Here are three reels of "war," showing a peaceful home before the outbreak, with the husband and father joining the colors and leaving the wife, kiddies and old folk behind. There are scenes near the firing line, and then the father passes through his home village on the way to battle. Temporary reunions take place, and again the soldier is ordered on the march. The final scenes show peace restored in the village devastated by the Hun.

Welsh, Pearson & Co. are given as the producers. They are based on Pulbot's French cartoons. While the numerous children who enter into the scenes are generally clever in their work the story is too long in the telling, and brings no fresh light upon a subject that is becoming more and more unwelcome as a source of "entertainment." An entire reel might better be eliminated, if the subject is to be offered to the American screen—and then there would be nothing remarkable to recommend the subject, even at its best and in most condensed and essential form.

**"God and the Man."**

Six reels made from Robert Bushannan's book by the Ideal Film Company. One is most inpressed by the excellence of the acting. Even the least conspicuous player is excellent, everybody in the cast giving best attention to the opportunities for dramatic expression that abound. That it is a costume drama will be its first drawback to distribution in this country. With or without reason exhibitors are opposed to anything that is not clothed

modernity as to dress. The general public has little chance to express preferences, for the showman will not give them many opportunities to pass upon costume plays.

The second and most important item to militate against the very heavy melodrama here pictured, is the dogmas of religion that dominate the subject. Considered purely as a commercial proposition, Wesleyan Methodists might be concerned in the work as propaganda for their faith—but we are led to believe that Methodists are not prone to patronize theatrical entertainment of any type in liberal numbers. For general exhibition the subject does not invite profitable possibilities because of its preachments.

**"Uncle Remus—Brer Rabbit."**

This cartoon comedy is by Anson Dyer. It was interesting to see the work of an American (Joel Chandler Harris) set forth by an English manufacturer and, particularly, a typical American folklory product. The tale of how the rabbit secured milk for the little ones is well told by automatons that work cleverly, and provide a novel outcome in screen attempts.

This subject might provide an interesting diversion in houses big enough to go in for novelty for novelty's sake—but it is doubtful if the general run of picture showmen would want the Dyer comedy, for the reason that their public might not care for just that sort of fun. It would be of great interest to kiddies, however; and as a special feature for children, might be made available and serviceable in most theatres.

**"Nearer My God to Thee."**

In five reels; produced by Hepworth. The title is impossible for use here. Fortunately the references to the hymn run in titles that may be cut out entirely by the application of a suitable and commercial title might be decided upon. There is nothing in the picture that "hooks it up" with the hymn, apart from the main and sub-titles.

As usual in English films, the acting is uniformly excellent. The locations are refreshing in their natural beauty and charm, pretty vistas of English countryside framing the incidents as they slowly progress to a belated ending of the story. To make this picture suited to American exhibitions it would require re-titling all through; cutting and trimming down to a size that would give action to the incidents and tell the story without dragging it out to the bitter end.

With proper editing the feature might slip past in most of the smaller houses as an issue bringing novelty in locations and a story that holds enough interest to make it better than the average run of program attractions. Hepworth films have been seen in America very often. But this particular Hepworth must be "born again" if it is to live here.

(The last four pictures will be reviewed next week.)


WANTED PHOTO-SERIAL PLOTS

One of the largest motion picture companies desires novel and original stories susceptible of unique development into photo serials of 12 to 20 episodes.

Two kinds of stories are wanted: (1) Mystery and Adventure, full of "stunts" and "thrills"; (2) Love and Romance, with sufficient heart-gripping interest to carry the suspense from week to week.

The best prices will be paid!

Stories are desired only from the best known authors, or trained photoplay writers, and may be submitted in book form or full, typewritten synopses. Photoplay writers may submit fully developed continuity, or synopses by episodes.

Experienced photo-serial directors who are at liberty should also communicate.

Address :—

PHOTO-SERIAL MSS.
Advertising Department
MOVING PICTURE WORLD
516 Fifth Ave., New York City


## "The Siren's Song"

**Theda Bara Has Character Story and Acts Well in Fox Picture.**

Reviewed by Hanford C. Judson.

THE new Fox attraction, "The Siren's Song," depends for its interest on one character, its heroine, played by Theda Bara. This young girl is endowed with a wonderful voice. The key to her character is a tragic weakness that makes her the prey of any strong suggestion impressed on her mind. Her instincts are good always, and she does no evil. The way other characters conduct themselves often lacks interest, except in so far as the things they do affect the singing girl. Her fates and the peculiar emotional angles that bring them about are freshly imagined, and to some will be of gripping interest. How wide a circle of spectators will understand it is a question.

Theda Bara plays the singing girl with effectiveness. The average spectator will probably count it a good Theda Bara picture, but with a somewhat forced plot. The story and scenario are by Charles Kenyon. It was directed by J. Gordon Edwards. Together they have accomplished something out of the ordinary run.

**Cast.**

Marie Bernais, later known as Marinelli, Theda Bara
Jules Bernais.....Alfred Fremont
Aunt Caroline.....Ruth Handforth
Raoul Nieppe.....L. C. Shumway
Gaspard Prevost.....Albert Roscoe
Hector Remey.....Paul Weigel
Paulette Remey.....Carrie Clark Ward

Directed by J. Gordon Edwards.

**The Story.**

In the Fox picture, "The Siren's Song," Marie Bernais, daughter of a French lighthouse keeper, has a wonderful voice. Her father is a bigot and hates her sweet singing. She has a hard time in the home, falls in love with Raoul Nieppe, a nonconformist minister and, after inviting her father's curse to go to him, finds that he is false.

She tries to commit suicide, is rescued by an old music teacher and in time becomes famous as a singer. Gaspard Prevost, a rich man, falls in love with her. Nieppe comes to Paris to invite her to return to the village to sing to troops about to depart for the front and she accepts.

The influences of the home village act to make her throw over her lover, Gaspard. In a strange scene with her father alone at the top of the lighthouse, the old man is so overcome that he dies and this makes the girl send Gaspard away. Bidding good bye to him on the beach, she catches a cold. The music teacher warns her that if she sings to the soldiers her voice will be ruined. She sings well, but from that time has no voice. Then God gives her happiness in simple duties.

**Program and Advertising Phrases:** Theda Bara Star of Gripping Photoplay That Tells Story of Woman's Vengeance.

A Story of a Woman's Soul Redeemed by Woman's Sacrifice.

Theda Bara's Super Production Introduces the Queen of Vampires.

Best Screen Role Ever Enacted by Theda Bara, Queen of Vampires.

**Advertising Angles:** Most of your appeal should be made through the favor with which your patrons regard the star. Work largely on this angle, merely suggesting the high lights of the story to show that it is a typical Bara offering.

## "Sally's Blighted Career"

**First Christie Two-Reel Special a Good Attraction with Plenty of Snap.**

Reviewed by Hanford C. Judson.

THIS is the first of the new Christie Special comedies, and there is snap in its two reels. It begins with country scenes, has back stage scenes, a pretty girl chorus, a rumpus show, scenes in a theatrical boarding house, a scene before a magistrate, and goes back to the farm. Fay Tincher, Harry Deep, Molly Malone and other Christie leaders have prominent roles. It is an excellent farce attraction.

Some stranded theatre people kid Sally into thinking she has an opera voice. When she appears for a job, they feel they must give her a chance. None of the audience kicked at the rumpus show she put over, and spec-

tators will like it. Billy had come to the city to find her and is at the show, after being ejected from the stage door. He too gets into the limelight. Sally wins a few thousand by capturing a burglar. Billy finds a way to make her go back to the farm.

**Advertising Aids:** Two two-column and three one-column ad cuts, and one one sheet and one three sheet poster.

## "The Social Pirate"

**World Pictures Shows June Elvidge in Role of Violinist Who Plays on Heart Strings.**

Reviewed by William J. Reilly.

THE World production, "The Social Pirate," while it displays the tendencies of the ready-made picture, will satisfy the average theatregoer. June Elvidge, as the violinist whose failure at her first appearance in public leads to such a complicated series of events, wins sympathy by her patient and womanly endurance of the harsh treatment of fate. The cast lends good support, particularly Allan Edwards in the hero's role, Laura Burt as the Irish landlady, and Ned Sparks in a crook part full of flavor.

About ninety-five per cent. of the picture was staged indoors. More outdoor bits would have freshened the story. There are several errors of omission in the continuity. It is not explained, for instance, why the police inspector permits the villain to walk out of the hero's house carrying the stolen jewels in a traveling bag even before he has completed his examination of the persons who were in the house on the night of the robbery. Nor is it explained why June Elvidge wastes much valuable time walking around New York while presumably in haste to get the first boat for Chile. The story is unwound with an upkeep of suspense, however, and sustains a fair amount of interest.

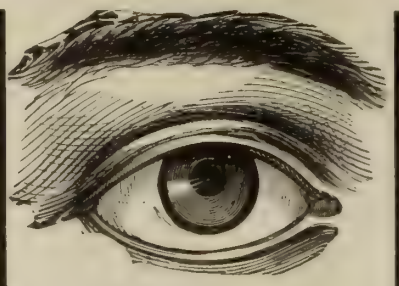
**The Cast.**

Dolores.....June Elvidge
Mrs. McBride.....Laura Burt
Mrs. Ridgeway.....Lillian Lawrence
Madge Ridgeway.....Winifred Leighton
Bruce Ridgeway.....Allan Edwards
Allen Hobington.....George McQuarrie
Harry Barnes.....Ned Hopkins
Ann Muller.....May Hopkins

**The Story.**

Dolores Fernandez, in World's picture, "The Social Pirate," is an orphaned South American girl, ambitious in music, who makes her first appearance in a cheap New York cabaret. Her music is too "highbrow" for most of the patrons. Some of them like it, however, and a small riot follows, bringing in the police to arrest everyone in the place. Dolores is permitted to go home on the promise that she will appear in court the next morning. On the way home she finds a diamond bracelet, just lost by Mrs. Ridgeway. The paper next morning does not tell her with whom to communicate in regard to the return of the bracelet, and Dolores writes a note to the advertising department of the daily. She is taken ill suddenly, and the sheet of note paper on which she had written the letter is used by the doctor as a prescription blank.

Dolores goes to court, where as she testifies concerning the riot, the bracelet slips from her purse. The inspector recognizes it as the lost Ridgeway bracelet, and since Dolores can produce no evidence, her note having gone to the druggist, she is given four months in the reformatory.



The New Moving Picture Projector

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NEW YORK

Bruce Ridgeway, hearing Dolores pla one day following her liberation, arrange a concert tour for her, and subsequentl falls in love with her. A former com panion of Dolores in the reformator turns up to make her life miserable, an a plot to implicate her in the theft o Bruce's sister's wedding presents lead to the clearing up of the mystery o the note which went to the druggist.

**Program and Advertising Phrases:** He Music Was Too "Highbrow" For th Cheap Cabaret and the Riot Led t the Reformatory.

June Elvidge Seen As the Ambitiou Violinist Whose First Appearance Although a Dismal Failure, Lead t a Maze of Events.

The Past Loomed Up Like a Shadov But Womanly Patience and Forti tude Conquered the Harsh Treatmen of Chance.

June Elvidge Has But One String t Her Bow But She Plays Upon th Heart Strings of All in "The Socia Pirate."

Chance Devised For Her the Characte of the Social Buccaneer But She Wa Innocent and Fought the Tricks o Fate.

**Advertising Angles:** Play up Miss El vidge, then work on the story angles Try such stuff as "Cabaret entertaine was too high brow and caused a riot." "Hooted in the cabaret, she won thou sands in the concert hall." Work o the bracelet and the other features. You should get a jewelry store hook up with the bracelet incident and can also get store handling musical instruments.

**Advertising Aids:** Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

## "Fool's Gold"

**Mitchell Lewis and Florence Turner in Big Melodrama by Arrow Film.**

Reviewed by Hanford C. Judson.

THE Arrow Film Corporation's new picture, "Fools' Gold," is a melodrama in six reels, with a big sensation—a mine on fire with men rushing through a long gallery in flames. The attraction is sure of a favorable reception, especially on account of its big scenes, but also on account of its humanity and well acted characters.

There are two love stories. The first is unhappy, but in the second generation the children get the happiness their parents missed. At the opening of the second there is a noticeable slackening of interest; but it quickly picks up as the story again gets under way.

Florence Turner again and again puts dramatic power in her role. Mitchell Lewis draws a sterling character getting polish, but remaining true while Sarah Truex, as this man's wife, draws an accenting of unpleasant selfishness. Evelyn Brent, as the younger generation heroine, shows her marked ability. There is no poorly played character.

The background is a Western mining country with scenes full of variety and interest. Director Lawrence Trimble has made his big scenes with crowds as convincing as he has the bits of humanity he pictures in cabin, parlor, office, mine or woodland. The photographs are life-like.

**Cast.**

Marshall Strong.....Mitchell Lewis
John Moore.....Wellington Playter
Constance Harvey.....Florence Turner
Lilas Niles.....Sarah Truex
Old Niles.....Frances Joyner
David Moore.....Kempton Green
Nancy Smith.....Evelyn Brent

ss Hatch.....Mlle. Marguerite Serruys
Horace Seaton, Bart.....Harry Hyde
ris Kuhn.....Loan Star Dietz
other".....Elizabeth DuBarry Gill

**The Story.**

n "Fool's Gold," an Arrow Film pic-e, there are two love stories. In the t, the lovers are parted. Their children the second generation are happier.
Marshall Strong and John Moore are rtners in a mine. Both love the school cher, Constance Harvey. She prefers ong, but Moore is crafty and she mar-s him. Moore is killed in a brawl and ong, who went to the rescue, is accused murder. Constance and he might still ve found each other, but Lilas Niles, by plot, brings about a misunderstanding l marries Strong.
Twenty years later, Strong, calling him-f Mark Smith, is a rich mine owner and and Lilas have a daughter, Nancy. Con-nce is a widow still and her son, David ore, gets a job in Mark Smith's mine. vid and Nancy meet.
Mark Smith won't take proper precau-ns for the safety of his workers. There discontent. David is a power for good se and moderation. The owner trusts n. Nancy's mother has brought about engagement between the girl and an glish baronet.
There is an explosion at the mine. Mark ith and the baronet both run to the e and finding it burning, try to rescue vid and two other miners who are own to be in danger. They pass through ong gallery in flames, but are not suc-sful. David and his friends get out ough a disused passage. As a result the fire Smith promises to be generous. vid and Nancy are wed.

**ogram and Advertising Phrases:** Burning Mine With Men Dashing Through the Flames Furnishes Thrill in Arrow Picture.
Mitchell Lewis, Popular Screen Favorite, Star of Photoplay with Thrills Aplenty.
Florence Turner, One of the First Film Stars, Returns to Screen in Absorbing Photodrama.
Big Human Story with Plenty of Punch, Well Acted by Excellent Cast Headed by Mitchell Lewis and Florence Turner.

**Advertising Angles:** Play up Mitchell wis, but make Miss Turner co-star. ll that she was the original Vitagraph l, one of the first players starred in tures. And give a mention to the t in general which contains a number well known names. Sketch in the story, t it is too involved to be treated in de-l. Offer only the high lights and trust the following of the stars to get the siness.

**Advertising Aids:** Two one-sheets, two ree-sheets, one six-sheet, and one twen-four-sheet. 8x10, 11x14, 22x28 photos. amed lobby enlargement. Heralds. e column and 10x2 column cuts.

# COMMENTS

## Fox Film Corporation

A LADY BELLHOP'S SECRET (Sunshine Comedy).—Two reels that will surely make a houseful of laughter. A farce of comical characters as well as comical doings, it is replete with good old doings worked up anew. A flood in the upper room of a hotel, caged lions and buried gold are some of its fun-making things.

THE CAVE MAN'S BRIDE (Mutt and Jeff Cartoon).—The comic pals find themselves among a people where interlopers in love affairs get rough treatment. Jeff takes up and finds the cop and the landlady telling them to pay rent or vamoose.

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The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application


SEEING THINGS (Mutt and Jeff Cartoon).—It looks as though Jeff has got two old shoes trained to obey orders. Mutt looks in at the door and thinks it necessary to call the cop. He is taken to the bug house. He escapes and finds that Jeff has two rats in the shoes, tries to punish Jeff. The rats run up his trouser legs and make him howl.

## Pathe Exchange, Inc.

THE MARATHON (Rolin).—A Harold Lloyd comedy of the rough and tumble sort. The excitement takes place over a young woman whose affections are claimed by a couple of men. Much of the comedy comes from the fact that the wrong man is usually the victim of the punches. A marathon race helps the runaway hero to hide his identity for a brief period from his pursuers.

PATHE REVIEW NO. 5 (May 18).—This issue covers subjects of special interest such as "Pear Raising in California," "Juggling," a series of slow motion photographs, and scenes with our wounded soldiers showing X-Rays of shrapnel, bullets and barbed wire lodged in different parts of the body.

THE TIGER TRAP (Pathe).—Episode No. 5 of "The Tiger's Trail" continues the thrilling action of former episodes. It opens with Belle struggling with Gordon who is about to shoot her. A struggle between Gordon and Jack Randall, the accidental killing of Smith by Gordon, and the releasing of the sacred tiger are salient features of the episode. It closes showing Belle about to step backward into the room where the tiger is devouring a piece of meat.

DANGER SIGNALS (Pathe), May 11.—Episode No. 4 of "The Tiger's Trail." There is a big "punch" in this instalment, where the girl is hung over the side of a railroad bridge, head downwards, and the passing train cuts the rope. The hero dives from the bridge and rescues her. This is a familiar stunt, but is worked here with splendid results. Belle regains possession of the stolen idol once more at the close of this number.

HIS VAMPY WAYS (Pathe-Broadway Comedy), May 11.—A two-reel comic featuring Walter Hall, Doris Dean and others. There are some amusing characters in this, but the business is only fairly good. The scenes occur in a hotel and cabaret. The chief plot element concerns the efforts of a middle-aged wife to hold down her flirtatious young husband. The subject is one of about average slapstick quality.

## Universal Film Company.

A SKATE AT SEA (L-Ko), April 2.—A two-reel comic featuring Charles Dorety. He plays the part of a stowaway on a vessel loaded with monkeys, snakes and other animals and birds. He is discovered and forced to act as cook. This contains some amusing stunts all through, but the strongest feature is the close, which has several new and original chase scenes. The number is well up to the average.

LOONEY LIONS AND MONKEY BUSINESS (Century Comedy), April 23.—There are a lot of funny stunts in this two-reel comic, which deals with the adventures of an escaped convict. He has all manner of experiences, and some escaped lions take a big part in the number. The subject is one that will please lovers of knockabout, slapstick situations, with no particular dependence on plot structure.

SAMBO'S WEDDING DAY (L-Ko), April 30.—A bridegroom on the eve of his wedding falls down a chimney and becomes so covered with soot that he is mistaken for a colored man. Some real colored folks participate, also some bewhiskered individuals of anarchistic tendencies. This is just a compilation of knockabout stunts, some of which are quite funny, but the production as a whole is not particularly strong.

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CURRENT EVENTS NO. 16 (Universal), April 18.—Inspection of British dreadnaughts, decorating a courier pigeon, how giant Yankee naval guns smashed routes of supply, review of Coblenz garrison by General Pershing—these and other topics are pictorially treated in this issue.

GUN LAW (Western), May 10.—An interesting two-reel number featuring Pete Morrison, Helen Gibson and Hoot Gibson. The story concerns a young Government detective on trail of the "Cisco Kid." He falls in love with the youth's sister, and afterward becomes partner to the "Kid." The detective's struggle between love and duty is well worked out and with a fair amount of drama. The scenic effects are pleasing.

INTERNATIONAL NEWS NO. 17 (Universal), April 23.—This opens with a Victory march in London led by the Prince of Wales. A strike of telephone girls in New England, climbing Pike's Peak in a tank, bringing American troops home in German steamers and American police troops on the Rhine are also prominent features. The reel closes with one of Tad's amusing animated drawings.

GREEN-EYED JOHNNY (Nestor), April 14.—A comedy in one reel, which begins with a case of "love at first sight" in a cabaret. Johnny marries the girl and afterward becomes wildly jealous of a man who turns out to be her brother. The subject is one of about average entertainment value.

A MOVIE RIOT (L-Ko), April 9.—A two-reel comic featuring Charlie of the Orient and others. A bevy of bathing girls appear in the opening reel. There is not much plot, but several good features. The burlesque melodrama is funny, and the rescue of the baby from the miniature train by a dog makes an exciting close.

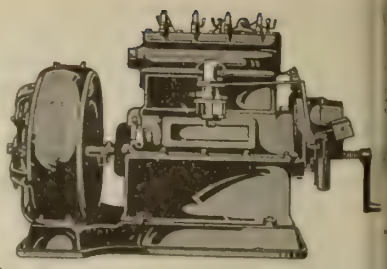
AT THE MERCY OF A MONSTER (Universal), April 14.—This is a lively instalment picturing the experiences of Billie as a prisoner in the hands of the Vultures. Thode penetrates Blind Canyon disguised as a Vulture, but is also overpowered and made captive. Billie's fight with the chimpanzee and a big fire scene bring the number to an exciting finish.

GOOD NIGHT, TURK! (L-Ko), May 7.—An unusually good two-reel comic of its kind. The burlesque fire scene at the beginning is very funny; also the burro run by the electric trolley. The knockabout scenes are good and the burrowing under ground, while not an original stunt, is at the same time very laughable. A successful number.

THREE IN A CLOSET (Star Comedy), May 19.—Eddie Lyons and Lee Moran appear in this pleasing comedy, assisted by Mildred Moore and Fred Gamble. Lee, who appears as "Swat" Dugan, is employed by the girl's father to keep her away from Eddie. Instead Swat makes a series of errors and assists Eddie to get the girl. The number is typical and amusing.

### Vitagraph

PASSING THE BUCK (Larry Semon Comedy).—Much of the comedy in this two-reel knock-about picture is new and goes over with a good deal of liveliness. Many scenes are shown, but no plot is left in the spectator's mind. He sees a bag of gems snatched and then people and things are hurled here and there with astonishing rapidity. One episode introduces a colored person, a roast chicken, a cook and a cat. It is a very good specimen of this kind of farce picture.



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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Exhibitors-Mutual

**STRAND.**

*(One-Reel Comedies.)*

ar. 30—Peggy's Burglar.
pril 6—Too Many Sweethearts.

**FEATURES.**

ar.—The Turn in the Road (all star cast).
ar.—Hearts Asleep (Bessie Barriscale).
ar.—Whitewashed Walls (William Desmond).
pril—Diane of the Green Van (Alma Rubens).
pril—The Courageous Coward (Sessue Hayakawa).
pril—Modern Husbands (Henry B. Walthal).
il—The Love Call (Billie Rhodes).
ay—Joselyn's Wife (Bessie Barriscale).
ay—Mint of Hell (William Desmond).
ay—Just Squaw (Beatrice Michelena).
ay—His Debt (Sessue Hayakawa).

**ROTHACKER OUTDOOR SUBJECTS.**

n. 19—Bulls and Bears.
n. 26—Western Stuff.
eb. 2—Doing the Dells.
eb. 9—God's Country.
eb. 16—Out Wyoming Way.
eb. 23—A Peek of Par ise.
ar. 2—Columbia, the Gem of the Highways.
ar. 9—An Eyeful of Egypt.
ar. 16—In Pyramid Land.
ar. 23—Mid Sahara's Sands.
ar. 30—Glimpsing Gondolas.
pril 6—A Palestine Pilgrimage.

## Famous Players-Lasky

**PARAMOUNT-SENNETT COMEDIES.**

*(Two Reels Each.)*

pril 13—The Foolish Age.
pril 27—The Little Widow.
ay 11—When Love Is Blind.
ay 25—Love's Faces.

**PARAMOUNT-ARBUCKLE COMEDIES**

*(Two Reels Each.)*

ar. 2—Love.

**DREW COMEDIES.**

*(Two-Reel Comedies.)*

pril 20—An Amateur Liar.
ay 4—Harold, the Last of the Saxons.

**FAMOUS PLAYERS-LASKY CORP.**

*Paramount Features.*

ar. 30—The Sheriff's Son (Charles Ray).
ar. 30—Little Comrade (Vivian Martin).
ar. 30—Peppy Polly (Dorothy Gish).
pril 6—The Test of Honor (John Barrymore).
pril 6—The Rescuing Angel (Shirley Mason).
pril 13—Something to Do (Bryant Washburn).
pril 20—Greased Lightning (Charles Ray).
pril 23—Let's Elope (Marguerite Clark).
pril 27—The Law of Men (Enid Bennett).
pril 27—The Roaring Road (Wallace Reid).
ay 4—Oh, You Women! (Emerson-Loos Production).
ay 4—Vicky Van (Ethel Clayton).
ay 11—Come Out of the Kitchen (Marguerite Clark).
ay 11—The Home Town Girl (Vivian Martin).
ay 11—The Lady of Red Butte (Dorothy Dalton).
ay 18—The Final Closeup (Shirley Mason).
ay 18—The Busher (Charles Ray).
ay 25—The Haunted Bedroom (Enid Bennett).
ay 25—I'll Get Him Yet (Dorothy Gish).

*Artcraft Pictures.*

ar. 16—The Poppy Girl's Husband (William S. Hart).
ar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
pril 6—Captain Kidd, Jr., (Mary Pickford).
pril 20—Eyes of the Soul (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
May 25—True Heart Susie (D. W. Griffith).

**PARAMOUNT-ARTCRAFT SPECIAL.**

Feb. 16—False Faces.

**PARAMOUNT-FLAGG COMEDIES.**

*(Two Reels Each.)*

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

**SUCCESS SERIES (RE-ISSUES.)**

Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).

**PARAMOUNT-BURTON HOLMES.**

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.

**PARAMOUNT-BRAY PICTOGRAPH.**

April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.

## W. W. Hodkinson

**Distributed Through Pathe Exchange, Inc.**

**STAR SERIES.**

Feb. 23—The Love Hunger (Lillian Walker).
Mar. 9—The Forfeit (House Peters).
Mar. 23—The End of the Game (J. Warren Kerrigan).
April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

**Made in America.**

*Ashley Miller Productions—One Reel—Patriotic.*

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. F."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

**ARTCO PRODUCTIONS.**

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

**ZANE GREY PICTURES, INC.**

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

**BENJAMIN B. HAMPTON PRODUCTIONS.**

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

## Fox Film Corporation

**BIG TIMELY PICTURES.**

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

**STANDARD PICTURES.**

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).
June 29—My Little Sister (Evelyn Nesbit).

**EXCEL PICTURES.**

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 1—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).

**VICTORY PICTURES.**

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh).
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 8—Putting One Over (George Walsh).
June 22—The Wilderness Trail (Tom Mix).

**FOX-SUNSHINE & TOM MIX COMEDIES.**

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

**MUTT & JEFF ANIMATED CARTOONS.**

Mar. 16—William Hohenzollern, Sausage Maker
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.
April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

**THE GREAT NINE.**

Feb. 16—The Darling of Paris( Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

**PRODUCTIONS EXTRAORDINARY.**

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

## Goldwyn Distributing Corp.

**STAR SERIES PRODUCTIONS.**

April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par ).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).

**BENNISON STAR SERIES.**

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

**GOLDWYN SPECIALS.**

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

**CAPITOL COMEDIES.**
*(Two Reels each)*

April 20—Wanted—A Baby.
May 4—The Sea Woof.
May 18—Circumstantial Evidence.

***"Go Get 'em Potts" Series.***

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

**FORD EDUCATIONAL WEEKLY.**

April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.

## Metro Pictures Corporation.

**METRO ALL-STAR SERIES.**

April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Patricia (Viola Dana).
June 16—The Family Tree (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

**SCREEN CLASSICS, INC., SPECIALS.**

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

**NAZIMOVA PRODUCTIONS.**

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

## Pathe Exchange, Inc.

**RELEASES FOR WEEK OF APRIL 6.**

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

**RELEASES FOR WEEK OF APRIL 13.**

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

**RELEASES FOR WEEK OF APRIL 20.**

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

**RELEASES FOR WEEK OF APRIL 27.**

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

**RELEASES FOR WEEK OF MAY 4.**

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

**RELEASES FOR WEEK OF MAY 11.**

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

**RELEASES FOR WEEK OF MAY 18.**

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

**RELEASES FOR WEEK OF MAY 25.**

The Master Man (Frank Keenan—Five Parts—Drama).

**AMERICAN FILM COMPANY.**
**(Released by Pathe.)**

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—Mary O'Rourke (Mary Miles Minter).
April—Trixie from Broadway (Margarita Fisher).
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).

## Triangle Film Corporation.

**Dates and Titles of Triangle Releases Subject to Change Without Notice.**

**TRIANGLE PRODUCTIONS.**

April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanc and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Ja Richardson, J. Barney Sherry—Special).

## Universal Film Mfg. Co.

**CENTURY COMEDY.**
**(Two-Reel Comedies.)**

April 23—Looney Lions and Monkey Busine (Animal Comedy)—03693.
May 28—Frisky Lions and Wicked Husban (Animal Comedy)—03741.

**HEARST NEWS.**
*(One-Reel News Weeklies.)*

April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.

**L-KO.**
*(Two-Reel Comedies.)*

April 9— A Movie Riot. (Charlie of the O( ient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from t Orient)—03711.
May 14—In Bad All Around (Eva Novak a Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell) 03731.

**NESTOR.**
*(One-Reel Comedies.)*

April 7—Charlie Treats 'em Rough (Carto by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)-03680.

**UNIVERSAL SPECIAL ATTRACTION.**

April 21—Fire Flingers (Rupert Julian—S Parts)—03688.
April 7—The Amazing Wife (Mary McLaren six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—S Reels.)
The Exquisite Thief (Priscilla Dean—Six Part —03698.
May 5—Bare Fists (Harry Carey—Six Pa —Drama)—03707.
May 12—The Delicious Little Devil (Mae Mu ray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Sall bury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary Ma Laren—Drama—Six Parts).

**NEW SCREEN MAGAZINE.**

April 11—No. 8 (Novelty and Topical)—0367
April 18—No. 9. (Novelty and Topical)—0368
April 25—No. 10 (Novelty and Topical)—0369
May 2—No. 11 (Novelty and Topical)—0370
May 9—No. 12 (Novelty and Topical)—0371
May 16—No. 13 (Novelty and Topical)—0372
May 23—No. 14 (Novelty and Topical)—0373
May 30—No. 15 (Novelty and Topical)—0374

**INTERNATIONAL NEWS.**

April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.

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# List of Current Film Release Dates

**Unless Otherwise Specified All Subjects Are Five Reel Dramas**

### UNIVERSAL SPECIAL FEATURE.

**Cyclone Smith.**

(*Drama—Each Episode in Two Parts—Eddie Polo Featured*).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.

### THE RED GLOVE.

(*Drama—Each Episode in Two Parts—Mary Walcamp Features.*)

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.

### CURRENT EVENTS.

April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.
May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.

### STAR COMEDIES.

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Fun in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.

### WESTERN AND RAILROAD DRAMAS.

(*Two Reels Each.*)

April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.

## Vitagraph

### VITAGRAPH FEATURES.

Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).

### VITAGRAPH SPECIALS.

Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

### LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

### BIG V SPECIAL COMEDIES.

April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones. (Two Parts).

**The Man of Might.**

*Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.*

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

## World Pictures Corp.

Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).
April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

### SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

### SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

### KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

### PRIZMA.

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## Feature Releases

### BRIGGS PICTURES, INC.

("*When a Feller Needs a Friend*" Comedy Series)

A Sprise Party 'n Ever'thing.
Skinny's School and Scandal.

### CAPITAL FILM COMPANY.

**Indianapolis, Ind.**

(*Two Reels each*)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

### CHRISTIE FILM COMPANY.

Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.

### CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher —Two Parts).
Rowdy Ann.

### EDUCATIONAL FILMS CORPORATION.

The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

### FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Ravished Armenia (8 Parts).

### INDEPENDENT SALES CORP.

(*Releasing Through Film Clearing House.*)

**Specials.**

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.

**Ten-Twenty-Thirty Series.**

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

### OUTING-CHESTER PICTURES.

*Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)*

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

### JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03694.
—When a Girl Loves (Mildred Harris).

### LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

**Essanay.**

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

### SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

### PUBLIC HEALTH FILMS.

Fit to Win.

### SELECT PICTURES.

Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies 29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).
May—Break the News to Mother (Special—8 Parts).
May—The New Moon (Norma Talmadge—8 Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).

### SELZNICK PICTURES.

(*Distributed Through Select Pictures Corporation Exchanges*)

Upstairs and Down (Olive Thomas).

### WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

**Burlingham.**

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

**Features.**

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

### UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

### ZION FILMS.

Khavah.

## An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

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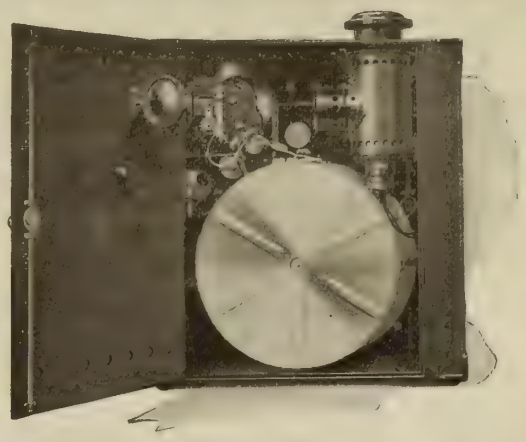

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# List of Current Film Release Dates

**AMERICAN FEATURE FILM CORP.**
Hearts of Love (Six Parts—Drama).

**COSMOFOTOFILM.**
I Believe (Six Parts—Drama).

**MAXWELL PRODUCTIONS.**
The Married Virgin (Six Parts—Drama).

## State Right Releases

**HIRAM ABRAMS.**
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

**ACME PICTURES CORPORATION.**
The Thriteenth Chair (Yvonne Delva).

**ALPHA PICTURES, INC.**
130 West Forty-sixth Street.
Reclaimed.

**AMERICAN FILM COMPANY, INC.**
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

**ARROW FILM CORPORATION.**
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each).
Episodes).
Million-Dollar Mystery (Marguerite Snow—Six
Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels
Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

**The Masked Rider.**
*(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)*

**AYWON FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry
Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

**WILLIAM A. BRADY.**
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Stolen Orders.

**BULL'S EYE FILM CORPORATION.**
729 Seventh Avenue, N. Y. City.
*(Two-Reel Comedies every two weeks, featuring Gale Henry).*
The Wild Woman.
Stung.

**EXCLUSIVE FEATURES, INC.**
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

**THE FILM MARKET, INC.**
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half
reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind
Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expe-
dition).
The Undying Story of Captain Scott (Capt.
Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Ant-
arctic Expendtion).

**FROHMAN AMUSEMENT CO.**
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Once to Everyman.

**Western Dramas.**
*(Twenty-Six Two-Reelers Featuring Texas Guinan.)*
South of Santa Fe.
The She Wolf.

**HARRY GARSON.**
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

**GAUMONT CO.**
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

**GENERAL ENTERPRISES, INC.**
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure
Picture).

**GRAPHIC FILM CORPORATION.**
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

**J. FRANK HATCH.**
912 Longacre Building, New York.
Tempest and Sunshine.

**HILLER & WILK, INC.**
Sept.—Sporting Life (Maurice Tourneur Pro-
duction).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in
fifteen episodes).
The White Heather (Tourneur).

**JANS DISTRIBUTING COMPANY.**
729 Seventh Avenue, N. Y. City.
*(Forty Single Reel Tom Mix Westerns.)*

**JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.**
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

**JAMES KEANE.**
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

**VICTOR KREMER.**
105 West 40th Street, New York.
*(Shorty Hamilton Series—Five-Part Comedies).*
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

**OLIVER FILMS, INC.**
308 East 48th Street, New York.

**The Carter Case.**
*A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.*
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

**PIONEER FILM CORP.**
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart
Holmes).

**HARRY RAVER.**
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste")

**J. PARKER READ.**
Forbidden Fire (Louise Glaum—Seven Parts).

**RENCO FILM COMPANY.**
29 South La Salle Street, Chicago.
Birth of a Race.

**ROMAYNE SUPERFILMS.**
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western
baseball comedy).

**ERNEST SHIPMAN.**
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel pa-
triotic comedy-dramas issued semi-monthly)
A Nugget in the Rough (Five Parts—Comedy-
Drama).
The Tiger of the Sea (Seven Parts—Drama—
by Neil Shipman).
Bill Stingers' Poems (a series of one-reel pa-
triotic comedy-dramas issued semi-monthly).

**Al and Frank Jennings.**
Lady of the Dugout (Six Parts—Drama).

**Lloyd Carleton Productions.**
Mother I Need You.

**Edwin Frazee.**
The Haunted House (Mystic Comedy—Two
Parts).

**United Film Corporation.**
Crime of the Hour (Seven Parts—Drama).

**WILLIAM STOERMER ENTERPRISES.**
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

**S. L. PICTURES**
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

**SOUTHERN FEATURE FILM COMPANY**
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

**TERRITORIAL SALES CORPORATION.**
1600 Broadway, N. Y. City.
*(Jester Comedies—Two Reels—Issued Twice a Month.)*
In the Wild West.
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The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

**UNIVERSAL FILM COMPANY.**
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**W. H. PRODUCTIONS.**
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Western Dramas.

**Tower Brand.**
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—
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June 1—Jim Cameron's Wife (W. S. Hart—Two
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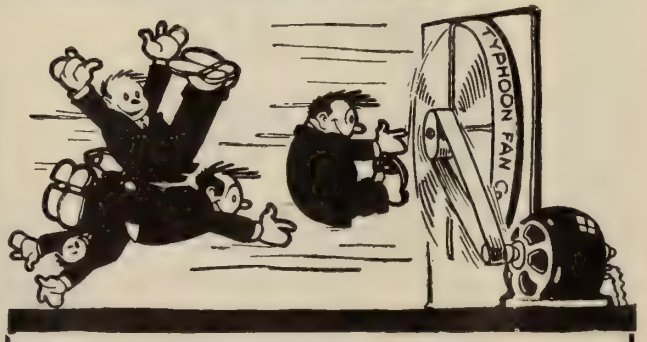


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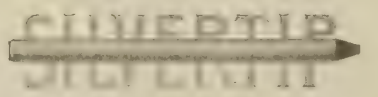


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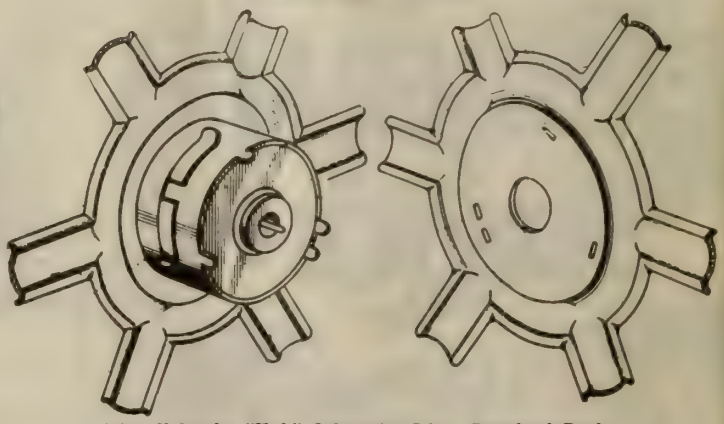

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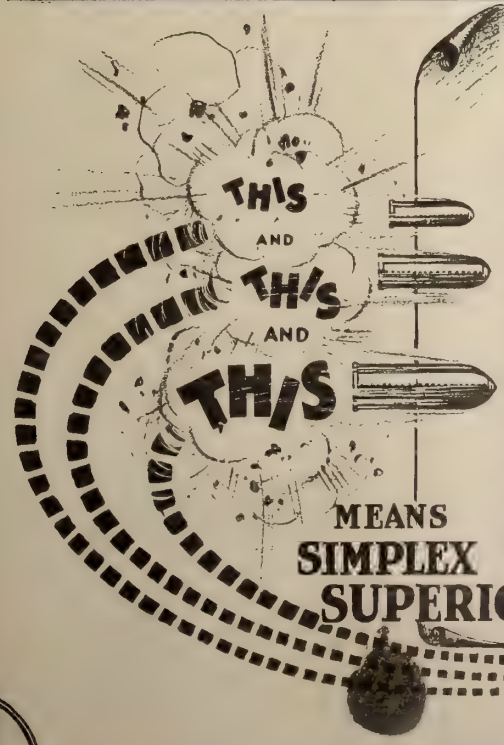


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